

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.

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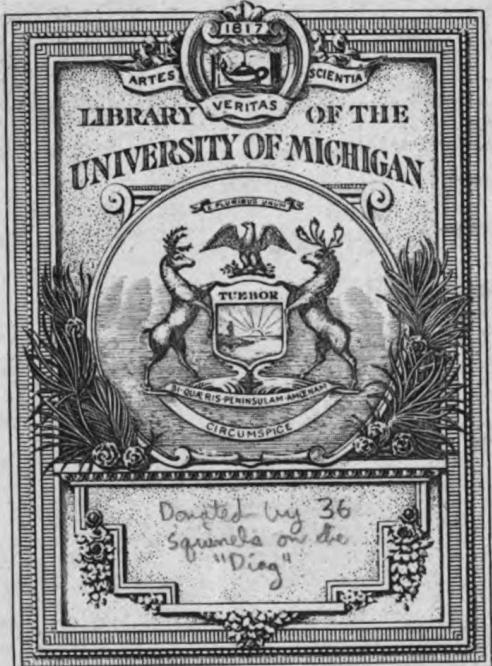
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THE LONDON STAGE
1660 - 1800

Part 3: 1729 - 1747



THE LONDON STAGE

1660-1800

Edited with Critical Introductions by

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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 3: 1729-1747

EDITED WITH A CRITICAL INTRODUCTION BY
Arthur H. Scouten



SOUTHERN ILLINOIS UNIVERSITY PRESS
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PREFACE

IN THE "INTRODUCTORY" section to "The Theatre" of his *History of Early Eighteenth Century Drama, 1700-1750*, Allardyce Nicoll, writing in 1925, observed that the period after 1700 had been almost entirely forgotten by scholars and critics. It is pleasing to note, thirty-five years later, that a considerable body of important studies of the theatre has made Nicoll's observations invalid. The most valuable research specifically on the theatre has appeared in the issues of *Theatre Notebook*, edited by Miss Sybil Rosenfeld and Richard Southern. In the fifteen years since this journal was established, a large number of articles have shed new light on different aspects of the theatre in the second quarter of the eighteenth century, and frequent citations to these articles will appear in the pages that follow. Furthermore, quite a few studies of individual figures or of genres like the ballad opera have been brought out, works that are based upon close examination of new primary sources and a broad knowledge of the period. Such a model is Otto Eric Deutsch's *Handel: A Documentary Biography*. Where other memorialists have wept over Handel's financial distresses, Deutsch went to the records of the Bank of England and examined Handel's bank account, with its entries of deposits and withdrawals. Besides, Deutsch studied the practices and personnel of the theatres for a background into which he could integrate Handel's activities. What this methodical researcher has done for the great composer, we have tried to assemble for *all* aspects of the stage during the years 1729-1747.

The initial event of significance during this period was the expansion of the number of theatres and acting troupes created by the establishment of a third theatre (in Goodman's Fields) in the fall of 1729. Followed immediately by the organization of a fourth company at the little theatre in the Haymarket, this new playhouse in Goodman's Fields began to alter theatrical conditions. It created a demand for new dramatic authors, it increased the number of plays shown to London audiences, and it provided a school to develop professional actors and actresses. The impact upon

repertory was instant. New types of plays were soon on the boards, notably the satirical, topical comedies and the domestic tragedy. The great increase in the number of performers led to the development of a score of leading actors and actresses to replace the vanishing favorites of an earlier period, the emergence of a slightly larger number of dependable, trained players for stock, and, eventually, to the appearance of the dour, heavy figure of Charles Macklin and the blazing image of David Garrick. With them came the new "natural" style and the techniques that would dominate acting until the time of Kemble and Siddons.

With the addition of yet other theatres and an expanding, and a more heterogeneous audience, changes in the traditional acting "season" began to take place. The winter season remained much as it was, but a new summer season evolved, beginning on Easter Monday and extending until the major playhouses opened in mid-September, sometimes continuing even until October. These smaller theatres or "Wells" introduced the noonday performance and a program of two shows a day, breaking sharply from older customs.

The disgraceful quarrels among cliques of the aristocratic sponsors of opera laid groundwork for shifts in fortune for both Handelian music and the Italian opera. The problems arising therefrom led to the introduction of oratorios (giving us the *Messiah*) on one hand and the replacement of grand opera by comic opera on the other. Handel himself took the lead in making Lenten Wednesdays and Fridays available dates on the theatre calendar by his success in presenting oratorios on these days.

The exciting, even turbulent, programs that followed upon the expansion of the theatres constituted too much of an upheaval for immediate adjustment. A period of theatrical activity paralleling that of the Elizabethan stage was no more than under way, however, when it was curtailed by the Licensing Act of 1737, which restricted the number of theatres in London to two. One may see the long-range significance of this measure by recalling that the statute lasted over a hundred years, not being repealed until 1843. An eighteenth-century renaissance in creative drama was cut off, but the newly developed actors remained, to present an age of extraordinary stage performance in the next period under the aegis of Garrick.

The record of management from 1729 to 1747 was most uneven. At Drury Lane and Covent Garden the uncertainty of policy, lack of leadership, and the consequent unrest of the players made for unsettled conditions lasting until mid-century. Yet at the new theatre in Goodman's Fields the ingratiating public relations and firm administration of Henry Giffard led

to the appeal of the theatre to a large middle-class group whose parents had abhorred the drama. And at the little theatre in the Haymarket young Henry Fielding was employing revolutionary techniques which might have led to impressive dramatic practices. The whole subject of theatrical management is one that deserves additional study.

The excitement engendered by the new plays, operas, oratorios, ballets, and rising actors is reflected in the contemporary newspapers. Where our procedure in Part 1 was to include every extant scrap of testimony or allusion to the Restoration stage, we have been forced by the bulk of newspaper commentary for the years 1729–47 to select and choose contemporary allusions on a very limited basis. The doings of the theatres in the 1730's were of great interest to the Londoner. Gossip about the actors and actresses, discussions of forthcoming pantomimes, and analysis of performances could be found in the *Daily Post*, the *Daily Courant*, the *Daily Journal*, the *Daily Advertiser*, as well as in the *London Evening Post*, *Fog's Weekly Journal*, the *Craftsman*, *Mist's Weekly Journal*, *St. James's Journal*, *St. James's Evening Post*, the *Universal Spectator*, and particularly in the *Grub St. Journal*. Circumstances changed after the Licensing Act of 1737. There was less theatrical news to be printed, and, as time went on, fewer daily newspapers. Eventually the *London Daily Post and General Advertiser* became the official purveyor of theatrical notices, and other editors ceased their flow of rumor, news, or critiques.

The final pattern that emerged from this period of ferment was the Shakespearean revival. In the 1730's the number of offerings from the Shakespearean canon increased amazingly, and long forgotten plays were revived in the 1740's. The extreme impact upon the repertory is revealed by the fact that nearly one play in every four or five performances at mid-century turned out to be a Shakespearean drama. It was the genesis of Shakespearean idolatry, yet this imbalance of the repertory militated against new plays. Duration of the Shakespearean cult was more lasting than even the Licensing Act, for as late as the 1890's Bernard Shaw and William Archer fulminated against a repertory dominated by Shakespearean plays.

As the calendar of daily performances which occupies the bulk of the volumes for 1729–47 is presented within a rigid framework, a few directions may be needed to explain its operation. Unlike the calendar in Part 2, the scope of performances here included is established on a somewhat more selective basis. The rapid growth of places offering theatrical entertainment and the subsequent restrictions of the Licensing Act led some resorts to specialize in pantomimes or puppet shows. Our calendar is devoted to

recording the productions of spoken drama; consequently, other kinds of entertainment are not included. On occasion, however, when a pantomime house assembled some actors and offered plays or even rented the house to a troupe for a benefit production of a play, such performances are listed. Absence of further entries for that house does not necessarily mean its abandonment: the place simply resumed mimes, tumbling shows, or puppetry.

The recording procedure adopted, then, is as follows: (1) Whenever the Drury Lane, Lincoln's Inn Fields, Covent Garden, or Ayliffe Street (in Goodman's Fields) theatres were open their productions are recorded; (2) performances of opera at the King's Opera House in the Haymarket and of spoken drama at the New Theatre in the Haymarket, the New Wells in Goodman's Fields, and at every other theatre, booth, wells, tennis-court, great room, concert hall, or amphitheatre are recorded, but no entry is made of pantomimes, puppet shows, ridottos, prizefights, or other entertainments offered at those houses; (3) concerts were included in Part 2, chiefly because the performers belonged to the regular theatrical companies. In the present volumes, only those concerts accompanying a named dramatic piece are included; (4) performances at the theatres in outlying Richmond were also listed in earlier volumes, and are continued here until 1737, after which date no notice is taken of them.

Repetitive information identifying the performers is rendered concisely by a reference system in which the words *As* and *See* are key terms. In a calendar entry the term *As* is used to refer to a preceding performance at the same theatre in the same season at which the cast of players, dancers, or singers is either (1) similar, or (2) changed only to the extent noted. For a production where no information about the cast is known to us, we refer the reader to a previous listing of cast by means of the term *See*.

Two examples will be given from the 1729-30 season. In that year, three performances of *2 Henry IV* were given at Drury Lane (23 September, 30 December, 1729, and 12 February 1730). Our newspaper source gave a full cast for each of the three productions. In our entry for 23 September we list the entire cast. On 30 December the cast was identical; instead of repeating the names, our entry reads "2 HENRY IV. As 23 Sept." On 12 February, Norris was listed to take young Cibber's role of Pistol; otherwise the cast was that of the two earlier performances. In our entry for 12 February, we make no reference to the production on 30 December (as the reader can always locate that performance by using the Index); instead, we say "2 HENRY IV. As 23 Sept., but Antient Pistol-Norris." However, when

there is only one performer in a named dance, or when there are so many cast changes that the reader might be confused, our practice is generally to repeat the cast rather than use the reference formula.

On Tuesday 2 December 1729, the opera house opened for the season with Handel's *Lotharius*. The newspaper bill does not mention the singers' names, but we have secured them from the contemporary libretto and listed them in the entry for 2 December. *Lotharius* was continued at the Haymarket on 6, 9, 13, 16, 20, and 30 December, still without mention of the singers. In each of our entries for these nights we say "LOTHARIUS. *Cast not listed*, but see 2 Dec." By this method we ignore the intervening performances (which, as above, the reader can find in the Index) and we refer the reader to where a cast is given.

In laboring to achieve accuracy in transcribing our data, we have not attempted to follow the vagaries of the many eighteenth-century printers, and we have silently omitted *Mr.*, *Signior*, and various other minor matters that we could not include in a work of the present range. The entries are divided as follows: (1) the main play and designated afterpiece, (2) Dancing, (3) Singing, (4) other entertainments, and (5) Comment. In the first part we have given the exact title of the play on its first performance and a short title thereafter throughout the season, shrinking *The True and Antient History of King Leir and His Three Daughters* to *King Lear* in the later entries. Editorial information in the first four sections is placed in brackets, in the last section, *Comment*, only when there is danger of confusion. Quotation marks have been avoided. Statements of sources are placed in the preliminary section before each season, and additional documentation, terminated by a colon, precedes a direct quotation, or, placed in parentheses, follows the quotation.

The reader should be warned against the dangers of easy generalizations to be drawn from the data we present. For one thing, in those seasons where we lack treasurers' account books we can list only the advance announcement that appeared in the daily paper. An examination of the 1740-41 season at Covent Garden and the 1741-42 season at Drury Lane, where we have entries made (presumably) by Richard Cross after the fact, will show how often the advertized play was not performed or another play offered instead. On other dangers involved in evaluating stage history, Emmett L. Avery's critique in *Philological Quarterly*, xxII (April 1944), 158-60, and my article, "The Increase in Popularity of Shakespeare's Plays in the Eighteenth Century: A *Caveat* for Interpreters of Stage History," *Shakespeare Quarterly*, vii (Spring 1956), 189-202, should be consulted.

The seasons from 1729 to 1741 were compiled by Emmett L. Avery, although I have supplied some casts from printed plays. Entries for Drury Lane and Covent Garden from 1741 to 1747 were originally transcribed by G. W. Stone, Jr.

The progress of our study has been greatly facilitated by a most generous grant from the American Philosophical Society enabling us to visit distant libraries and to prepare our copy for the press. I am indebted to the John Simon Guggenheim Memorial Foundation for a Fellowship and for a grant toward publication, and to the Folger Shakespeare Library for a grant-in-aid. I also wish to express my appreciation to the Committee on the Advancement of Research at the University of Pennsylvania for two very helpful grants.

Acknowledgement is also due to the staffs of the Folger Shakespeare Library, the British Museum, the Victoria and Albert Museum, the Library of Congress, and the Harvard, Yale, Texas, and Huntington libraries for the use of material in these repositories. Miss Sybil Rosenfeld has been most helpful in both consultation and in discovering new primary sources. I wish to thank Charles Beecher Hogan, the Reverend H. W. Pedicord, and Charles B. Woods for their critiques of the manuscript in draft, and Emmett L. Avery for reading proof for the seasons 1729 to 1741.

Philadelphia, Pennsylvania

2 September 1960

ARTHUR H. SCOUTEN

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KEY TO ABBREVIATIONS

The great number of concerts as well as plays given in halls, taverns, booths, academies, and "Great Rooms" necessitates the use of cue titles for places of entertainment. For the major theatres, the shortened forms will be readily understood. For the less familiar locations, arbitrary abbreviations are supplemented by further details under Comment in the daily entries in the Calendar.

ACA	Academy of Vocal and Instrumental Music	HH	Handel's Home
AC DL	Academy in Drury Lane	HIC	Hickford's
APH	Ashley's Punch House	IT	Inner Temple
BF	Bartholomew Fair	JS	James Street
BFT	Buffalo Tavern	KG	Kew Gardens
BLA	Blackheath	King's	King's Theatre
BLO	Bloomsbury	LG	Leg Tavern
BRA	Broughton's Amphitheatre	LIF	Lincoln's Inn Fields
CAC	Crown and Cushion	MEF	Mile End Fair
CG	Covent Garden	MEG	Mile End Green
CHA	Charterhouse	MF	May Fair
CHE	Chelsea	MR	Mercer's Hall
CL	Chancery Lane	NWC	New Wells, London Spa, Clerkenwell
CR	Crown and Anchor Tavern	NW GF	New Wells, Goodman's Fields
CRT	Crown Tavern	NW LS	New Wells, Lemon Street
CT	Castle Tavern	NW MF	New Wells, Mayfair
DL	Drury Lane Theatre	NW SM	New Wells, Shepherd's Market
DT	Devil Tavern	PM	Pall Mall
FLR	Front Long Room	RI	Richmond
FS	Fleet Street	RI W	Richmond Wells
FUL	Fulham	RL	Red Lion Street
GF	Goodman's Fields	SF	Southwark Fair
GT	George Tavern	SH	Stationer's Hall
GV	George and Vulture Tavern	SJP	St. James's Palace
HA	Hampstead	SM MF	Shepherd's Market, Mayfair
HAY	New Haymarket Theatre	SOU	Southwark

SS	Soho Square	TT	Tower Tavern
ST	Swan Tavern	TTT	Three Tuns and Bull Head
STA	St. Albans Street	UM	Upper Moorfields
Sun	Sun Tavern	WF	Welch Fair
sw	Sadler's Wells	WINH	Windmill Hill
TB	Temple Bar	WS	Westminster School
TC	Tottenham Court	YB	York Buildings
TR	Theatre Royal	YEB	Yeates' Booth

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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

1729-1747

The Playhouses: Location and Description

THEATRE ROYAL, DRURY LANE (1674-1791)

No changes are known to have been made in the structure of the Drury Lane theatre. Its continuance as a Theatre Royal was ratified on 25 April 1732: "at a hearing before the Lord Chancellor, Lord Chief Justice Raymond, and Baron Comyns, the Court unanimously agreed, that the Patent granted by his Majesty to R. Wilks, C. Cibber, and Barton Booth, Esq; for the Play-House in Drury-Lane, was a lawful Grant; and it passed the Broad Seal accordingly."¹ "The Patent is for 21 years."²

THE KING'S OPERA HOUSE IN THE HAYMARKET (1705-1789)

The opera house also continued without change, but some notices appear concerning its size and capacity. At a production in 1732, the author of *The German Spy* noted that "The Stage was now above 100 Foot long, 40 Foot broad, and 32 Foot high."³ The reporter may have been the victim

¹ *Daily Post*, 27 April 1732; John Genest, *Some Account of the English Stage from the Restoration in 1660 to 1830*. III (Bath, 1832), 336.

² *St. James's Evening Post*, 27 April, as quoted by the *Grub St. Journal* of 4 May 1732.

³ As quoted by Richard Southern in "Lediard and Early 18th Century Scene Design," *Theatre Notebook*, II (April 1948), 54.

of an optical illusion, though the figures for width and height seem reasonable. At a performance on 27 January 1736, the *Daily Advertiser* reports the house was so full that "there were above 440 Ladies and Gentlemen in the Pit and Boxes, besides the Subscribers"; unfortunately, the number of subscribers for this season is not known. It generally ranged from 50 to 200. In advance notices for Farinelli's benefit night in 1735, the *Daily Advertiser* states that "a Contrivance will be made to accommodate 2,000 People." Whatever the contrivance was, the normal capacity was probably not much over 1,400. For a performance on 28 March 1738, two witnesses attempt estimates. "In the evening I went to Handel's Oratorio," the Earl of Egmont entered in his diary, "where I counted nearly 1,300 persons besides the gallery and upper gallery. I suppose he got this night £1,000."⁴ The young musician Charles Burney, later to be the great Dr. Burney, states that at least 500 people were seated on the stage.⁵

THEATRE ROYAL, LINCOLN'S INN FIELDS (1714-1744)

Use of the new theatre in Lincoln's Inn Fields ended during this period, as John Rich moved his company to his new house in Covent Garden, the last production taking place on 11 December 1744.⁶

THE NEW THEATRE IN THE HAYMARKET (1720-1820)

Situated almost directly across from the King's Opera House, the New Haymarket (frequently called the little theatre or the French theatre) was used by several different companies, particularly Fielding's in the 1730's and Foote's in the 1740's. The only change in its structure before mid-century was an alteration enlarging its single gallery during the brief occupancy in 1744 by Theophilus Cibber.⁷

⁴ Earl of Egmont, *The Diary of the Earl of Egmont*, II (London, 1920), 474.

⁵ As quoted by Otto Erich Deutsch, *Handel: A Documentary Biography* (New York, n.d.), p. 455.

⁶ Sources and fuller information concerning dated productions can be found in the *Theatrical Seasons*, under date.

⁷ *Daily Advertiser*, 20 Sept. 1744.

ODELL'S THEATRE IN AYLIFFE STREET, GOODMAN'S FIELDS (1729-1732)

The great interest in the drama engendered by the success of *The Beggar's Opera* and *The Provoked Husband* during the spring of 1728 soon led to physical expansion. The first new house was located at the other end of town, in Ayliffe Street, in Goodman's Fields. The entrepreneur was Thomas Odell, who "obtained Letters Patent" to erect a theatre by subscription.⁸ Information about it comes from opponents, for the *London Evening Post* of 25-27 September 1729 noted that the justices of the peace near Whitechapel were working to prevent "the Erecting of a Playhouse in Ayliffe Street, which is now about." By 30 September "seven or eight Persons" had applied to the justices "to prohibit the theatre" (*Daily Post*). On 7 October was published a lengthy statement by Samuel Cowper and Samuel Sadleir, clerks to the justices "acting for the Division of the Tower" (*Daily Post*). These clerks report that "a Gentleman" had undertaken to secure letters patent, and they state that "great Numbers of Gentlemen and substantial Merchants and Tradesmen" residing in and near the Tower had applied to the justices, who had, in turn, "order'd Caveats to be entered . . . to prevent the Gentleman obtaining Letters Patent for erecting the said Theatre" (*Daily Post*).

A news item in the *Weekly Journal* predicts that the theatre would open on Monday 27 October.⁹ Actually, the opening came on the last day of October, in an old workshop which had been converted into a theatre, for no new structure had been erected.¹⁰ The first play was Farquhar's *The Recruiting Officer*, the same play which John Rich had used to open the Lincoln's Inn Fields theatre in 1714. The significance of the performance, however, lay in the fact that for the first time since Charles II had issued patents at the beginning of the Restoration three regular companies were playing legitimate drama in London.

According to the opening announcement, the new playhouse had pit, boxes, and a single gallery; and the manager had "Constables attending Nightly," at his own expense, "to prevent Disorders." The "Prologue to the Town" spoken that night appeared in the *British Journal* on 8 November.

⁸ From Watson Nicholson, *The Struggle for a Free Stage in London* (Boston, 1906), p. 25, who cited *The Coffee-House Morning Post* of 24 Sept. 1729.

⁹ *Weekly Journal*, 25 Oct.

¹⁰ *Daily Journal*, 31 Oct.; *Biographia Dramatica; or, A Companion to the Playhouse* (1782), I, xxxviii; Sir John Hawkins, *The Life of Samuel Johnson* (London, 1787), p. 73.

It provides a conventional statement of desire to please, instruct, and be virtuous. From a very late source, the *Biographia Dramatica* of 1782, we learn that Odell "got no less than one hundred pounds a week by this undertaking." In *A Letter to the Right Hon. Sir Richard Brocas* (1730), it was reported that the fixed overhead did not exceed £16 nightly (as contrasted against a nightly charge of forty pounds at the patent houses), and that the performers had not acted a single night under fifty pounds, with the receipts usually amounting to about sixty pounds. Prices here were three shillings for the boxes, two for the pit, and one for the gallery, more modest charges than at the larger theatres.

Opposition to Odell's new theatre continued. On 30 November 1729 Arthur Bedford, indefatigable foe of the stage, preached in the Parish Church of St. Butolph's, Aldgate, a sermon "Occasioned by the erecting of a Play-House in the Neighborhood," soon published by "Request of several of the Auditors." Bedford cited the new theatre and included the statement of the justices opposing it, but his main attack was upon the danger of attending any playhouse. The pamphlet *A Letter to . . . Sir Richard Brocas* warned of the danger to industry which occurs when a playhouse is situated in a working-class district and made the accurate prediction that success of this new house would mean "*many more*" theatres there. On 28 April 1730 matters came to a climax with a petition to the King from the Lord Mayor and Alderman of London asking that the players at Goodman's Fields, who "pretend to act by authority," be silenced. According to Watson Nicholson, who cites the *Post Boy* of 30 April 1730, the King withdrew his approval, and the company ceased acting with the performance of 28 April, even though Odell had appeared before the king and asked royal leave to continue.¹¹ Under circumstances which are not clear, Odell commenced production again on 11 May and continued playing until the end of the regular season.

In spite of a notice in the *St. James's Evening Post*, 30 July 1730, that Odell had taken a fourteen-year lease on a piece of ground near Tottenham Court to build a playhouse there, he re-opened Goodman's Fields on 16 September 1730 and operated with much less visible opposition throughout a second season. By the beginning of 1731-32, however, Odell had relinquished the management to Henry Giffard, an actor possessing considerable managerial ability. Production continued throughout the season, and the final performance at this house took place on 23 May 1732.

¹¹ Nicholson, *Struggle for a Free Stage*, p. 28; *Grub St. Journal*, 7 May 1730.

THE NEW THEATRE IN AYLIFFE STREET, GOODMAN'S FIELDS (1732-1742)

Immediately upon becoming manager of Odell's playhouse, Giffard began negotiations to build a new theatre in the same area. His published proposals indicated that he would obtain a forty-one-year lease and endeavor to raise £1,500 by subscription, 25 shares at £60 each.¹² From a later source, we learn that he leased the ground from Sir William Leman for a term of sixty-one years, and that he found twenty-three subscribers at £100 each, providing a working capital of £2,300.¹³ He hoped to receive all the subscription money by 1 May 1732, and he intended to engage an architect whose plan must be approved by a majority of the subscribers. No money would be withdrawn from the bank without the consent of at least seven subscribers, and whatever was left after erecting the building would go towards the purchase of scenes and costumes. In return for his subscription, each sharer would receive one shilling for each acting night (a later document specifies 1s. 6d. instead¹⁴) as well as a pass for pit, box, or gallery, and Giffard hoped to offer 160 performances during a season. Some of the subscribers were substantial merchants,¹⁵ whose influence would protect the new venture. Three years later, Giffard testified that he put "all his Fortune" into the playhouse and expended "many thousand Pounds" for costumes, scenery, and decorations.¹⁶

The new playhouse was under construction by early summer, with Edward Shepherd as the architect; on 14 July 1732 the *Daily Advertiser* reported that the structure was being roofed and would be ready for occupancy in September. It opened on 2 October 1732 with *1 Henry IV*. Its decor, according to the *Daily Advertiser* of 4 October, included a large oval over the pit in which was represented His Majesty, who was attended by Peace, Liberty, and Justice, "trampling Tyranny and Oppression under his Feet"; around the oval were the heads of Shakespeare, Dryden, Congreve,

¹² *Proposals by Henry Giffard for erecting a Theatre by Subscription in or near Goodman's Fields* (1731), a broadside copy in the Guildhall Library, London.

¹³ *Journal of the House of Commons*, XXII, 452; *The Case of the Several Persons upon whose Subscription the Theatre in Goodman's Fields hath been built* (London, 1735). British Museum copy.

¹⁴ *The Case of the Several Persons*.

¹⁵ *Journal of the House of Commons*, XXXII, 453.

¹⁶ From broadsides (now in the British Museum) issued by Giffard during 1735 when Parliament was considering a bill to regulate the theatres. One is entitled "The Case of Henry Giffard, Proprietor of the Theatre in Goodman's Fields, in relation to a Bill now depending in Parliament."

and Betterton. To the left, the spectators could see a painting of the scene in which Cato points to the dead body of his son Marcus; in the middle, the stabbing of Julius Caesar in the Senate; and on the right, Marc Antony and Octavia (*All for Love*) with their children. On the sounding board over the stage was a painting of Apollo and the nine Muses done by Oram and Hayman (*Daily Advertiser*, 12 September). Like Odell's house, this theatre had a single gallery, pit, and boxes, including stage boxes and "balconies" on the stage.

From the curiosity and diligence of the late eighteenth-century and early nineteenth-century scene designer William Capon, a considerable amount of information survives concerning the designs and physical dimensions of this theatre. Capon examined the structure in 1786, when he was preparing scenes for the Royalty Theatre, and again in 1802, making sketches and measurements on both visits. A print was made from his final sketch and published by Robert Wilkinson in *Londina Illustrata* (1820), together with detailed notes written by Capon. The sketch itself, as well as separate annotations by Capon, also survives and is in the possession of R. L. Eddison.¹⁷ James (Bowes) Winston, manager of the Haymarket theatre at that time and engaged in compiling a history of the London theatres, made a copy of Capon's sketch and notations, and added further data based on separate manuscript notes of Capon's.¹⁸ Winston's copy is now at the Folger Library. Capon found the outside length to be 88 feet and the inside width 47 feet (though he earlier gave 90 by 52). Space for the side boxes reduced the width of the pit to 30 feet, where Capon found only seven rows, to his evident surprise. In a "puff" which Giffard himself may have written for the *Daily Advertiser* of 29 December 1733, advertising a new entertainment, the statement is made that the "Stage is made more than 50 Foot long." This contemporary entry yields some corroboration to Capon's measurement of the depth of the stage, 47 feet, 6 inches. The width he gives as 20 feet, 6 inches, surely too narrow for building on the stage, a favorite practice of Giffard's. Capon specifically says "from wall

¹⁷ Mr. Eddison has very kindly supplied me with a copy of Capon's own annotations and provided me with an account of the slight differences between the sketch in his possession, a reproduction of which, together with the annotations, appeared in *Theatre Notebook* in 1960. I am further indebted to Miss Sybil Rosenfeld, editor of *Theatre Notebook*, for her good offices in notifying me of the discovery of Capon's original sketch and making the material available to me in advance of its publication in *Theatre Notebook*.

¹⁸ As Capon was designing scenes for different London theatres when Winston was manager at the New Haymarket, it seems most likely that the two were acquainted and that Winston had full access to Capon's notes. For Capon's activities, see Sybil Rosenfeld, "Scene Designs of William Capon," *Theatre Notebook*, X (July 1956), 118-22.

to wall"; yet the measurement from the inside of the exterior walls was 47 feet. He may also have been guided by the horizontal grooves in the floor for the sliding flats (see his note No. 3). If his measurement of the stage is correct, two very important observations can be made. First, by way of interest, what an intimate stage for a Garrick performance! No wonder the contemporary audiences could see his facial expressions so clearly. (See the letter of Thomas Newton in the Calendar of Performances under date of 15 December 1741.) Secondly, even if the stage were slightly wider than the distance given by Capon, the sketch shows that the auditorium flared or fanned out from the stage, and this theatre becomes the first to have such an architectural design.

From the sketch we can see that the orchestra was located in the usual position, that there were side and front boxes, and that there was only one gallery. The indication of a single gallery is also supported by contemporary notices of admission prices. As Capon states that the steps to the gallery remained in 1786, and it is unlikely that they would have been redesigned and rebuilt, we may get a clue to the height of the building. There are forty-two steps. With the high risers of eight and nine inches that can be seen today in older buildings, the height was from twenty-eight feet to possibly thirty-one feet.

The dressing rooms were on either side of the Green Room, on the northeast side of the building. The gallery entrance was at the southwest corner. Since new doorways had been cut, it is difficult to ascertain the position of entrances to the pit. The stage entrance was at the southeast end of the structure, with the box office just around the corner from it. Inside the theatre, the pit was fifteen feet deep and the boxes seventeen feet, six inches, marked for seven rows in the pit and nine rows of boxes.

What does this sketch yield concerning the seating capacity of this theatre? Starting with the most certain dimension, we can see that seven rows in a pit 30 feet wide would seat 120 people, allowing 21 inches a person, as Garrick calculated later at Drury Lane. Nine rows of front boxes at an average width of 40 feet would permit 207 spectators. The length of the space taken up by the two tiers of side boxes is not sure; from the sketch it may have been 19 or 20 feet. Allowing 2 feet per person, we may estimate a total of 80 people here. Even Capon is making conjectures about the gallery, but if we accept his marking of ten rows, at probably 42 feet with the curve, there might be space for 250 in the gallery. Boxes and raised balconies on the stage, for which our source is the contemporary

advertisements, should yield capacity for 50 people. Capacity seating and receipts would be as follows:

	<i>At advanced prices</i>			<i>At common prices, with no building on the stage</i>	
	CAPACITY	RATE	TOTAL	RATE	TOTAL
Boxes on Stage	50	5s.	£12 10s.		
Side Boxes	80	4s.	16	3s.	£12
Front Boxes	207	4s.	41 8s.	3s.	31 1s.
Pit	120	2s.	12	2s.	12
Gallery	250	1s.	12 10s.	1s.	12 10s.
Total	707		£94 8s.		£67 11s.

If my estimates for the boxes and stage building are too low, the total attendance would be increased to about 750, or what some modern stage historians have conjectured. This total would be considerably short of the Drury Lane capacity, and so much smaller than the capacity of the theatre in Lincoln's Inn Fields that we can understand Giffard's decision to move there in 1736. On this point, the *Daily Advertiser* of 18 September 1736 argued (again Giffard may have composed the entry) that Giffard's company would have "so great an Advantage of room above that they have at the other Theatre."

On the other hand, even if my estimate is high, the Goodman's Fields theatre was no £30 house, a figure so frequently noted by older stage historians, including Capon and Winston. I have never understood how Giffard could support a company of sixty to seventy players, singers, and high-paid dancers in a £30 house and keep building new scenery and get up new entertainments. If as few as twenty people sat in each of the nine rows of front boxes, at four shillings apiece, they would pay £36, without a spectator in the pit, gallery, or side boxes.

After Giffard removed to Lincoln's Inn Fields in 1736, Goodman's Fields was dark for four years. After the passage of the Licensing Act, it fell under the restrictions which confined plays to the patent houses, and in 1737 Giffard was apparently ready to abandon the whole enterprise, for he advertised: "To be Sold, The Interest of the Theatre and Materials in Goodman's Fields, Inquire of Mr Giffard at his House in Grange Court, in Cary Street."¹⁹ On 26 July 1736 an auction was announced for 1 August of a "Large Quantity of Theatrical Goods" lately the property of Henry

¹⁹ *London Daily Post and General Advertiser*, 5 May 1737.

Giffard: "Mens and Womens Cloaths, or Cloath, Velvet, and Silk embroider'd, laced and plain, properly adapted to all the Entertainments of the Stage; as also various Sets of Scenes, with Machines and other Decorations, belonging to several Pantomime Interludes; large Glass Lustres, rich Screens, and Velvet Chairs with Gilt Frames, a large Harpsichord, with a Quantity of Musick in Score" (*London Daily Post and General Advertiser*). On 16 September the notice appeared that the lease "having upwards of 50 Years to come" for the "late Theatre in Goodman's Fields" was for sale (*London Daily Post and General Advertiser*). Those interested were to apply to Edward Shepherd, the architect who had designed the structure, at his home in Audley Street, Grosvenor Square. Shepherd also had for sale "the Dwelling-House adjoining the Theatre."

Nothing further is known about these proposed sales, but apparently they did not materialize, for on 15 October 1740 Giffard reopened the theatre. In 1741–42 he introduced Garrick there to a London audience. On 27 May 1742, Thomas Walker sang his original role of Macheath in *The Beggar's Opera*, for the final performance in this theater. The building itself was converted into a chapel and then a warehouse.²⁰

THE THEATRE ROYAL IN COVENT GARDEN (1732–1808)

The tremendous and unprecedented financial successes of his pantomimes as well as of *The Beggar's Opera* undoubtedly led John Rich to make plans in 1730 for the erection of a new theatre. Towards this end, he evidently issued proposals to invite subscriptions from interested financial backers. According to H. Saxe Wyndham, "the prospectus was issued in December 1730 and . . . by January 1731, £6000 was subscribed."²¹ Early in January 1731, three London newspapers report that the project had been underwritten. Issue No. 9131 of the *Daily Courant* for Tuesday 12 January 1730/1 has the following statement: "We hear the subscription for building a new Theatre in Bow-Street, Covent Garden, for Mr Rich, amounts to upward of 6000*l.* and that the same will be very speedily begun by that ingenious Architect James Sheppard, Esq." This notice was quoted by the *Grub St. Journal*, issue No. 54, Thursday 14 January 1730/1, and the

²⁰ C. B. Hogan, *Shakespeare in the Theatre, 1701–1800*, I (Oxford, 1952), 463.

²¹ Henry Saxe Wyndham, *Annals of Covent Garden from 1732 to 1897*, I (London, 1906), 24; however, on 1, 23, Wyndham gives the date of 11 Dec. 1731. Basil Francis, "John Rich's 'Proposals,'" *Theatre Notebook*, XII (Autumn 1957), 17, and in a personal letter, also gives the date of the prospectus as 11 Dec. 1731.

substance repeated in the *Universal Spectator*, issue No. 119, Saturday 16 January 1730/1. Actually, no money had yet been deposited, but these reports show that news of a subscription was being circulated. Various rumors continued to appear, the *Daily Courant* of 9 February 1730/1 announcing, incorrectly, that a Mr Gibbs was the architect, and the *Daily Advertiser* of 2 March 1730/1 stating that the new theatre would be designed upon the model of the Opera House.

On 28 February 1730/1, the *British Journal* reported that buildings on the intended site of the new theatre were being torn down. However, Rich did not secure the location until 16 March 1730/1 or 25 of March 1731,²² when he leased from the Duke of Bedford a "parcel of Ground contiguous to Bow Street and Covent Garden," the property being 120 feet in length from east to west and 100 feet in width from north to south.²³ The lease was to run sixty-one years from Lady Day 1731 (i.e., 25 March), at a rental of £100 yearly.

Immediately after securing the lease, Rich came to an oral agreement with the architect Edward Shepherd, so that Shepherd might begin construction pending the legal signing of the articles of agreement.²⁴ Work did begin at once, as the *Daily Advertiser* of 29 April 1731 reports that the foundations were being dug. On 3 June 1731 the formal building contract was validated. Recently discovered by Basil Francis, in the archives of the bank of C. Hoare and Co., the document contains a signal example of John Rich's financial trickery.²⁵ In the proposals for subscription, Rich was seeking a capital sum of £15,000 with which to erect and furnish the theatre, but in this secret building agreement Shepherd had contracted to do the work for £5,600. The wily manager evidently expected to derive a large profit from the entire transaction. However, as sometimes happens in such cases, he was cheated on one hand by the architect, through improper building materials and failure to follow specifications, so much so that extended litigation in Chancery followed, and on the other, the subscribers barely paid in enough to satisfy the amount of the building contract.

To finance the construction Rich proposed to issue fifty shares, each subscriber paying £100 on signing the contract, another £100 on Lady

²² 16 March is the date given by Howard P. Vincent, in "John Rich and the First Covent Garden Theatre," *Journal of English Literary History*, XVII (Dec. 1950), 296-306, quoting John Rich's Bill in Chancery, C11 2662/1, sworn 15 March 1733. The latter date comes from the text of Rich's prospectus, British Museum Add. MSS 32,428.

²³ British Museum Add. MSS 32,428.

²⁴ Vincent, "John Rich and the First Covent Garden Theatre," pp. 296-306.

²⁵ Francis, "John Rich's 'Proposal,'" p. 17.

Day 1732, and a final £100 when the theatre was completed. Upon full payment, a subscriber would receive an assignment of one-fiftieth part of the premises for as much of the term of sixty-one years, less one month, as yet remained. For this lease a subscriber would have reserved for him the rental of two shillings on each acting night at Covent Garden or at any other theatre where Rich or his assigns might act plays by virtue of the present or subsequent grant of authority from the Crown. The two-shilling rental was to have first claim upon the nightly receipts of the playhouse; in addition, each subscriber might see plays without charge in any part of the theatre except behind the scenes.

It appears that Rich must have issued his proposals for subscriptions at different times. One prospectus, now in the British Museum, is dated 11 December 1731.²⁶ Nevertheless, in the unsigned copy of the building contract of 3 June 1731, mention is made of the fact that Rich had already offered fifty shares to subscribers, and the statement is further made that "several persons have accordingly Subscribed & paid the first payment of 100*l* into Mr Hoare's hands."²⁷ Such information, on this date, would certainly indicate a prospectus antedating that of 11 December 1731, unless this unsigned document is really a memorandum written at a much later date than 3 June 1731.

Records of the subscribers' names survive in the British Museum copy of Rich's prospectus. Forty-six persons signed, including their Graces of Norfolk, Bedford, Chandos, and Richmond, with four signers taking an extra share to subscribe the total of fifty.²⁸ Records of their payments have recently been found in the ancient ledgers kept by the banking firm of C. Hoare and Co., together with the disbursements to the builder, Edward Shepherd, and the other persons concerned. From the kind permission granted to us to have these ledgers examined and reproduced, we have been able to review the entire situation. Even with the discovery of these documents, the exact circumstances of financing are not yet clear. As quoted above, the agreement of 3 June 1731 shows that some money had already been paid by that date. On the other hand, the first payments

²⁶ My colleague Emmett L. Avery suggests that this prospectus is misdated 1731 and should be 1730. Basil Francis, as cited above, writes that the date is correct. An argument against dating it in 1730 is that Rich includes in the document a statement that he has leased land from the Duke of Bedford, a lease that was not drawn up before March 1730/1. My solution, based on the builder's contract of 3 June 1731, is that more than one solicitation for subscriptions was made.

²⁷ From a copy of the building contract in the possession of C. Hoare and Co., made available to me by the kindness of Mr. H. P. R. Hoare, and secured for me by Professor Fred L. Bergmann.

²⁸ Francis, "John Rich's 'Proposal,'" p. 17.

received by the bank were on 10 January 1731/2, that is, 1732.²⁹ The ledger for disbursements shows that payments were made to Shepherd immediately, and the debits are for the same months as the payments, so that no further enlightenment can be derived from them. In fact, the entries suggest that Shepherd was waiting in the bank to draw out each subscription payment as it was made.³⁰

Of the forty-six persons who earlier underwrote the cost, only twenty-eight names appear in the ledger for receipts of payments, and only seventeen paid the full amount of a share, £300. Five people are listed who paid £200 and five who paid but £100. As it is highly unlikely that a person would deposit £100 and neither withdraw the money nor pay the rest, it may be that the clerk entered the name of the actual person who delivered the money (knowing him to be the servant of one of the noblemen who subscribed). If this explanation is accepted, the total number of sponsors increases to twenty-two (one person being credited with an extra payment). The money came in slowly. Up to 4 April 1733 only £5,650 had been deposited, four months after the theatre opened. The final entry in the ledgers is dated 4 October 1733, when James Brydges, Duke of Chandos, paid £300 to bring the total to £6,700.

Completion of the theatre was almost as slow. Though the *Daily Advertiser* as of 6 August 1731 had expected that the building would be ready for use by the winter season, several delays were encountered. On 6 November the *Weekly Journal* reported that a section of the roof had fallen in, and throughout the fall John Rich was bitterly complaining about Shepherd's absence from supervising the work.³¹ Shepherd, by this time, was of course busy with the construction of the Goodman's Fields theatre, which he was to complete first. Even on 18 September 1732, nearly three months before the opening, the *Daily Advertiser* stated that Lambert and Harvey were still engaged in painting scenery and that Signor Ameconi was executing on the ceiling his design exhibiting Apollo in an assembly of the Muses with Shakespeare dignified by the laurel. To

²⁹ I am indebted to Professor Fred L. Bergmann for studying and copying these ledgers for me and to Mr. H. P. R. Hoare for re-examining the entries and confirming the date as 10 Jan. 1731/2.

³⁰ The question may arise as to how Shepherd was able to continue the construction when the payments were so greatly delayed. Fortunately, it turns out that Edward Shepherd was also a client of C. Hoare and Co. From the ledger for his transactions, Mr. H. P. R. Hoare assures me that Shepherd had considerable means and had a balance of £3,300 when he started work on the Covent Garden theatre. As the work went on, Shepherd sold South Sea Bonds to pay the construction bills.

³¹ Vincent, "John Rich and the First Covent Garden Theatre," pp. 296-306.

the last minute, delays plagued Rich, for he postponed one opening date, 27 November, moved the wardrobe on 1 December, and finally on 7 December 1732 presented *The Way of the World* as the first play in the new house. In spite of all the delays and the charges of poor workmanship and shoddy materials, Edward Shephard had designed and built a superb auditorium, not only in elegance of appearance but also with acoustics far superior to those of the first theatre in Lincoln's Inn Fields or the Opera House in the Haymarket. Reverberation was short because of the drapery in the front and side boxes. Echoes were avoided by flat ceilings, and orchestral tone was good because the building was made out of wood. A contemporary writer stated that Covent Garden seemed "best calculated . . . for splendor and admiration" and that "the figure of a satire over the pit . . . has an admirable propriety in it, and deserves more praise than all the painting beside."³²

From the depositions in the litigation between Rich and Shepherd it appears that Covent Garden had a pit, boxes (with "the King's front box" as at Lincoln's Inn Fields, side boxes, and balconies and boxes over the stage boxes), and first and second galleries; scene room, coffee room, wardrobe, and privies, concerning whose number, disposition, and convenience there was lively controversy. Rich had Lincoln's Inn Fields in mind in setting specifications for his new house; in his diary and depositions he frequently referred to the fact that one detail or another should correspond with the like element in the older theatre.

Unfortunately, there is little exact information on the seating capacity of Covent Garden at this time. The receipts on the opening night (£115) were much below the £160 or £180 ordinarily realized from a large audience at Lincoln's Inn Fields, but the run of *Achilles* in February 1733 brought income comparable to that for Gay's earlier ballad opera. With receipts of £207 11s. 6d. for *Achilles* on its first night (10 February 1733) and income in the range between £160 and £180 during its run, Covent Garden would seem to have had a capacity similar to that at Lincoln's Inn Fields. Another body of data in a copy made by Frederick Latreille of a Covent Garden account book for 1735–36 which J. H. Haslewood saw in the mid-nineteenth century but which now is lost sheds some information. For a performance of *The Funeral* on 31 May 1736 the servants were issued tickets (240 box, 497 pit, and 500 gallery) to sell for their collective benefit. On 31 July 1736 when they settled their accounts they had sold 120 box, 310 pit,

³² *A Critical Review of the Public Buildings* (1734), pp. 29–30; See also Richard Southern, *Oxford Companion to the Theatre*, s.v. "Scenery."

and 351 gallery tickets. From a Covent Garden account book for 1740-41³³ the list of benefits adds more detail on tickets sold for some locations:

	BOX	PIT	GALLERY
12 November 1740	29	75	56
19 November 1740	48	160	107
12 December 1740	17	113	134
1 April 1741	35	268	222
8 April 1741	218	498	199

(All figures represent tickets sold by the benefitting players and not total attendance in each category.)

The data for 1735-36 and 1740-41 suggest that Covent Garden could accommodate 240 spectators in the boxes, 498 in the pit, and at least 351 in the first gallery. If the number of tickets issued for the gallery on 31 May 1736 accurately represents its capacity, then 500 auditors could be accommodated there, but, as a compromise, let us assume that the first gallery was no larger than that at Lincoln's Inn Fields, which held 450. Furthermore, if the second gallery at Covent Garden, like its counterpart at Rich's old theatre, held half as many spectators as the first gallery, it had room for 225 persons. These assumptions would set the capacity at around 240 in the boxes, 498 in the pit, 450 in the first gallery, and 225 in the second gallery, a total of 1,413, although the figure of 498 individuals in the pit seems somewhat large in proportion to the other areas of the theatre.

Using some of these same figures but a somewhat different statistical method, H. W. Pedicord has estimated the capacity of Covent Garden in 1732 as about 1,335 persons.³⁴ This figure is similar to an estimate reported in the *London Daily Post and General Advertiser*, 20 February 1736, concerning the crowd the preceding evening, where there were "at least 1300 Persons present," with pit and boxes at half a guinea, first gallery at four shillings, and upper gallery at 2s. 6d. bringing an estimated revenue of £450. These various data make it clear that Covent Garden could certainly hold more than 1,300 and possibly as many as 1,400, but they do not totally clarify the number which could be accommodated in each portion of the house.

³³ British Museum Add. MSS 32,251.

³⁴ *The Theatrical Public in the Time of Garrick* (New York, 1954), pp. 6-9.

THE GREAT ROOM OR THEATRE IN YORK BUILDINGS, VILLARS (VILLIERS) STREET (1703-1737)

The Music Room or “Consort-Room” in York Buildings was remodelled and used as a theatre in the summer of 1703, “with a Stage built for Performances,” according to the *Daily Courant* of 24 July 1703, and decorated with “a beautiful Ceiling . . . painted by Verrio.”³⁵ William Pinkethman was the promoter: “Tickets given out by Pinkeman” reads the announcement. About 1731 it was remodelled again, and boxes may have been constructed at this time, for the theatre had stage boxes, front boxes, pit, and a gallery (*Daily Advertiser*, 28 August 1734). The first production came on 5 April 1731, when *Sophonisba* was played by “Lilliputians.” Clusters of performances were announced during the summer, and again in 1734. Aaron Hill’s *Zara* received its premiere here on 29 May 1735. In 1737 a production of *The Fair Penitent* was offered, according to the *Daily Advertiser*, on Monday, 31 January, the first performance that I have noticed on 31 January when the preceding day (the anniversary of the martyrdom of Charles I) fell on a Sunday. A final production was announced for 2 May 1737, and no further performances were given after the passage of the Licensing Act. The structure was demolished about 1758.³⁶

THE THEATRES IN RICHMOND

Performances at the Richmond theatres were listed in Part 2 of this Work, and are included in the Calendar of Performances in the present volume up to the end of the 1737 summer season because of the close connection between the companies there and those in the London theatres. The two principal managers were the elder Pinkethman and Thomas Chapman, both of whom were primarily members of London companies. After 1737 the connections are no longer so close, and the Richmond houses are more properly classified as provincial houses. Performances were given in the summer season from 1730 to 1736.

³⁵ *Public Advertiser*, 8 April 1758 (kindly supplied me by C. B. Hogan).

³⁶ *Ibid.*

THE TENNIS COURT IN JAMES STREET (1713-1756)

Plays, concerts, and puppet shows were conducted at a number of places in the Haymarket, so that the identity and location of each place of entertainment were not clear to all contemporary Londoners, much less to us. The position of the opera house and of Potter's little theatre is certain, but some confusion exists concerning the theatre or theatres at or by the tennis court in James Street.

Around 1634 one Simon Osbaldeston had built a tennis court on the south side of James (now Orange) Street.³⁷ The first notice of a performance there comes on 26 November 1713, the location specified by the *Daily Courant* as "at the Tennis-Court in James Street . . . near the Haymarket." On 4 May 1714, the *Daily Courant* announced that "the Little Tennis Court is in James Street, near the Haymarket," where a concert for the benefit of Glash would be given; and on 12 March 1718 the same paper listed an entertainment at "The Tennis-Court, near the Haymarket." In 1726, Powell and Fawkes offer a puppet show at the "Old Tennis Court in James Street,"³⁸ and Pinchbeck showed a "Musical Clock" there on 22 April 1732 (*Daily Advertiser*). But the first announcement of regular plays does not appear until 1734, when a group of "Lilliputians" offer *The London Merchant* with *The Devil to Pay* for Easter Monday, 22 April 1734 (*Daily Advertiser*). The location is designated as "at the Tennis-Court in James Street." A month later, casts appear in the *Daily Advertiser*, the players are from other London theatres. *Cato* was scheduled for 23 May, and the location was "the Old Tennis Court in James Street." After a few more performances nothing is heard until 1738, when on 13 March Mrs Charlotte Charke offered a puppet show, "At the Old Tennis-Court in James Street, near the Haymarket."³⁹ Notices in 1734 had listed boxes, pit, gallery, and second gallery, with Mrs Charke using the terms "rail'd gallery" and upper gallery. She adds that it is called Punch's Theatre, but this designation is to inform the readers of the puppet show; otherwise, the bill reads like that for a regular theater.

³⁷ *London County Council Survey of London* XX (1940), 109. Miss Elizabeth G. Scanlon, in "Tennis Court Theatres in England and Scotland," *Theatre Notebook*, X (October 1955), 10-15, states that the tennis court was built in 1673 by Col. Thomas Panton. It is true that Col. Panton began paying taxes on this tennis court in 1673, but it is more likely that he had recently acquired ownership of the property than that he had built a new court on the same location.

³⁸ From a newspaper clipping in the Osborne Collection at the Guildhall Library, according to George Speaight, *The History of the English Puppet Theatre* (London, 1955), p. 102.

³⁹ *Daily Advertiser*, 13 March 1734; Charlotte Charke, *A Narrative of the Life of Mrs. Charlotte Charke* (London, 1755), pp. 75, 112.

On 29 March 1739, there appears the first indication of a different site. Edward Pinchbeck announced on that date a puppet show at "Punch's Theatre, adjoining the tennis-court in James Street, near the Haymarket,"⁴⁰ tickets to be secured "at the Lancashire Witch opposite the Theatre." Unfortunately, the whole matter is further complicated by an advertisement on 2 January 1740 of *The Lover His Own Rival* with *Cupid's Triumph*, performed by actors, to be given "at Punch's Theatre, at the Old Tennis-Court."⁴¹ That the tennis court was being used is supported by an announcement in the *Daily Advertiser* of 28 November 1740 for a production of *Henry IV* by moving waxworks "at the Old Tennis Court near the Hay-market." On 11 May 1741, however, a company of actors began a summer season "At the Old Tennis-Court in James-Street, near the Haymarket" with *Cato* and *The Cobler of Preston*,⁴² and their announcements for 16 and 19 May gave the same location. But at this point a change in nomenclature appears: on 16 June the advertisement by the same troupe in the *Daily Advertiser* designated the location as "the Theatre near the Tennis-Court," as did their notice of 29 September. Yet only a week later, 6 October, the location is called "the New Theatre in James-street, near the Haymarket," and the place is so designated for the remaining performances of plays (*Daily Advertiser*). The troupe continued at this theatre for several years, in fact on 23 March 1743 ambitiously offering Dryden's *Aurengzebe*, "acted but once these 20 Years" (*London Daily Post and General Advertiser*). They still consider it necessary to warn gentlemen sending their servants for tickets "(for fear of a Mistake) to take Notice, that the Playhouse adjoins to the Tennis-Court" (*Daily Advertiser*, 15 April 1743). Pinchbeck was still the manager. On Wednesday, 12 March 1746, they risk an illegal Lenten performance. A curious notice appears on 20 April 1747 announcing a forthcoming benefit production for Miss Cymber at the New Theatre in the Haymarket: "Several of Miss Cymber's Friends mistaking the House for The Theatre in James St., are desir'd to observe this is facing the Opera House in the Haymarket" (*Daily Advertiser*). At this time Foote with his "Diversions of the Morning" and his "cup of Tea" was supposedly the talk of the town; and it is difficult to believe that Londoners were unacquainted with the location of the New Theatre in the Haymarket.

⁴⁰ *Daily Advertiser*. The *London Daily Post and General Advertiser* of 19 Dec. is even more specific: "at his Theatre adjoining to the Tennis Court in James Street."

⁴¹ *London Daily Post and General Advertiser*. See also Allardyce Nicoll, *A History of Early Eighteenth Century Drama, 1700-1750* (Cambridge, 1929), p. 369.

⁴² Elizabeth G. Scanlan, giving the Latreille MS as her source, states that during the "Season of May 19 to October 12, 1741" the performances were given on a different or second tennis court in James St.—"Tennis Court Theatres in England and Scotland," p. 11.

or that they were more familiar with the James Street theatre than with Foote's theatre.

As time passed, the chief entertainment was puppet shows, but the theatre usually opened on Easter Monday for legitimate drama. Pinchbeck finally gave up the place in January 1750, advertising the property for sale, with or without "Properties and Scenes."⁴³ From a notice in the following month, we learn that the "New Theatre" was "60 Feet long" and "nearly 40 wide" (*Daily Advertiser*, 2 February).⁴⁴ A regular play was scheduled there on 16 December 1751, however (*Daily Advertiser*). On 24 December 1754, George Alexander Stevens, in advertising a lecture on *Pilgrim's Progress*, identified the location as "the Lecture Room, formerly the Theatre in James Street, near the Tennis Court" (*Public Advertiser*). However, on 18 March 1756, the *Daily Advertiser* reported an accident to one Simpson, an acrobatic and slack-rope walker, who ran a sword into his leg in a performance "at the Theatre, James Street, near the Hay-market." By 11 May 1757 the tennis court building was again being used for tennis.⁴⁵ For the rest of the century it was the center of the game in England.

HICKFORD'S GREAT ROOMS OR CONCERT ROOMS

The first location given for Hickford's Room was the north side of James Street, "Opposite the Royal Tennis Court."⁴⁶ The first concert given there was on 25 March 1713 (*Daily Courant*). The announcement in the *Daily Courant* for 21 March 1715 is quite clear, "At the Great Room in James Street, near the Hay-market." No mention of any other approach to this concert room is made before 1715; then advertisements begin to

⁴³ *Daily Advertiser*, 2 Feb. 1750.

⁴⁴ From these dimensions, we may infer that the structure was probably separate from the tennis court itself. The problem still remains of deciding how many different theatrical establishments were located here. The outside total may be four: (1) a theatre at the tennis court, (2) a second theatre on a separate tennis court in James St. (Mrs Scanlan's view), (3) an "adjacent" room for puppet shows, and (4) a "New Theatre" near the tennis court. But if the different promoters, over a period of years, were simply using varying terminology, then there was only one theatrical house. In support of this conclusion, George Speaight writes me that he has never found advertisements for any two productions in James St. on the same day, throughout this fifty-year period. This is negative evidence, but our own records support it.

⁴⁵ "This Day, at one o'clock, will be play'd a Match at Tennis, between four of the best Players in England. . . . It is Played at the Tennis Court in James Street, in the Haymarket."—*Daily Advertiser*, 11 May 1757.

⁴⁶ Mrs Robert Harrison and William H. G. Flood, *Grove's Dictionary of Music and Musicians*, s.v. "Hickford's Rooms."

speak of another passage way on Panton Street. By 1719 the notices stated that “Coaches and Chairs may come into James Street or into Panton Street, there being a passage into the room both ways.”⁴⁷ Beginning in 1724 the place was called Hickford’s Great Room in Panton Street, and thereafter was always so designated. In 1738 Hickford gave up the place and moved away: “In 1738 there are no concerts recorded in connection with Hickford at the Panton Street room, his name does not appear at all, nor are the entertainments such as he was generally associated with.”⁴⁸ The entertainments that were being presented were puppet shows, and these continued until mid-century. However, the younger Yates occasionally got together a troupe and offered plays there, as on 26 December 1745 (*Daily Advertiser*).

On 9 February 1739 Hickford opened a new concert room in Brewer Street, Golden Square. This place was large, carefully designed, and had excellent accoustics. “It is a room of good proportions, 50 feet by 30 feet broad, lofty and with a coved ceiling lighted by one large window at the Southern end, in front of which is the Platform, small and rather low, and there is a gallery opposite, over the door.”⁴⁹ John Lockman’s *Rosalinda* had its premier here on 4 January 1740, and J. C. Smith’s oratorio *David’s Lamentation over Saul and Jonathan* was also first produced here (*Daily Advertiser*, 22 February 1740). The once celebrated Signora Cuzzoni gave her final London performance at this house, on 23 May 1751 (*General Advertiser*).

HAMPTON COURT

There was much agitation about performances at Hampton Court in the autumn of 1731. Three different papers of 3 September carried notices that the Drury Lane company had received orders to play at Hampton Court the next week.⁵⁰ On 7 September the report is that six plays were to be produced, and on 11 September Wilks and Cibber had gone to Hampton Court to get the theatre in order (*Daily Post*). On 23 September the whole project was apparently laid aside as the King’s physicians decided that the lighting in the theatre would “greatly incommod[e] the King’s eyesight” (*St. James’s Evening Post*). Their decision was not final, as a messenger was sent to Wilks on 29 September to notify him that the theatre in Hampton Court was ready and to notify Cibber to attend at Court with “a list of such plays as the players have in readiness to perform” so that a selection

⁴⁷ *Ibid.*

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*

⁵⁰ *Daily Post*, *Universal Spectator*, *Craftsman*.

could be made (*Universal Spectator*). The first piece actually staged was *The Recruiting Officer* on 18 October for the special entertainment of the Duke of Lorrain.⁵¹

BOOTHS AND THEATRES, BOWLING GREEN, SOUTHWARK

Apart from the temporary booths erected for performances during the time of Southwark Fair, in September, at least three permanent structures on the Bowling Green were used for winter productions. The first winter production came on 26 December 1732, at a theatre on the Bowling Green. It contained boxes, pit, and two galleries, and the house was made "commodious and warm, and the Passages new laid and rang'd with Lamps." The three permanent houses which can be distinguished are the "Til'd Booth," the "Old Theatre," and the "New Theatre." C. B. Hogan identifies yet another as Phillip's Booth,⁵² but when casts are given for the "New Theatre" Phillips and his wife appear in them. The different places which operated during 1729-47, whether in the time of the Fair or in the winter season, are listed below. Several of the entries are undoubtedly identical, but the list is given for convenience. The dates in parentheses are given to aid in finding the performances in the Calendar.

- Booth in Blue Maid Alley (1729)
- New Playhouse in Birdcage Alley (1730)
- Booth behind the Marshalsea Gate (1731)
- Booth in the Half Moon Inn Yard (1731)
- Booth by Queen's Arms Tavern, near Marshalsea Gate (1731)
- Old Tiled Booth (8 September 1734)
- Booth, Bowling Green (7 April 1735)
- Old Playhouse, bottom of Mermaid Court, by Queen's Arms, near the Marshalsea (1736)
- Lee's Old Theatrical Playhouse, turning from Axe and Battle Yard, behind Marshalsea Prison (1735)
- New built Booth opposite the Old Tiled Booth (1743)
- Booth at Great Fives Court (1746)
- Old Theatre (1746)
- New Theatre (1746)

⁵¹ *Daily Courant; Daily Advertiser; Lord Hervey and His Friends, 1726-1738*, ed. the Earl of Ilchester (London, 1950) p. 103.

⁵² Hogan, *Shakespeare in the Theatre*, I, 464-65.

SADLER'S WELLS (1733-1765)

A music room had been constructed at Sadler's Wells in 1683, which fifty years later was converted into a theatre, opening on 12 March 1733 as a pantomime house with *The Harlot's Progress*.⁵³ From a notice in the *Daily Advertiser* of 29 March 1737, it was improved and redecorated. Unlike the legitimate theatres of the time, its progress was characterized by long runs, e.g., the new pantomime *Harlequin in Turkey* having 82 consecutive performances in the summer season of 1748, and *The Adventures of Harlequin in China* 121 in 1737. It was closed for three years after the Licensing Act (though the terms of the Act did not proscribe it), and opened again in 1740. An attendance of 600 was thought worth a news item in the *Daily Advertiser* of 28 August 1744. It was a summer house, running from Easter Monday to sometime in early October. Its performances are not included in the calendar of performances, as it showed nothing but pantomime; however, for certain inquiries in this period, it is important to know of the existence of Sadler's Wells.

NEW WELLS, LONDON SPA, CLERKENWELL (1734-1750)

Located in lower Rosoman Street, the New Wells in Clerkenwell, opened in the spring of 1734.⁵⁴ Like Sadler's Wells, it was a pantomime house, and had long runs. One piece, *A Hint to the Theatres*, was advertised on 1 June 1737 as having been performed "over 200 successive nights." This show had opened on Easter Monday 1736 and closed on 7 November 1737 after many more than 200 performances. This house provided a novelty—the two o'clock matinee, with the main performance at five. However, the company from time to time showed legitimate drama, and all such performances are entered in our Calendar. In 1741 the matinee was at five and the night performance at seven. The last performance of a play was on 29 December 1748. C. B. Hogan states that it was closed about 1750 and demolished in 1756.⁵⁵

⁵³ *Daily Advertiser*. See also *Theatre Notebook*, I (Oct. 1945), 2.

⁵⁴ Hogan, *Shakespeare in the Theatre*, I, 464.

⁵⁵ *Ibid.*

NEW WELLS, LEMON (LEMAN) STREET, HOOPER'S SQUARE,
GOODMAN'S FIELDS (1739-1752)

There was still a third structure used for theatrical performances in Goodman's Fields, though its identity was not clear to older stage historians. C. B. Hogan has recently called attention to this house, and some account of it should be given.⁵⁶ It was sometimes called "The Theatre in Lemon Street" and sometimes the New Wells. It really was a wells, as Hogan points out; it had a pump room and a taphouse.⁵⁷ Our first notice of it comes in the *Daily Post* of 20 April 1739: "Mr W. Hallam, of the Theatre Royal, Covent Garden, having taken the Dwelling-house and Bowling-Green in Hooper's Square, the lower End of Lemon-street, Goodman's Fields, has repaired and beautified them both in a very handsome manner, and will open the House on Monday next, and the Bowling-Green on Thursday."

The opening was delayed slightly, but on 18 June William Hallam began a summer season of pantomime. He continued for six summer seasons; then in November 1744 got a company together and began offering legitimate drama. The theatre then stayed open the year round, reverting to a pantomime house on Easter Monday, and playing a winter season of spoken drama until legal proceedings were brought against the proprietor in the spring of 1747, probably by James Lacy on behalf of Drury Lane.⁵⁸ He disbanded his company, whence Lewis Hallam took some of the players to the Eastern seaboard colonies in America. However, he continued with surreptitious performances while the litigation against him was going on. From Miss Rosenfeld's account, we get an excellent sidelight: In October 1750, she writes, "Sir Samuel Gower, one of the J. P.'s, was implicated in the matter, and in February 1751, a complaint was made to the Lord Chancellor that Gower had not only refused to stop the performances but had blatantly taken his family to see them and given every encouragement to the actors."⁵⁹

Hallam made some improvements in the theatre. On 27 October 1746 he announced that "The House is alter'd in a more Theatrical Manner,

⁵⁶ "The New Wells, Goodman's Fields, 1739-1752," *Theatre Notebook*, III (July 1949), 67-72.

⁵⁷ *Ibid.*, p. 69.

⁵⁸ From Proceedings recorded in the Middlesex Sessions Books, as quoted by Sybil Rosenfeld, "Theatres in Goodman's Fields," *Theatre Notebook*, I (Oct. 1945), 50.

⁵⁹ *Ibid.*

is made warm, and Front Boxes made at the upper end of the Pit" (*Daily Advertiser*). The size and design of the theatre are not known. That it had some capacity is attested by the fact that it had two galleries and that the pit was deep enough so that ten rows could be "rail'd in" with the boxes.

THE NEW WELLS AND THE NEW THEATRE, SHEPHERD'S MARKET, MAYFAIR

It is very difficult, if not impossible, to distinguish between what was advertised as the "New Wells, Mayfair" and the "New Wells, Shepherd's Market, Mayfair, near Piccadilly." Advertisements appear first for the former, Miss Sybil Rosenfeld points out, citing a benefit performance for Miss Lincoln on 13 March 1742.⁶⁰ These notices continue in the *Daily Advertiser* through 1743 and the spring of 1744. Then, on 1 May 1744 appeared a notice for Hallam's "New Theatre adjoining to the Market House (*Daily Advertiser*). The bill continues, "As this is a regular Theatre, Ladies and Gentlemen will be entertained in a more decent and commodious manner than they can possibly be in a Booth." Miss Rosenfeld believes the new theatre to be located on the second floor of Shepherd's Market, and that it was built by the architect Edward Shepherd, yet she notices the difficulty created by Hallam's statement that his new theatre is "adjoining" the Market house. Several explanations are possible. Hallam may have been indulging in exaggeration; probably he had a booth just like the other three that were performing there. Again, the structure called the New Wells in 1742 and 1743 may have been abandoned or demolished and replaced by new accommodations on the second floor of Shepherd's Market. If so, the name, New Wells, would remain, but its location would have changed.

Immediate remonstrance came from the authorities, whereupon Shepherd replied that he was operating under a patent granted by Charles I for "Great and Little Brookfield in the Parish of St George, Hanover Square" (*Daily Advertiser*, 2 May 1745).

Whatever the explanation, performances of regular plays were given at the New Wells, Shepherd's Market, intermittently until 16 May 1749. All of them are entered in the Calendar, though records of pantomimes are omitted.

⁶⁰ "Shepherd's Market Theatre and May Fair Wells," *Theatre Notebook*, V (July 1951), 89-92. Shepherd's Market was near Curzon St., and east of Hyde Park.

THE FAIRS

BARTHOLOMEW FAIR. In the time of Bartholomew Fair, the last Wednesday to Saturday in August, the leading players from the London theatres set up booths in Smithfield or West Smithfield, sometimes as many as five or six, and put on continuous performances from two in the afternoon until ten at night. The repertory was completely different, with old favorites like the story of *Dick Whittington and His Cat*, the *Blind Beggar of Betbna Green*, and even Biblical stories. Large crowds attended, and on occasion the Prince of Wales or the Duke of Cumberland could be found at a booth. Performances ceased for a time after the Licensing Act, except for pantomimes, rope-dancing, juggling, and slack-rope walking, but in 1741 the players were back, putting six booths into operation and favoring the crowd with the representation of "Kouli Kan," or of *Darius King of Persia, with the Humours of Sir Andrew Ague-cheek*. Such programs, in four to six booths, continued through 1747.

At times the productions were carefully got up. The context as well as the content of the following advance notice suggest an entirely proper and competent presentation:

A booth is building in Smithfield for the use of Mr Cibber, Mr Griffin, Mr Bullock, and Mr H. Hallam, where they are to perform the tragedy of *Tamerlane*, with the fall of *Bajazet*; intermix'd with the comedy of the *Miser*; the entertainment is to conclude with the *Ridotto al Fresco*. The scenes, habits, and all the decorations, are very magnificent, and entirely new; the boxes are to be gilt, and adorn'd in the handsomest manner, for the reception of the quality, and the whole will be illuminated with a number of glass lusters.—*Daily Post*, 11 August; *Grub St. Journal*, 16 August 1733.

SOUTHWARK FAIR. As soon as Bartholomew Fair ended, the operators of booths moved south of the Thames and advertised the same program for the duration of Southwark Fair, which usually lasted a week. A list of the booths has been given above, under Southwark.

TOTTENHAM COURT FAIR. On 4 August the Tottenham Court Fair opened and extended for about two weeks. In addition to some booths, a "New Theatre" in Tottenham Road is announced from 4 to 11 August 1731. The manager was J. Petty. Performances were continuous from 10 A.M. to 9 P.M. By 1736 the "New Theatre" was being called Petty's "Old Theatre," as opposed to a new theatre "in the Pound." Plays were

offered through August 1743, after which the magistrates stopped performances permanently.

WELSH FAIR. The Welsh Fair evidently coincided with the time of Bartholomew Fair, and booths were erected for it in the London Spa Fields only infrequently. Plays were acted before 1737, to be replaced by pantomimes after that date.

MAYFAIR. Mayfair extended for the first two weeks of May. In the 1740's a number of troupes set up booths there, and a good many plays were acted. Such activity met with considerable opposition. Legal steps were taken to restrict not only plays and pantomimes, as was achieved by 1749, but also the assembling of people during the Fair, and abolishing the Fair itself, which was done in 1764.⁶¹

In addition, plays were sometimes acted at Stationer's Hall, Ludgate Street, at such taverns as the Crown and Anchor and the Castle Tavern, Paternoster Row, at Hampstead, where there was a summer company in 1734, according to the *Daily Journal*, and even at Broughton's Amphitheatre, where fashionable young men usually attended to see the prize-fights.

THE THEATRICAL SEASON

Performances at eighteenth-century theatres are best studied in terms of the theatrical season, and our calendar of day by day performances is organized on this basis. Hence, some explanation may be given concerning the nature and patterns of the theatrical season. Many of the older practices remained, but important and far-reaching changes were evolving between 1729 and 1747. Both Drury Lane and John Rich's company (whether at Lincoln's Inn Fields or the new house in Covent Garden) began production in mid-September, acting on alternate days until early or mid-October, when London society had returned to the city. The theatres were dark on 23 and 24 December, in anticipation of Christmas, and again on 30 January, the fast day in memory of Charles I. In January and February came the premieres. During the Lenten season no performances were given on Wednesdays and Fridays, or throughout the whole of Passion Week. In the middle of March the benefit programs began. And about the last week in May the season ended. If there were summer acting, it was by the younger members of the company, to whom the house was given over.

⁶¹ *Ibid.*

However, as soon as two additional companies began performances in the fall of 1729 many of these customs and traditions were altered. Actors earned no money when the house was dark; consequently, the managers of the new houses began to act whenever they could draw an audience. The Haymarket company led the way by acting on 23 December in 1729, 1730, and 1732; it was joined by the Goodman's Fields troupe and in 1736 by the Drury Lane players. By the 1740's the patent houses regularly acted on 23 December, and the date had been added to the acting season. Other changes took place around the Christmas period. Boxing Day (26 December) was a holiday, and a lower middle class group were seeking entertainment. To meet this demand, plays, pantomimes, and puppet shows were given at the smaller theatres and concert rooms, and variety of afterpieces at the principal theatres yielded to the production of pantomimes during the Christmas holidays.

The Haymarket company also took the lead in performing on Wednesdays and Fridays in Lent, giving seven performances in the Lenten season of 1730. In 1731, after Ash Wednesday, the Haymarket theatre was open on ten Wednesdays and Fridays, the premiere of Fielding's *Tragedy of Tragedies* coming on Wednesday 24 March. It was followed on Friday, 26 March, by Lincoln's Inn Fields, where *Acis and Galatea* was given. Offering a musical piece was not considered improper; concerts had been given on Lenten Wednesdays and Fridays earlier in the century. Handel proceeded to test this convention by bringing out his oratorio *Esther* for its first night on Ash Wednesday of 1732. Some musicologists have tried to explain this innovation away by labelling it a rehearsal, but Otto Deutsch has assembled incontrovertible evidence from primary sources to disprove this designation.⁶² Meanwhile, the New Haymarket was open on nine Lenten Wednesdays and Fridays.

The first known production of a play on Ash Wednesday took place on 14 February 1733, when *The Beggar's Opera* was offered at the New Haymarket. Handel followed on the next Friday with the oratorio *Judith*, and the opera *Rosamund* was played at Lincoln's Inn Fields on Wednesday 7 March, with the New Haymarket still performing on Wednesdays and Fridays. The New Haymarket company now made a sharp break with tradition by staying open and offering regular plays during Passion Week. On Monday came the *Beaux Stratagem*, on Tuesday the *Mock Doctor*, with *Love Runs all Dangers* on Wednesday and Thursday. On the latter night Walpole himself joined the audience. Remonstrances against such an out-

⁶² *Handel*, p. 285.

right violation of tradition came from the church, and the calendar shows no performances on Lenten Wednesdays and Fridays in 1734 (save for a performance at York Buildings on Wednesday, 27 March), until nearly the end of Lent, when Henry Fielding came upon the scene. Using the New Haymarket troupe, he brought out *Don Quixote in England* for its premiere on Friday, 5 April, and continued its production through the first four days of Passion Week. He was joined by the King's Opera House, where an opera was given, and on Monday and Wednesday by Lincoln's Inn Fields, with oratorios on both nights. Two of these musical productions received sanction, the opera being selected by royal command, and the Prince of Wales was in attendance at the second oratorio.

In 1735 a company of French players took over the New Haymarket and performed on several Lenten Wednesdays and Fridays, but the practices of a foreign troupe would not affect contemporary attitudes. Meanwhile, the Drury Lane management arranged a gala benefit night for Owen Swiney on Wednesday, 26 February, before a crowded audience, and players at York Buildings acted on Wednesday, 12 and 19 March, and Friday, 22 March. Handel was now producing oratorios at Covent Garden, with that house open on seven Wednesdays and Fridays; the real straining of tradition came when he continued on throughout the first four days of Passion Week. He was followed on two of these days by the opera house's production of *David*.

The older taboos seem to have been pretty well upset in the spring of 1736, when every company played on some of the forbidden days. *Pasquin* was in its long run at the New Haymarket, and beginning with Friday, 12 March, Fielding kept the play on the boards each Wednesday and Friday. Covent Garden announced several benefit performances, giving six of these on various Wednesdays or Fridays. They were not charitable benefits, for which practice there was some precedent, but for well-known actors and dancers. On Friday, 16 April, as many theatres were open as on any day in the regular season. Drury Lane offered *Julius Caesar* as a charitable benefit for the executors of the late Mrs Heron's estate. At Goodman's Fields *The Conscious Lovers* was showing for the benefit of Norris and Havard. *Hamlet* was the attraction at Lincoln's Inn Fields for the benefit of Tony Aston, with a cast from the Covent Garden company; and *Pasquin* continued at the New Haymarket. Passion Week came on, but *Pasquin* continued two nights, when Fielding was ordered to desist. Lincoln's Inn Fields was also open on Monday and Tuesday, the first night with Rich's players and the next with Drury Lane personnel who played for the benefit of Moore,

boxkeeper at Drury Lane, hardly a charitable benefit. On Thursday there was a concert for the benefit of Arne at Drury Lane.

Since the production of legitimate drama under the auspices of a special benefit performance seemed to be accepted, all the major companies proceeded to keep open daily in the Lenten season of 1737. Wednesday, 2 March, found a play for the benefit of a "decay'd Merchant" at Drury Lane, another play at the New Haymarket, and an opera at Covent Garden. All three were open again on the following Friday, though the Drury Lane performances was only for the benefit of an actor. On Wednesday, 9 March, three houses were still open; though the New Haymarket was dark, the *Busy Body* was offered at Goodman's Fields for the benefit of Mrs Lowe, a charitable performance.

Nevertheless, the theatrical productions on Lenten Wednesdays and Fridays were not acceptable to the authorities; on 10 March the storm broke. All productions on these days were forbidden, including operas.⁶³ In this crisis Handel proved more resourceful than Fielding. With all the companies interdicted, Handel turned to the ambiguities of semantics and offered an "Ode," *Alexander's Feast*, at Covent Garden on Wednesday 16 March. The Prince and Princess of Wales were in attendance and the production "was performed with great Applause, and to the satisfaction of a numerous Audience" (*Daily Journal*, 17 March). Handel promptly advertised another performance for Friday 18 March. Everyone in the theatrical world was watching for the outcome, and Giffard evidently thought another test might be made, for he announced a forthcoming performance, benefit the actor Haughton, on a forbidden day. The result of this effort appears in the following advertisement from the *Daily Advertiser* of 24 March: "An Order having been sent to Mr. Giffard, forbidding all Performances on Wednesdays and Fridays in Lent, Mr Haughton was oblig'd to defer his Benefit to this Day, when Tickets deliver'd out for Yesterday will be taken." Handel was the only one with the right answer. He shifted from the ode to oratorios and serenely continued into Passion Week, keeping Covent Garden open on Tuesday, Wednesday, and Thursday.

After the Licensing Act, the consequence was that both Drury Lane and Covent Garden were permitted to perform, and did perform, oratorios on Lenten Wednesdays and Fridays, that regular plays were prohibited on these days, and that all houses were to be shut during Passion Week.

⁶³ *Daily Post*, 11 March 1737; Charles Burney, *A General History of Music*, IV (London, 1789) 404.

The next development that need be remembered in studying the Calendar of performances is the evolution of a new theatrical season in the summer. Down through the first three decades of the century, the summer season meant the producing of repertory at the regular theatres by the younger members of the resident companies. But during the 1730's a new trend began. It arose through managerial recognition of the audience potential for the holiday time of Easter Week. Thus on Easter Monday 1733 we see John Rich dividing his company in order to offer productions at both Covent Garden and Lincoln's Inn Fields. On Easter Monday of the following year a company at James Street began its acting, and the New Wells, Clerkenwell, opened for pantomimes. When we turn to the next decade, a discernible though not a fixed pattern governs the productions. A pantomime house will sometimes open in the late winter, or even play the year round, but others will open on Easter Monday and close in late October. The most systematic procedure was established by William Hallam at the New Wells in Goodman's Fields. He regularly opened on Easter Monday and offered pantomimes until the end of October; but for three years, beginning in 1744, he assembled a group of actors and played straight legitimate drama up to Passion Week. When the house opened again on Easter Monday, the dancers were gathered, and nothing but pantomimes were offered. Finally, Samuel Foote began to give noonday performances in the New Haymarket, and, as time went on, to offer regular plays. Thus at mid-century, there remained the conventional theatrical season at the patent houses much as it had been at the beginning, but with the addition of a summer season consisting of two kinds of entertainment: pantomime houses and summer repertory at the New Haymarket. Summer stock at the patent houses was now discontinued for a considerable number of years.

The Licensing Act

THE REMARKABLE expansion of theatrical activity characterizing this period was checked in 1737 and completely halted in 1747 by the passage of a law designed to limit production of legitimate drama to the two patent houses and place the licensing of plays under the Lord Chamberlain. Consequently, a brief account may be given of governmental intervention immediately prior to 1737 and the final incorporation of a licensing act into statute law.

The story begins with Thomas Odell's actions after George II had approved a petition on 28 April 1730 to close Odell's new theatre in Ayliffe Street, Goodman's Fields.⁶⁴ According to the *Post Boy* of 30 April, Odell appealed in person to the King on 29 April, only to be denied.⁶⁵ From a notice that Watson Nicholson quotes from the *Coffee-House Morning Post* of 24 September 1729, the King had given "Letters-Patent" to Odell; now he was withdrawing Royal approval.⁶⁶ Odell proceeded to re-open his theatre on 11 May (*Daily Journal*). The peculiar feature about these happenings is that neither the Lord Chamberlain nor the Master of the Revels is mentioned in any of the reports; the Lord Mayor's objections and Odell's petition went directly to the Throne. Now it may be that Odell was later given permission to operate, but the general opinion in London was that he was performing without any permission, and it is even more certain that his successor Henry Giffard was producing plays without any Royal sanction.⁶⁷ In fact, Watson Nicholson states that in London the doubt was frequently expressed whether the Crown prerogative itself extended so far as to silence playhouse managers who were not holding privileges under the Crown.⁶⁸

⁶⁴ *Grub St. Journal*, 7 May, where the reports from different newspapers are quoted.

⁶⁵ Nicholson, *The Struggle for a Free Stage*, p. 28.

⁶⁶ *Ibid.*, pp. 25, 28.

⁶⁷ P. J. Crean, "The Stage Licensing Act of 1737," *Modern Philology*, XXXV (1937-38), 240; and see *An Apology for the Life of Mr. T. C., Comedian* (1740).

⁶⁸ In 1735, when Parliament considered a proposal to regulate and restrain the playhouses, Giffard issued several broadsides opposing the pending legislation. One argued that in 1730, when petitioners attempted to close the first Goodman's Fields house, Odell received an opinion from "several of the most eminent lawyers" that he had "a Right by the Law of the Land" to give plays. See Nicholson, *Struggle for a Free Stage*, p. 33.

The next intervention of authority came in the summer of 1731, when the *Daily Advertiser* reports that the players acting *The Fall of Mortimer* at the New Theatre in the Haymarket were arrested and the play banned.⁶⁹ This time the individual players rather than management were dealt with.

A similar fate befell the production of *Hurlotbrumbo* on 20 August 1731, the *Daily Post* reporting that the Constables dispersed the actors and stopped the performance, and *Fog's* explaining that the “constables . . . came to seize them by virtue of a Warrant from the Justices of Westminster.”⁷⁰

The first report of an attempt at parliamentary action appears in a letter from Charles Howard to Lord Carlisle, dated 24 May 1733: “and a Bill to regulate the Playhouses read the first time, a debate of about two hours upon it, but no Division.”⁷¹ Of this, nothing more is heard. In the fall of 1733 an attempt was made to test the scope of the existing statute concerning vagrancy, by arresting one of the seceding Drury Lane players (Harper) who left for the New Haymarket that season. The upshot of this court test was a fiasco, in that it proved nothing, and a severe defeat for the plaintiff, John Highmore, in his attempt to repress the revolters by legal means.

Meanwhile, Sir John Barnard, according to Sir John Hawkins' *Life of Dr. Johnson*, “had for some time been watching for such information as would bring the actors of Goodman's Fields Playhouse within reach of the vagrant laws: but none was laid before him that he could, with prudence, act upon.” Accordingly, he asked leave to bring a new bill before parliament. The new bill was read the first time on 3 April 1735 and ordered to be printed.⁷² “Petitions now poured in on the House of Commons,”⁷³ the only one of which holding any significance in the history of theatre regulations was that of Charles Lee, Master of the Revels, who alleged that the bill would infringe upon his rights.⁷⁴ The second reading came on 14 April, and apparently the members were ready to enact it into law, but Sir Robert Walpole misread Sir John Barnard's motivation in the whole matter. Barnard wanted theatres repressed for moral reasons; Walpole wanted only to get rid of the satirists who were leading whole audiences to laugh at him. Furthermore, Walpole wished to add a clause strengthening the power

⁶⁹ *Daily Advertiser*, 23 Aug. 1731. See also the *Grub St. Journal*, 24 June 1731.

⁷⁰ *Daily Post*, 23 Aug.; *Fog's Weekly Journal*, 28 Aug.

⁷¹ Carlisle MS. Historical Manuscript Commission, 15th Report, Part vi, Appendix (London, 1897), p. 115.

⁷² *Journal of the House of Commons*, XXII, 444.

⁷³ Crean, “The Stage Licensing Act of 1737,” pp. 224–26.

⁷⁴ *Journal of the House of Commons*, XXII, 459.

of the Lord Chamberlain, but Barnard was interested in the authority of the House of Commons.⁷⁵ The consequence was that on 30 April the House voted 90 to 74 against considering the bill, a sharp setback for Walpole.

Defeated, Walpole waited two more years, during which time Fielding's satirical attacks continued on the stage of the New Haymarket, culminating in *The Historical Register for the Year 1736*. That Walpole resented such attacks is not a matter of modern historical inference. Attending a performance at the New Haymarket during Passion Week, Walpole heard one of the actors speak some lines containing a direct reflection upon himself and the Excise bill, and "immediately corrected the Comedian with his own Hands very severely." In May 1737, occurred the strange episode of *The Golden Rump*. The standard version of the story is that a play by this title, containing obscene allusions to, and scurrilous attacks upon, Walpole, was offered to Giffard.⁷⁶ Instead of producing it, he carried it to Walpole, who, with great indignation, read passages of it on the floor of the House of Commons, "and the feeling was unanimous that some effective check must be exercised over the theatrical productions."⁷⁷ Henry Fielding, however, entered some searching questions three years later concerning the validity of this simple explanation. (To follow Fielding's line of argument, the reader must remember that in the 1730's the phrase "Great Man" would be understood in London as meaning Walpole.) "Suppose, Sir," asks Fielding, "some *Golden Rump* Farce was wrote by a certain Great Man's own Direction, and as much Scurrility and Treason larded in it as possible. . . . Suppose Giffard had a private Hint how to act in this affair, and was promised great Things. . . . Suppose he was promised a *separate License*."⁷⁸

Walpole now reverted to the earlier concern with the vagrancy acts and brought in not a new bill, but an amendment to a vagrancy statute of 12 Anne, on 20 May.⁷⁹ The *Daily Post* had picked it up by 23 May, abstracting the bill very accurately the day before it had its first reading. Within a week it had been passed by the House of Lords, where it had its first reading on 2 June and passed its third reading by June 6 (*Daily Advertiser*, 7 June). Royal assent came on 21 June.

⁷⁵ Crean, "The Stage Licensing Act of 1737," p. 247.

⁷⁶ *Ibid.*, p. 252.

⁷⁷ *Ibid.*

⁷⁸ *An Apology for the Life of Mr. T. C., Comedian*. Against this may be argued Giffard's offered sale of the costumes and properties of Goodman's Fields, and later his attempt to sell his shares; for Fielding (who states that he was writing on 2 May 1740) is the fact that he could hardly have known that Giffard was going to re-open his theatre in the fall.

⁷⁹ Crean, "The Stage Licensing Act of 1737," p. 252.

The significant items in the Act were the restriction of the King's power to grant letters patent to Westminster (and his various residences, of course) only; the limiting of theatres to those having patents; authorization of the Lord Chamberlain to prohibit an individual theatrical performance; and the requirement that all new plays, additions to old plays, prologues and epilogues had to be licensed by the Lord Chamberlain.⁸⁰

The terms of the Licensing Act of 21 June 1737 prohibited the acting of legitimate drama at any place not sanctioned by a Royal patent, as was Covent Garden, or licensed by the Lord Chamberlain, as was Drury Lane, creating a situation in the light of which all productions of the minor theatres must be considered. For a time all was quiet. Fielding withdrew from the theatre entirely, James Ralph made no attempt to continue at the New Haymarket, and Giffard disbanded his company. Yet before the next winter ended, a violation had already occurred.

"There is a common saying," wrote a pamphleteer in discussing the restriction of theatres, "that all Acts of Parliament have a Hole to creep out of."⁸¹ Undoubtedly the new law would be tested to find a loophole. The first individual to pit himself against authority was a former member of Fielding's company, an unreconstructed actor named James Lacy. His later career as co-manager with Garrick at Drury Lane is well known, but I have seen no mention of his defiance of the Licensing Act in the winter of 1737–38. Nor do surviving newspapers carry any notices of his first performance. However, *The London Daily Post and General Advertiser* of 15 February 1738 contains a news article stating that on 13 February "Mr Lacey, who set up the Oratory in York Buildings, and was committed to Bridewell some time since by two of his Majesty's Justices of the Peace on the late Act of Parliament, was brought by Habeas Corpus to the King's Bench, in order to be bail'd." The court's decision was to return him to jail, whence he was discharged on 2 March. The article also relates that Lacy had applied for and received a licence to perform his "shew," and that it had been revoked. The account raises a number of questions. Why was the new statute being extended so far beyond its intentions to be applied to a soap-box orator giving a one-man show? Was any influential person backing Lacy's actions by having legal talent secure a writ of habeas corpus?

Soon upon his release from prison, Lacy started his performances anew, but meanwhile, another person issued a curious advertisement. It announced, "By Permission, according to Act of Parliament. At Punch's Theatre, at

⁸⁰ *Ibid.*, p. 254.

⁸¹ *The Usefulness of the Stage to Religion and to Government*, 2nd ed. (London, 1738), p. 22.

the Old Tennis-Court in James Street, near the Haymarket. *Henry VIII* written by Shakespeare; *Damon and Phyllida*, written by Colley Cibber, Esq, Poet-Laureate" (*London Daily Post and General Advertiser*, 13 March). In addition, would be spoken "a new Ode, written by Mrs Charke, the Musick compos'd by an Eminent Hand." This production, scheduled for 13 March 1738, was to be a puppet show, presentation of which did not constitute an evasion of the Licensing Act. On the other hand, the notice was a close imitation of playbills for the regular theatres, with the customary naming of a famous author. Furthermore, singing an "Ode" was just on the borderline of infraction of the law. Finally, the promoter was the well known troublemaker, Charlotte Charke.

Lacy's advertisement announces his appearance for Sunday, 26 March 1738: "At the new Oratory in Villars-Street, York Buildings, an Oration on the following words of St. Matthew . . . by Mr Lacy. The Doors will be open'd at Six, and the Oration begin at Seven o'clock. In regard to the Expenses of the late Prosecution the Seats will be 2s." (*London Daily Post and General Advertiser*, 25 March). These notices, with some variations, were repeated on the 28, 29, and 30 March and on 2 and 9 April, by which time he had reduced his price to one shilling.

A third member of this cast of rebels makes his entrance on 1 May, when Tony Aston announced that he would exhibit "his most learned, Serious, Comic, and Whimsical Entire Rhapsodical Declamation" at the George Tavern at Charing Cross (*London Daily Post and General Advertiser*). This notice was not repeated; whether he was prevented by the magistrates or whether an audience failed to appear, there is no telling. Two seasons later, Tony Aston tried again, announcing for 12 and 14 March 1740, at the Crown and Cushion, his "Serious and Comic Oratory," including the specialty act of "The Drunken Man" (*London Daily Post and General Advertiser*).

A number of players advertised performances at different booths during the time of Bartholomew Fair in late August 1740. Strangely enough, the only booth offering a pantomime announced that it was performing by authority; Hallam, Hippisley and Chapman, and Yeates made no reference to obtaining a license in their advertisements.⁸² More advertisements followed, so that we may assume that the plays were allowed to be performed.

Three seasons had passed without any organized attempt by a regular company to produce legitimate drama. However, in the fall of 1740 Henry Giffard brought his players together again and began to act plays at Good-

⁸² *London Daily Post and General Advertiser*, 19, 21, 22 Aug. 1740; *Daily Advertiser*, 21 Aug.

man's Fields in an intended evasion of the law by means of a semantic device which brought him (and a number of later imitators) a temporary success. He announced, "At the late Theatre in Goodman's Fields a Concert of Vocal and Instrumental Musick, Divided into Two Parts. Prices 3s., 2s., 1s. N.B. Between the two parts of the Concert will be presented a Comedy, gratis, by Persons for their Diversion" (*Daily Advertiser*, 15 October). This phrasing came to be known as the "concert" formula, variations of which soon appeared as other theatrical promoters observed that Giffard was allowed to act. Possibly the first imitator was Middleton, in announcing performances at a booth set up on 4 August 1741 for the Tottenham Court Fair. At Fawkes and Pinchbeck's booth during Bartholomew Fair in August 1741 some kind of machine was used to present the siege of Cartagena; then followed a puppet show. Neither production constituted an infraction of the Licensing Act. However, the only "live" performance was announced as follows: "Before the Siege begins, will be spoke, given gratis, the Authentic Speech of the Admiral, which he made to the Officers the Morning before he begun the Attack" (*Daily Advertiser*).

The Goodman's Fields company went through the 1740–41 season without interference; in fact, the Lord Chamberlain's office seemed much more interested in exercising its rights of censorship than in its authority to prohibit unlicensed performances. In 1739 Henry Brooke's *Gustavus Vasa* and James Thomson's *Edward and Eleonora* were both prohibited, and in the following year a license was refused for William Paterson's *Arminius*. Paterson's innocuous tragedy did not contain any political or satirical matter for contemporary application and was probably condemned because of the author's handwriting.⁸³ John Kelly's *The Levee* was banned in 1741 on what were, at least, more logical grounds, as it was a ballad opera packed with immediate political satire.

After the financial success of Garrick's first season at the Goodman's Fields theatre, cognizance was finally taken of Giffard's violation of statute law and he was forced to desist. Giffard's next move was to take his company in the fall of 1742 to the theatre in Lincoln's Inn Fields which Rich had evacuated but for which he still paid rent. Here the concert formula was dropped, and Giffard boldly advertised "At the Theatre-Royal in Lincoln's Inn Fields, This Day will be presented a Comedy . . . at Common Prices" and acted intermittently throughout that season (*London Daily Post*

⁸³ The *Daily Post* of 11 Jan. 1740 printed the order from the Lord Chamberlain forbidding the acting of *Arminius*. See Allardyce Nicoll, *A History of English Drama, 1660–1900*, II (Cambridge, 1949), 23, for an interesting account of the reasons for banning these plays.

and General Advertiser, 24 November 1742). The billing was accurate, inasmuch as that house was a "Theatre Royal" by virtue of the two patents granted by Charles II and inherited by John Rich, as an aftermath of the union of the two London companies in 1682.

Meanwhile, occasional applications for performances were being approved by the Lord Chamberlain. A ballad opera produced on 16 June 1742 at the New Haymarket was announced in the bills as acted "By Authority." On 18 February 1743 a group of actors from both Drury Lane and Covent Garden performed a play at the Great Theatrical Booth on the Bowling Green, Southwark, billing it as acted "By Permission"; then they proceeded to include the concert formula in the same advertisement. This odd combination was repeated in the bills for 25 February and 30 March at the same place.

After Macklin had been isolated as a result of the abortive actors' revolt of 1743, he collected some young performers and opened the New Haymarket on 6 February 1744 with a slightly different method of evading the law. In the advance notice in the *Daily Advertiser* of 21 January he wrote that *Othello* "will be perform'd by a set of Gentlemen for their own Diversion, no money will be taken at the Doors nor any person admitted but by printed Tickets; which will be deliver'd gratis by Mr Macklin at his House in Bow Street, Covent Garden." However, the advertisement on the actual day of performance included the usual concert formula. He was soon forced to stop. It so happened that unlicensed productions were being given at a number of different houses during this season. There had been two booths at the Tottenham Court Fair, five at Bartholomew Fair, two at the Southwark Fair, with one troupe acting sporadically on into the winter season, and four in Mayfair. Furthermore, the ubiquitous Charlotte Charke was occasionally offering plays at the James Street house. Most of the advertising for these various productions carried the concert formula, but there were some exceptions, those of the promoters in Mayfair, for example. It is not surprising then to learn of the presentment of the Middlesex Grand Jury in which, among other stipulations, the justices were called upon to apprehend all "Players of Interludes, Plays, and Drolls" (*Daily Advertiser*, 11 May 1744). What is surprising, and not easily explainable, is the list of theatres under scrutiny: the New Wells in Clerkenwell, the New Wells, Lemon Street, Goodman's Fields, and Hallam's booth in Mayfair were the only ones cited. Three other troupes performing in Mayfair had their current advertisements in the same issue of the *Daily Advertiser* that carried the grand jury presentment. Nor was the theatre in James Street mentioned

On the other hand, the Wells in Clerkenwell and the one in Goodman's Fields did not present "Interludes, Plays, and Drolls"; they featured tumbling, slack-wire equilibrists, and pantomimes. Both had opened on Easter Monday and continued with their regular programs, nor did the justices of the peace interfere with their productions. On 17 May the *Daily Advertiser* printed another presentment of the Middlesex Grand Jury, wherein the booths at Tottenham Court Fair were singled out for mention and the constables told to apprehend the players. Three weeks later Mrs Charke shifted from the James Street theatre to a house in Mayfair, couching her announcements in the usual concert formula, but quoting very low prices, 2s. 6d. and 1s. 6d. In her advertisement of 8 June 1744, she initiated another device for evading the law: "Each Person to be admitted for Sixpence at the door, which entitles them to a Pint of Ale, upon delivering the Ticket to the Waiter." This tactic may be considered the unfortunate Charlotte Charke's most permanent contribution to the English stage, as the device has been used, in one place or another, by houses of public entertainment ever since.

The Wells in Clerkenwell paid no attention to the legal action started against them, and in that summer drew the largest crowds to their pantomimes and tumbling shows that had ever been noted by the press. On the 25 August 1744, a writer in the *Daily Advertiser* estimated the attendance on the previous night at upwards of six hundred. But when some actors attempted to perform on the afternoon of 18 September 1744 at the Mile End Fair, the justice of the peace stopped the performance.

The next member of the Cibber clan to run afoul of the law was Theophilus, who announced in late August a production of *Romeo and Juliet*, to be held on 11 September 1744, "By Permission, by Act of Parliament," and when performances began his daily bills omitted the concert formula. Young Cibber did not really have permission however, as Justice de Veil soon informed him. Whereupon, Cibber initiated a still different device, also one that would be used by other promoters. It may be termed the "rehearsal." Its formula went as follows: "At Cibber's Academy in the Haymarket . . . will be presented a Concert . . . After the Concert will be exhibited Gratis a Rehearsal, in form, of the Play (often acted with great Applause) called Romeo and Juliet . . . The Characters personated by the Master of the Academy, his Assistants, Pupils and Servants" (*Daily Advertiser*).

Thomas de Veil read this bill and notified Cibber that such a production would constitute an infraction of the Licensing Act and if presented would

be stopped.⁸⁴ The unbelieving Theophilus issued this rehearsal formula again in announcing a performance on 10 November, whereupon de Veil stopped the production. The Lord Chamberlain now allowed Cibber's daughter, Miss Jenny Cibber, to schedule a benefit for herself on 17 December, and this authority was duly proclaimed in the bills. Thinking she could succeed where her brother had failed, Charlotte Charke immediately announced an intended performance on 26 December. Knowing that her niece had acted under a license, Mrs Charke attempted to link the announced production of 26 December with her niece's performance on 17 December in the minds of the public, and she stated that tickets for the earlier performance would be taken on 26 December. De Veil, of course, thwarted her plans by interdicting the performance.⁸⁵

All this while, when the law was so strictly enforced against actors at the New Haymarket, the New Wells in Goodman's Fields, which had been cited by the grand jury when the programs were not illegal, had changed on 24 November 1744 from entertainments of rope dancing and tumbling to the production of legitimate drama that was forbidden and put on plays for over a hundred nights during that season. Their bills carried the usual concert formula, sometimes saying the New Wells, sometimes "the late Wells." Late in the spring, however, their advertisements contained an amusing variation of the concert formula that has not been noticed by historians of the drama. In explanation of this advertisement, it must be remembered that the custom of this house for some years had been to open on Easter Monday with a program of rope dancing, tumbling, and pantomime, and play through the summer until into the fall season before closing. On Easter Monday of this season the decision had been made to continue a little later with regular plays. Accordingly, for that date, the house issued the following ironical alteration of the concert formula: "will be perform'd several new exercises of Rope Dancing and Tumbling, by M. Duge, Vangable and others, divided into two Parts. Box 2s. 6d., Pit and first Gallery 1s. 6d., Upper Gallery 1s. Between the two Parts of the Exercises will be given gratis The Tempest as alter'd by Mr Dryden and Sir William Davenant from Shakespear" (*Daily Advertiser*).

Hallam's troupe continued acting in the winter seasons of 1745-46 and 1746-47, regularly using the concert formula. For their opening performance in the fall of 1746, their advertisement located the house as the "Late Wells." On 13 November 1746, however, the bill fails to include the

⁸⁴ As quoted by T. Cibber, *A Serio-Comic Apology* (Dublin, 1748), p. 18.

⁸⁵ For the full details, see the theatrical seasons under the dates cited.

concert formula. Instead, their production is scheduled to take place at "the Theatre, at the Bottom of Lemon Street, Goodman's Fields," just as if no Licensing Act existed and no constables stood ready to enforce it. This was the last season for plays at this house, for the new management at Drury Lane in 1747 seeing advantage in monopoly called for the enforcement of the statute, and Hallam's troupe was dissolved.

In the years 1740–47, then, considerable activity continued at the minor houses in London. Apart from Giffard's and Hallam's companies, frequent though irregular productions occurred at the New Haymarket, at Shepherd's Market, in Southwark, and the James Street Theatre, together with a great increase of booths at the fairs, as may be seen by examining the Calendar for late August and early September. Yet only infrequent notices appear of actual intervention by the constables. An example that will serve for the period takes place in November, 1746: "Whereas a Pack of Strolling Players, who by the Laws now in Force are liable to be punish'd . . . as Vagrants and Vagabonds; have given printed Hand Bills and Tickets, particularly the Recruiting Officer and Flora to be presented at Yeates' Old Theatre in the Bowling Green, Southwark." (*Daily Advertiser*, 8 November). From the rest of this notice, we learn that the performance was scheduled for 3 November 1746, the players failed to appear, and the audience got no refunds, even though "several Gentlemen and Ladies paid for Tickets." Meanwhile some promoter had announced *The Beaux Stratagem* as a benefit performance at the same location, but after the fiasco of November 3 and the notice quoted above, the promoter got out a new advertisement in which the location for Farquhar's play was announced as the New Haymarket. On 4 November the town and borough of Southwark directed the constables "to suppress the Acting of Plays. By the Statute, no Plays to be acted out in Westminster . . . on forfeit of £50" (*London Courant*). The day was saved for the old theatre on the Bowling Green by one of technology's gifts to civilization: "By Desire of the United Body of Gentlemen Salesmen," a performance was announced on 6 November for that theatre, where *George Barnwell* would be the main play (*Daily Advertiser*). And in January the dancer Phillips, now lodging at 5, Faulcon Court, instead of one of the London prisons as usual, triumphantly announced a performance at this theatre every Wednesday (*Daily Advertiser*).

The most famous evasion of the Licensing Act was that achieved by Foote. When Foote had assembled a small company at the New Haymarket in the spring of 1747, he first scheduled his performance at night, using the concert formula. Furthermore, no money was to be taken in at the door,

as all tickets were to be purchased in advance from the bookseller Waller. De Veil interdicted the production, and Foote realized that the concert formula had served its term of usefulness. He decided to draw upon a practice quite popular in the period, the public breakfastings, and use the jargon of their announcements in his attempt to evade the law. Furthermore, he decided to try for a noonday audience. Accordingly, for 25 April he announced: "On Saturday Noon, exactly at Twelve o'Clock, at the New Theatre in the Haymarket, Mr Foote begs the Favour of his Friends to come and drink a Dish of Chocolate with him; and 'tis hoped there will be a great deal of good Company, and some Joyous Spirits" (*Daily Advertiser*). He still retained the technique learned from Macklin, the advance sale of the tickets, with no money taken at the doors, saying "Tickets for the Entertainments to be had at George's Coffee House, Temple Bar." This procedure, while Macklin and Foote may have thought it a legal safeguard, is a risky device in the entertainment world; for the audience is automatically limited to those people who plan in advance to attend. Foote recognized this financial danger, and changed his advertisement the next day to read "Any Gentlemen, or Lady, with or without Tickets, will be admitted."

This phrasing represented a great improvement. If Foote would admit a person without a ticket, then he was not representing plays "For gain"; conversely, to the public, the notice meant that a person could pay at the door if he had not secured any tickets previously. Furthermore, the device of charging the customer for the dish of chocolate or tea (as Foote was also to do) instead of making him pay for the dramatic entertainment enabled Foote to evade the Act of 1737 and continue performances. Since it had been noticed that Mrs Charke's use of the same device had been unsuccessful, other factors must have been involved. The noonday time of performance was a main factor, for Foote was not at that hour competing against the major theatres for customers. Intangibles may also be considered; no one wanted to be "taken off" or mocked by Foote on the Haymarket stage. Garrick's biographers comment on his own timidity in his relations with Foote. Instead of insisting that de Veil or Fielding stop Foote's performance, Garrick temporized. A bold adventurer like Foote, having observed that Garrick did not push for his rights under the monopoly, would take advantage of the situation.

In the following season Foote contributed another variation. He resumed his matinees, but patterned his notices on the customary advertisements of auctions of pictures, as can be seen from his notice of 15 April 1748.

On Monday next at his Auction-Room, late New Theatre in the Hay-Market, Mr Foote will exhibit for the Satisfaction of the Curious, a choice Collection of *Pictures*, all warranted *Originals*, and entirely new. The auction to begin exactly at Twelve. Catalogues will be deliver'd at the Place of Sale, which Ladies and Gentlemen are desir'd to pay for at going in, and 'twill be allowed them in any Purchase they may make. The Sale will continue everyday till all the Catalogues are sold.—*Daily Advertiser*.

By such means, including the careful avoidance of naming the play to be performed, Foote was able to continue his productions.⁸⁶

On 18 April 1748, a court order was promulgated to prohibit acting at the fairs. This time the Tottenham Court Fair, the Shepherd's Bush Fair, the Welsh Fair, the Mile-End Fair, Bow Fair and Mayfair were all cited. This order was more closely enforced than was previous edicts, and the gradually increasing number of performances was again cut back, if not stopped entirely. On 31 October 1748 Yeates announced a play for the old tiled booth at Southwark without including the concert formula, but calls it the last performance of the season, which of course it was not. But on 2 January 1749 he had resumed using the concert tag.

Hallam, who had taken some of his players to the American colonies, had clearly signified that he no longer intended to compete in London, and accordingly was able to obtain special concessions. On 4 April 1748, 27 February 1749, and on six nights between 13 and 30 November 1752, he was given to understand that he could perform a limited number of nights. He did not include the concert phrasing in advertising each of these performances as a special benefit for himself, but neither did he assert that he had obtained permission. He did say that there would be no further performing but on each particular occasion.

The legislation passed by parliament in 1752 and again in 1755 for the regulation of such places as Sadler's Wells required these places of entertainment to be licensed by magistrates for afternoon productions. This legislation gave the small houses more legal status than they previously had, but only if the proprietor secured a license, and a magistrate was not likely to give a promoter a license to act plays in violation of the Act of 1737. Consequently, we may regard the fifteen years between 1737 and 1752 as being a transition period when the Licensing Act might or might

⁸⁶ One could argue that since Foote and his troupe were engaged chiefly in imitations and "take-offs" no regular play was being produced. On the other hand, years later the production of this season was revived and known as *Taste*. Furthermore, in one bill Foote promises a new "Dessert"; the context clearly implies a changed afterpiece.

not be enforced, or, if enforced to interdict performances at such theatres as the New Haymarket or the two theatres in Goodman's Fields, productions might be relatively safe at smaller theatres, great rooms, or tennis courts. But the statute of 1752 was primarily concerned with these latter places, and the acting of plays would no longer be overlooked. After 1752, then, we read no more about the eight theatrical booths at Bartholomew Fair or four booths at Southwark Fair; instead, we see notices that the sets and furniture of the theatre in James Street are for sale.

The pattern of evasion for testing licensing law enforcement moved then from the "concert" formula to that of the "pint of wine," to "tumbling," to the "rehearsal," to the "dish of tea," to the "auction," to the "final benefit performance"—through a gamut of neat vocabulary shifts and finally because of economic pressure into desuetude.

Theatrical Accommodations and Practices

THE GREATEST space for the audience was in the pit and galleries; many attending, however, desired more conspicuous or more exclusive locations. Naturally, the managers, as well as actors concerned over their forthcoming benefit performances, were equally desirous of extracting the most money possible from the theatre-goers. Reconciliation of these motivations was achieved by creating additional seating arrangements which would be both ostentatious and expensive. The simplest method was to convert some sections of the pit into boxes; the only place for expansion would be to occupy some of the precious space on the apron of the stage. Furthermore, a handful could be squeezed into the orchestra. Consequently, special boxes were constructed on the apron.

The theatres made a practice of being quite specific in their bills about some of these arrangements. For example, at Drury Lane on 19 February 1730 the pit and boxes were put together for a benefit at the customary charge of five shillings; on 3 March 1730 three rows of pit benches were "railed into" the boxes, with the enclosure of two rows a common occurrence; on 25 January 1733 the pit and front boxes were to be "laid together." The custom of augmenting capacity by providing accommodations on the stage, though a source of added income, was also an inconvenience. At *The Man of Taste* (Drury Lane, 25 March 1735) a "few Side-Boxes [were] built on the Stage for the better Accommodations of the Ladies; but no back Seats, to prevent any interruption in the Performance." At *The Relapse* at Drury Lane in the fall of 1729 it was announced that "The Seats upon the Stage will be enclosed." The Goodman's Fields house in Ayliffe Street was very small, and the advent of large crowds prompted Giffard to building not only boxes but also "Balconies on the Stage," (*Daily Advertiser*, 12 September 1733). At Lincoln Inn Fields on 13 May 1731, a benefit notice for Wood, the treasurer, read "Proper Accommodations will be made upon the Stage, by Seats and Scaffolding." For Mrs Oldfield's benefit at Drury Lane on 6 March 1729 there was such an extraordinary demand for places that benches were put on the stage and enclosed to keep the ladies from being cold, and on 20 April 1737 part of the stage was formed into side

boxes, primarily for the ladies. The terminology for the building on stage changed later in the period to be called "amphitheatre." Special pains were taken on the night of Mrs Pritchard's benefit at Covent Garden on 23 March 1747: "The Amphitheatre used on the stage at Benefits will be enclosed and divided into three distinct boxes with a ceiling, and illuminated; in the same manner as those in Front of the House." In 1736 and 1737, for some performances of oratorios at Covent Garden, the carpenters floored over the pit and made the whole area into boxes.⁸⁷

But the disadvantages sometimes outweighed the virtues of these arrangements. At Mrs Oldfield's benefit mentioned above, when the stage was narrowed by boxes, it was reported that there was the "greatest Appearance of Ladies of Quality . . . that was ever known, and the House so excessive full, Stage and all, that the Actors had scarce room to perform" (*Universal Spectator*, 8 March 1729). To discourage patrons who wished to be on the stage or in the scenes, Rich announced on 18 April 1735 that the "Performance of Plays being often incommoded by the Number of Persons standing on the Stage," he would take steps to prevent spectators from being there. He was of course unsuccessful in preventing people from obtaining access to the apron, as was every manager before Garrick, and the only recourse was to make as much money as possible from the objectionable practice. The newspaper advertisements for Drury Lane throughout the season of 1742-43 carry the notice that "No Persons will be admitted behind the Scenes, but those that have Silver Tickets" (*London Daily Post and General Advertiser*). Many of the players wanted to continue allowing spectators on the stage, handicaps as they were to the proper movement of the actors; occasionally, as at Covent Garden on 10 January 1739, the dramatist and song writer Henry Carey made a virtue of his self-denial of added income by announcing that at his benefit no benches would be placed on the stage (*London Daily Post and General Advertiser*). Quite clearly most of these special arrangements catered to ladies and gentlemen, especially those who could be induced to pay box prices for the pit enclosed with the more expensive furniture. These boxes were elegantly outfitted, although not all were as fine as the box for royalty on 5 May 1736 at Drury Lane, "handsomely ornamented with white Damask, adorn'd with Silver Laces" (*Daily Advertiser*).

In addition, managers devised means for advance possession of the boxes, particularly on crowded nights, whereby servants could be sent

⁸⁷ The *Daily Advertiser* of 30 March 1737 reads, "The Pit will be floor'd over and laid to the Boxes."

to hold places. Their employers were requested to send them by three o'clock, the performance beginning at six. It was customary, too, for footmen to hold places in the boxes, even though these unruly servants often caused disturbances. On other occasions, as at Drury Lane on 19 February 1730, when pit and boxes were laid together, no doors (except those to the gallery) were to be opened until four-thirty, thus shortening the time between entrance and curtain. During 1735–36 the King's Opera House regularly announced that the gallery doors would not open until three, the pit and box until four, for a six o'clock production. On 1 September 1737 Drury Lane announced that it had built a new passage into the pit, with a large lobby (containing two fires and benches) for the servants who had been sent to keep places. When a play was doing well, as was *The Historical Register* at the New Haymarket on 21 March 1737, the manager, Henry Fielding, urged his patrons to forehandedness by announcing that "None will be admitted after the House is full; for which Reason, the sooner you come, or secure your Places, the Better." Unfortunately, no one had yet thought of numbering seats as well as tickets to provide our modern methods of reserving seats. In view of Giffard's demonstrated ingenuity and resourcefulness, one wonders whether he was not on the verge of discovering a technique for reserving seats. His newspaper notice announcing a benefit for a player on 28 March 1734 at Goodman's Fields, states, after the customary remark about servants being admitted to keep places on the stage, "and Particular care will be taken to preserve Gentlemen or Ladies Places till their servants come" (*Daily Advertiser*).

After all these measures to increase seating capacity, attract an elite audience, and obtain profits, the manager was confronted with a real problem when a large audience failed to attend. In an informative letter to David Garrick, Mrs Cibber describes what Lacy had done under these circumstances at a benefit production on 9 December 1745: "Drury-Lane Playhouse was not above half full till the latter account; then it was a good house, but not near so great as we had all last winter to the 'Orphan.' He had built up the stage, but as nobody came there, he shut in a flat scene to hide it."⁸⁸

To take proper care of the tender feelings of the social group who took box seats, the managers evolved a new house servant, the "Box bookkeeper," whose business was to receive and record the reservations

⁸⁸ *The Private Correspondence of David Garrick*, ed. James Boaden, 1 (London, 1831), 46.

made for the boxes.⁸⁹ Accordingly, in the 1730's, the advertisements gave more attention to instructing their patrons how to secure places. The notices generally emphasized that tickets, which had generally become essential for access into the boxes, could be secured in advance at the box office during certain hours or from the box bookkeeper. When Rich opened the Covent Garden theatre he outlined the means of securing places: "All Persons who want Places are desir'd to send to the Stage Door (the Passage from Bow-Street leading to it), where Attendance will be given, and Places kept for the following Nights as Usual" (*Daily Journal*, 6 December 1732).

These offices might be open much of the day, but sometimes, as at the New Haymarket in the winter of 1737, only from ten to two daily. If the office were not in the theatre, the bill gave specific locations where it could be found, as Goodman's Fields did in the fall of 1732 when it announced "Places to be taken at Pidgeons Coffee-house over against the Theatre."

There remained one small area where a few spectators might be seated with great prestige, and this was in the orchestra, often called the "Music Room" (its name at its previous location above the stage). It was here that Voltaire was escorted, book of the play in hand, at Drury Lane in 1726, and that Robert Wilks seated himself to watch the premiere of David Mallet's *Eurydice* after having spoken the prologue.⁹⁰ Here too sat old John Rich on the night of 12 February 1747 for the opening night of Benjamin Hoadly's *The Suspicious Husband* at Covent Garden.⁹¹ The orchestra pit occupied a narrow, bow-shaped section extending along only two-thirds of the exterior width of the stage. Eight or ten musicians and their instruments pretty well filled the space.

Since there was so little space, and since neither the manager nor the musicians wanted people in that area, admittance of spectators was regularly forbidden. In the announcement for the production of *Comus* on 6 March 1738 was the statement, "To prevent any Interruption in the Musick, Dancing, Machinery . . . 'tis hoped no Gentleman will take it ill that he cannot be admitted behind the Scenes, or into the Orchestra."⁹² Such

⁸⁹ Both the Covent Garden and the Drury Lane notices in the spring of 1737 designate this new office. See the *London Daily Post and General Advertiser* of 18 and 23 April, the latter identifying the official at Drury Lane as a Mr Moore.

⁹⁰ 22 Feb. 1731. See also a letter from Aaron Hill to Mallet, 23 Feb. 1731—*The Works of Aaron Hill*, IV (London, 1753), 47.

⁹¹ W. J. Lawrence, *Old Theatre Days and Ways* (London, 1935), pp. 241-42.

⁹² *The London Daily Post and General Advertiser*; the same note appears in the notices of 8, 9, 10 March, and later.

refusal was not sufficient to end the practice, however, and the following notice was added to all of the advertisements of *The Rural Assembly* in 1742: “The dances depending principally on the Music Room’s being kept clear from all Persons but the Performers, ’Tis desir’d that no Gentlemen will take it ill, that they cannot be admitted” (*London Daily Post and General Advertiser*).

Two expressions widely used in the eighteenth-century theatre are often mentioned by historians of the stage but may not be clearly understood by modern readers. They are “Common Prices” and “After Money” (sometimes “Latter Account”). The first alludes to the fact that managers kept increasing admission charges on any pretext—a pantomime, a revival, “new Cloaths and Scenes”—above the common prices, which were, in this period, four shillings for the boxes, two shillings and sixpence in the pit, one shilling, sixpence for the first gallery, and a shilling for the upper gallery. The advanced prices for the same locations were 5s., 3s., 2s., and 1s. The second term refers to the money received from persons who came to the theatre at the end of the third act of the main play of the evening and paid only half the admission for their locations in the house. Consequently, when a playbill states that no after money will be taken, the town was on notice that the manager would refuse to permit a person to come in late in the evening to see a new pantomime at half the admission charges. When *The Judgment of Paris* was having a run as an afterpiece in the late winter of 1733 the following notice appeared in nearly every newspaper bill: “N.B. No money under the full Price to be taken during the Time of Performance” (*Daily Post*). On the other hand, if a spectator did not care to stay for the pantomime, he could leave at the end of the main play and obtain a refund of the difference between common prices and whatever he had been charged for his seat, as the two following notices illustrate: “The additional Money to be return’d (if desir’d) to those who go out before the Overture of the Entertainment begins” (*Daily Post*, 12 February 1733), and eleven years later, “Each person who chuses not to stay the Entertainment is desired to take a Ticket at the Door, on delivery of which (if before the Entertainment begins) their Advanced Money will be returned” (*General Advertiser*, 7 December 1744).

The managers also concerned themselves with the comfort and safety of their patrons, but comfort was not easily achieved. When the weather was very warm, the closely packed audience suffered from the heat. On these occasions the managers tried to keep the house cool or delay the time of opening; sometimes they even left off playing until better weather

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returned. In the early summer of 1733, for example, London was plagued with excessively hot weather, and the New Haymarket, in the midst of a good run of *The Opera of Operas*, announced on 27 June 1733 that it would defer "playing on account of the excessive heat." Productions did not resume until 12 July and then curtain time was set back to seven o'clock. Furthermore, the doors were kept closed until five to prevent the humid air from entering the auditorium. While the New Haymarket management waited for lower temperatures, Covent Garden opened on 29 June, but emphasized in its advertisements: "Care will be taken to keep the house cool."

At other times during the season, patrons complained about the cold and about drafts. Lord Hervey was caustic about the situation at a production of *Porus* at the opera house on 27 November 1731. Though not feeling well, he had gone to the opera and observed the King and Queen clothed in velvet lined with ermine from head to foot to avoid the inconvenience "we freezing plebeians shook under" and noted with satisfaction that Lord Herbert and Lord Albermarle were shivering.⁹³

Efforts were made to protect the audience from the cold. On 25 January 1744, the advertisement for the New Theatre, Mayfair, promised that, "in order to make the House warm, there is a new Machine fix'd in the same manner as they have in Russia, & other Theatres in cold Countries to prevent the Gentry from catching cold" (*Daily Advertiser*). And on another January day, Hallam advertised that there would be "a Fire in the Pit to make the House Warm" at the theatre in Lemon Street, Goodman's Fields" (*Daily Advertiser*, 17 January 1746).

A strictly theatrical problem was that of illuminating the stage. Theatres during this period lighted the stage by three means: chandeliers over the inner stage, back of the proscenium, lamps in wall brackets, and footlights. The first and last of these held tallow candles, and the lamps of course burned oil. The date of introducing the footlights is not known, but G. C. D. Odell calls attention to the unmistakable reference in Aaron Hill's *Prompter* of 7 November 1736 to the "Line of Lamps, on the Edge of the Stage."⁹⁴ A good many candles must have been used. The inventory of costumes and properties at Covent Garden in 1744 includes 12 pairs of scene ladders with 24 scene blinds and 192 tin candlesticks. From records of payments in the various surviving account books of Lincoln's Inn Fields and Covent Garden, we learn that Rich averaged £2 a day for the candles

⁹³ *Lord Hervey and His Friends*, pp. 114-15.

⁹⁴ *Shakespeare from Betterton to Irving*, I (New York, 1920), 281.

and about £60 a year for oil. Even so, one may wonder whether the stage was very brightly illuminated. A commentator in the *Daily Advertiser* of 15 August 1744 queries whether Drury Lane and Covent Garden were not too dark. He suggests that a “large lustre hung forwards over the Stage” would have a good effect, and considers that wax candles might give a “clearer and sweeter Light than Tallow.” By this I suppose he means that tallow candles created more smoke than wax candles, and that there must have been some stench as well.

Finances

THE OPERA

As was true in the opening decades of the century, Italian opera in the 1730's and 1740's faced problems in financing which differed from those of the playhouses proper; and many of the lessons which might have been learned from the financial disasters of the Royal Academy of Music in the 1720's apparently went unheeded. The first great venture of the Academy ended in deficits in the spring of 1728, and it was a full season before London saw a new operatic enterprise.

The great problem, as before, centered in securing a sufficient subsidy, in addition to subscriptions and box-office receipts, to meet the exceptionally high salaries (high by playhouse standards) which a relatively small number of singers commanded. As was true in the 1720's, opera during most seasons relied upon four principal sources of income: a yearly subsidy from the King, income from a group of yearly subscribers, the box-office receipts from those who did not subscribe, and grants from other opera patrons who at the end of the season contributed the sums necessary to balance the accounts. Although no account books are known to survive to give us an itemized statement of the financial negotiations and problems, some indications of the financial operations can be pieced together from the newspapers and correspondence of the period.

In the nearly twenty years from the autumn of 1729 to the spring of 1747 opera could depend pretty regularly upon an annual subvention of £1,000 from the King, a pattern established in the early years of the Royal Academy of Music. To this support was added, in many seasons, a grant of £250 from the Prince of Wales, and once in a great while the Royal bounty was extended to two competing companies. Although these sums could certainly be put down in a preliminary budget, they were an assistance, not a solution, to the financial problems.

In 1729, when opera resumed, after a season's darkness at the King's Theatre, Heidegger and Handel, who managed the enterprise, again utilized a series of subscriptions, by which the management might know with some certainty the extent of regular financial support. No evidence exists to indicate the number of actual subscribers in these early years, but in

1733–34, when the “Opera of the Nobility” solicited subscriptions, it secured two hundred subscribers at twenty guineas apiece.⁹⁵ In 1737–38, when opera was again under financial strain, Heidegger advertised that, as director of opera, he would need an assistance of two hundred subscribers, again at twenty guineas apiece, before he could negotiate with singers for a new season (*Daily Post*, 23 May 1738). This subscription would assure the management of approximately £4,200 for a year’s operation. Six years later, when opera had encountered even more desperate fiscal problems, Horace Walpole, writing on 14 August 1743,⁹⁶ indicates that thirty individuals had subscribed £50 each for a period of four years, a certain income of £1,200, and there may have been ordinary subscribers at lesser rates.

During the 1730’s and 1740’s, when Handel was often competing against opera at the King’s Theatre, he also used subscriptions to finance his own operas and oratorios. Early in 1743, for example, he appealed to Londoners to pay six guineas which would permit the subscriber to a box ticket at each of six performances; as the current charge for pit or box at this time was half a guinea, Handel simply sought a guarantee, in a sense, of as many advance sales as he could secure. In 1743–44 he varied the subscription to make it four guineas for twelve performances, essentially the same rate per ticket; and in a more ambitious program in 1744–45, he sought eight guineas for twenty-four performances, each subscriber to have a box ticket for each night.⁹⁷

In all of these seasons the response was either sufficient to encourage the management to proceed, or plans were so fully developed that, even if the subscription proved disappointing, it was too late to turn back. In none of these seasons, however, is there much factual information to indicate how much income was received from attendance by nonsubscribers. The reports in the newspapers range from “a thin house” to a superlative £450 at Covent Garden on 19 February 1736 (*London Daily Post and General Advertiser*, 20 February 1736).

The final source of income—payment of deficits by other sponsors of opera—is also not clearly to be seen in the extant records, but the season of 1742–43 offers some instructive indications. Toward the end of the season Horace Walpole became caustically specific concerning the need for underwriting opera, which was then heavily sponsored by Lord

⁹⁵ Deutsch, *Handel*, p. 341.

⁹⁶ *The Yale Edition of Horace Walpole’s Correspondence*, ed. W. S. Lewis, XVIII (New Haven, 1954), 293–94.

⁹⁷ See Deutsch, *Handel*, pp. 557–58, 578, 596–97.

Middlesex. Writing on 4 May 1743 to Horace Mann, he pointed out that the yearly deficit for opera was £4,000 to £5,000. By 14 August 1743 he has become indignant that each of the thirty subscribers, who had agreed to pay £50 apiece yearly, had already had to pay an additional £56 in that season alone.⁹⁸

How much was involved financially in a season of opera is never fully indicated in the extant sources. As has already been pointed out, Lord Hervey, writing on 2 November 1734, had heard Heidegger compute the basic expenses of six theatres in London for that season at £76,000.⁹⁹ If one calculates the cost of opera on the very conservative assumption that its financing was no more expensive than that of any other theatre, the minimum expense would be £12,300. A writer in the *Grub Street Journal*, 8 April 1736, estimated the charges of the two opera companies at £20,000, a minimum of £10,000 on the average. A news article in the *Ipswich Gazette*, 9 November 1734, reported that opera at the King's Theatre that season was likely to cost a minimum of £22,000, Handel's opera-in-opposition at Covent Garden a basic £9,000. All these figures point to a need for a minimum of £9,000 to £12,000 to meet the basic costs of a season of opera. Since the King's Opera House contracted usually for fifty performances each winter, a minimum budget of £10,000 would represent a nightly cost of £200, a sum nearly four times greater than the nightly charges at the playhouses.

The essential financial problems of the opera companies stemmed from three causes: extremely high salaries for singers, a continuation of the policy which had created deficits for the Royal Academy of Music in the 1720's; lavish productions, especially in scenes and costumes; and dissension, which in the 1730's brought Handel into opposition with the "Opera of the Nobility" and in the 1740's caused Handel to offer oratorios at Covent Garden in opposition to opera at the King's. Although the Royal Academy of Music earlier had been plagued by internal disagreements, these later competitive offerings caused a new and more serious form of financial complication. Since London in the 1720's had found it difficult to support a single opera company in high style, it seemed doubly certain that in the 1730's and 1740's one, if not both, of the competing companies

⁹⁸ *The Yale Edition of Horace Walpole's Correspondence*, XVIII, 225-26, 293-94. Corroborative testimony comes from the Duke of Bedford's steward; writing his master on 3 June 1743, he states that "The Opera is bankrupt. The Directors have run out £1600 and called this General Meeting to get the consent of the subscribers to take the debt upon themselves.—*Correspondence of John Fourth Duke of Bedford*, ed. Lord John Russell, I (London, 1842), 13.

⁹⁹ *Lord Hervey and His Friends*, p. 211.

would have difficulty in sustaining a solvent enterprise. That proved to be the case.

Under the management of the Royal Academy of Music from 1720 to 1728, Italian singers had become accustomed to formidable salaries supplemented by generous gifts at their benefits as well as at other times; in fact, the newspapers occasionally commented satirically upon the ease with which an Italian singer might retire in security after a few lucrative seasons in London. Hence, when Handel and Heidegger in the spring of 1729 began preparations for reviving opera, they established a budget of £4,000 for the five to seven singers, with two at £1,000 each.¹⁰⁰ By 2 July 1729 the *Daily Journal* announced that the new singers had been engaged, and Rolli, writing to Riva on 6 November 1729, indicated that Bernacchi, the highest paid singer, would receive £1,200 for the year; Signora Merighi £900 or £1,000; Signora Strada £600; Fabri £500; with the total reaching nearly the £4,000 allotted for salaries.¹⁰¹

In some respects these were more modest salaries than those for the highly favored singers a few years previously, but the tendency was still toward expensive contracts. By the summer of 1730 efforts were made to secure Senesino at 1,200 guineas;¹⁰² his contract finally allotted him 1,400 guineas, the highest salary since the new regime began. Just what the even more popular Farinelli had as his contract in 1734–35 is not clear, but an estimate that the gifts at his benefit on 15 March 1735 would reach £2,000 suggests that adulation from opera lovers made it difficult to write contracts at less than extravagant rates (*Daily Advertiser*, 22 March 1735).

For several years thereafter the newspapers and other contemporary accounts name no specific salaries for opera singers, possibly because the pattern was now taken for granted; but it is probable that a thousand guineas remained the basic contract for a principal performer.¹⁰³ Horace Walpole, writing to Horace Mann, 5 November 1741, indicates that much the same level of salaries persisted then: Monticelli and the Visconti at 1,000 guineas apiece; Amorevoli 850 guineas, which Walpole thought not extravagant “at the rate of the great singers”; and the Muscovita 600 guineas, an advance over the payment usually made to the second woman.¹⁰⁴ Signora

¹⁰⁰ Deutsch, *Handel*, p. 235.

¹⁰¹ *Ibid.*, p. 246. With £4,000 for salaries, £2,200 for scenes, and £1,000 for new compositions, a total of £7,200 would be reached, without reckoning the costs of the musicians, lights, house servants, rents, taxes, and various other necessary charges.

¹⁰² *Ibid.*, p. 258.

¹⁰³ Heidegger's prospectus in the *London Daily Post and General Advertiser* of 25 July 1738 gives this sum as a standard one when he discusses his failure to secure a desired singer.

¹⁰⁴ *The Tale Edition of Horace Walpole's Correspondence*, XVII, 191.

Panichi, "the Muscovita," was Lord Middlesex' mistress, so that the arrangement really belongs under the heading of social notes, but the stipend increased the budget by that much more. It was also reported that Giuseppe Tartini had been offered £3,000 but had declined to come to London.¹⁰⁵ All in all, the basic salary roll for singers between 1729 and 1747 probably averaged above £4,000 yearly.

Operatic ventures in this period also continued the artistically laudable practice of presenting fine scenes and providing the chief singers with elegant costumes. In the early months of 1729, when Handel and Heidegger were developing their plans, Heidegger was granted £2,200 to provide "the theatre, the scenery, and the costumes."¹⁰⁶ This was in addition to the fact that the members of the Royal Academy of Music (now inactive as a producer of operas) had granted the two men for five years, apparently without charge, the "scenes, machines, clothes, instruments, furniture, etc."¹⁰⁷ An additional £1,000 was allotted for "composition," i.e., new operas.

That the expenditures by the new regime impressed the public is suggested by a new account in the *Norwich Gazette*, 22 November 1729, that opera in London that winter would be brought on "with great Magnificence, the Cloaths for the Singers, Attendants and Soldiers, being all imbroidered with Silver, and seven Sets of Scenes entirely new." And Rolli, writing to Riva on 11 December 1729, stated that Heidegger had won great praise for his costumes and commendation for his scenery.¹⁰⁸ Quite properly, the management sought to have new scenes and costumes for each new production, a point which the publicity for 1730-31 made: "There are Grand Preparations making at the Opera-House . . . by New Cloaths, Scenes, &c" (*Daily Journal*, 9 October 1730), and the bill for *Porus*, which had its premiere on 2 February 1731, specified that "The Scenes and Habits are all intirely new" (*Daily Journal*, 2 February 1731).

Occasional evidence of the magnificence of the scenes appears in contemporary accounts. For example, *Parnasso in Festa*, prepared in honor of the nuptials of the Prince of Orange and Princess Anne and presented first on 13 March 1734, impressed a correspondent for the *Daily Journal* who had attended the rehearsal: "There is one standing Scene which is Mount Parnassus, on which sit Apollo and the Muses, assisted with other proper Characters, emblematically dress'd, the whole Appearance being

¹⁰⁵ Deutsch, *Handel*, pp. 520-21.

¹⁰⁶ Rolli to Senesino, 25 Jan. 1729, as quoted by Deutsch, *Handel*, p. 235.

¹⁰⁷ Egmont, *Diary*, III, 329.

¹⁰⁸ Deutsch, *Handel*, p. 250.

extreamly magnificent." For the festivities attending the marriage of the Prince of Wales to the Princess of Saxe Gotha, in 1736, Handel prepared a new opera and for it "great Numbers of Artificers, as Carpenters, Painters, Engineers, &c." were employed in the preparations. On 12 May 1736 Handel produced *Atalanta*, in honor of the nuptials, and the *London Daily Post and General Advertiser*, 13 May 1736, in its account of the premiere, suggests the care and expense incurred in the decorations.

In which was a new Set of Scenes, painted in Honour of the Happy Union, which took up the full length of the Stage: The Fore-part of the Scene represented an Avenue to the Temple of Hymen. . . . Next was a Triumphal Arch. . . . Thro' the Arch was seen a Pediment, supported by four Columns. . . . At the farther end was a view of Hymen's Temple, and the Wings were adorned with the Loves and Graces bearing Hymenaeal Torches, and putting Fire to Incense in Urns, to be offer'd up upon this joyful Union. The Opera concluded with a Grand Chorus, during which several beautiful Illuminations were display'd.

The large sums invested in salaries, theatre, scenes, and costumes might not have been an excessive financial burden for operas (provided subscribers, subsidies, and contributions to cancel deficits continued), had it not been for the frequent dissensions and rival companies. After four years of the Heidegger-Handel management, disagreements brought a division into one opera company under Handel and another under the sponsorship of the Nobility. The rivalry continued for some time, with both companies laboring under severe financial strains. At the close of 1736–37 the Opera of the Nobility ended its venture. In 1737–38 Heidegger resumed his career as an impresario, with Handel as musical director but not as co-manager. Within a few years, however, Handel and the management at the King's were at odds, and in 1742–43 Handel began a series of oratorios by subscription at Covent Garden; at the end of that season, Horace Walpole, writing on 4 May 1743 to Horace Mann, doubted that the King's could manage another year, because of the "almost certainty of losing between four or five thousand pounds, to which the deficiences of the Opera generally amount now."¹⁰⁹

On the whole, then, operatic ventures in the 1730's and 1740's repeated many of the financial practices of the first three decades. Relying upon royal subsidies, annual subscriptions, and regular admissions, the management found it difficult to produce operas of a quality and magnificence which it desired; and the combination of high salaries, expensive decorations

¹⁰⁹ *The Tale Edition of Horace Walpole's Correspondence*, XVIII, 225–26.

and scenes, and frequent dissension made it inevitable that deficits would be incurred. Sometimes these meant personal losses, as was true of some of Handel's ventures; sometimes they required a wealthy backer, such as Lord Middlesex in the 1740's, who was able and willing to use his personal fortune to pay the debts of each season.

THE PLAYHOUSES

During the 1730's not only did the scope of operatic enterprise broaden, but more playhouses than ever before were active with full repertories. From the autumn of 1729 to the Licensing Act of 1737 at least three theatres presented full seasons yearly, and sometimes four playhouses actively competed. Nevertheless, our knowledge of the financial affairs of these theatres is very meagre, much less than that for Drury Lane and Lincoln's Inn Fields in the preceding three decades.

The breadth of financial operations in this period has already been indicated in the minimum of £76,000 required for six theatres in the autumn of 1734. Two years later, a writer estimated the receipts at Drury Lane, Covent Garden, and the Haymarket to be £80 (average) at each house, at Goodman's Fields £30 (certainly too low a figure), a total of £270 nightly (*Grub St. Journal*, 8 April 1736).

Yet detailed evidence of the financial operations of the playhouses between 1729 and 1747 is pretty much limited to four account ledgers (two of them incomplete), all for Covent Garden Theatre.¹¹⁰ As a result, we know relatively little of the salaries, amounts spent on scenes and costumes, on the maintenance and improvements of the other houses: Drury Lane, Haymarket, or Goodman's Fields. The newspapers occasionally allude to prosperity or thin houses at one theatre or another, but detailed figures have not survived.

As they had in the past, the playhouses depended primarily upon box-office receipts for their revenue. At benefits the treasurer deducted a sum sufficient to meet the basic costs, and the theatres had small supple-

¹¹⁰ For 1735-36 there survive in British Museum Egerton 2267 one ledger listing income and part of the expenses and in Add. MSS 32,251 a résumé of a now-lost account book which apparently supplemented the Egerton ledger. For 1740-41 there survives (in the Folger Shakespeare Library) an account book which ends abruptly on 20 April 1741; it lists income and some detailed expenditures. For 1746-47, Egerton MS. 2268 is a complete ledger, but, as was true in many seasons earlier, it records some, not all, of the financial transactions of the theatrical year.

mental income from forfeits, concessions, and, toward the end of this period, the sale of costumes and materials no longer needed in the day-to-day operations.¹¹¹

On one occasion a theatre tried an extensive subscription campaign, probably to secure, as the opera companies did, a certain and predictable revenue. Late in 1736 Henry Giffard, having moved from Goodman's Fields to Lincoln's Inn Fields for that season, solicited subscriptions on this basis: (1) no less than 20 performances to be subscribed for; (2) each subscriber to pay £2 10s. for a box seat, £1 10s. for pit, or £1 for gallery, these charges representing a small discount from the nightly fee; (3) the money to be paid upon the delivery of the twenty tickets; (4) to prevent too many tickets coming in at one time, each ticket was numbered and only one could be admitted each week, giving a subscriber a choice of six nights for each ticket; (5) subscribers could transfer but not sell tickets. Giffard added that he would offer several revivals and new plays, including one pantomime, and that subscribers could purchase twenty, forty, or sixty tickets on the same principle. No information exists to indicate the success of this plan, but the failure of Giffard or other managers to use it later suggests that it did not prove feasible for this type of repertory.

Using the Covent Garden accounts as the example for which the most statistical evidence exists, we discover that Rich derived nearly all of his revenue from the box office. He also secured additional sums from the rental of Lincoln's Inn Fields in 1735–36, but the charge was apparently only that required to operate the house and brought him no profit.¹¹² He charged his own players from £5 to £50 for the use of Lincoln's Inn Fields, for their own benefit nights, the difference apparently depending, in part, upon whether the player took upon himself all the expense of operation except rent of the theatre. At Covent Garden he usually charged from £40 to £60 against an actor's receipts on his benefit night, though Rich occasionally allowed a lesser charge or even a free benefit by contract. These procedures were a continuation of those practiced in the earlier years of the century by Rich and other managers.

The order of income for Rich during the three seasons for which details exist is: 1735–36, around £13,500 for a full season; 1740–41,

¹¹¹ For example, in the spring of 1740 Charles Fleetwood, the manager of Drury Lane, put up for sale "the rich Modern and Theatrical Cloaths, lately belonging to the Theatre-Royal in Drury-Lane" (advertised in the *London Daily Post and General Advertiser*, 24 May 1740) and "a further Part of the Rich Wardrobe" (*ibid.*, 28 May 1740). No indication of the revenue from these sales exists.

¹¹² See British Museum Add. MSS 32,251, pp. 299–308.

approximately £14,325 for 150 acting days or £16,150 for a full season of 170 at the same rate; and 1746-47, approximately £20,285 for 172 acting nights. From each of these figures should be deducted the income (sale of tickets on benefits nights) which accrued to players and not to the treasurer. If these figures are typical, the seasonal trend was toward larger gross income.

Far more detail exists concerning expenditures, since all the available account books register various kinds of payments. As was true earlier in the century, nearly all wages and salaries were paid on an acting basis, i.e., payable only on the nights the house had a performance. Wages were paid to such diverse employees as actors, musicians, singers, the treasurer, bill setters, barbers, charwomen, sweepers, doorkeepers, boxkeepers, and the lampman. There were occasional exceptions. In 1735-36, for example, Stephens, who had been something of a sensation in Shakespearean roles the preceding season, had a contract for £200,¹¹³ and Mrs Horton had one for £250. On the other hand, materials and supplies were often paid on contract; for example, on 27 December 1740 Rich paid "Mr Palmer and Mr Port for lighting and furnishing the Lamps" a bill of £62 6s. 6d. Taxes were usually settled on a quarterly, semi-annual, or annual basis.

The most illuminating figures for the major types of expenditures are a comparison between 1740-41 and 1746-47:

	1740-41	1746-47
Renters' shares	?	<i>ca.</i> £1,300
Salary List	£6,104	7,379
Scenes and Machines	100	253
Wardrobe	522	1,064
Heating	62	100
Lighting	85	350
Repairs and Upkeep	769	488
Printing, Advertising	?	52
Taxes	80	?
Property rental	215	165
Music	206	<i>ca.</i> 680
Number of performances	(150)	(170)

It is clear that these sums offer only a tentative inconclusive suggestion of the nature and kinds of expenses. The vagueness of many entries makes

¹¹³ Rich apparently still kept a careful scrutiny over expenses, for he charged Stephens 10s. 6d. for the loss of a "Crutch stick."

it impossible to know under which heading some charges properly belong, and the great difference in the two sets of figures in the cost for lighting is probably due to the fact that the two account books record the payments differently and that each ledger is only one of several kept during a season.

Finally, as was true earlier in the century, the profit and loss figures are beclouded. One reason is that Rich, the manager, regularly took a set sum for himself each night as either his salary or reimbursement for the use of his Patent. In 1735–36 the figure was £3 6s. 8d., and in a season of 170 nights these payments would amount to approximately £650. In addition, all the ledgers abound with additional payments to Rich, some of which may represent reimbursement to him for bills he paid out of hand or they may represent borrowings for his personal use. In addition, he frequently received payments representing his share in the profits of a pantomime. In 1735–36, for example, he received at least £190 for three benefit performances of *Merlin*.

Only later in the century, when more account books are extant for both Drury Lane and Covent Garden, is it possible to arrive at somewhat definitive conclusions on the prosperity of the playhouses.

An additional though minor source of income would seem to be the revenue obtained from the sale of libretti, books of the play, and playbills, save that the extant treasurer's account books contain no entries of such receipts. Concerning productions of oratorios, Winton Dean states that “a new libretto was put out for nearly every revival, and in some cases for each performance.”¹¹⁴ These sold for a shilling, as did copies of the play offered at the door of the theatres. From allusions in various prologues and epilogues we know that the orange women peddled playbills throughout the theatre.¹¹⁵ The prompter made up these bills, they were the property of the management, and notations of expenditure for the printing appear in theatre account books throughout the entire century, yet these same account books, as stated above, yield no receipts from this source. It seems incredible that John Rich permitted these girls a clear profit.

A much more considerable loss of income came from the dishonesty of the doorkeepers, boxkeepers, and gatherers. In an advertisement of 5 April 1736, for the little theatre in the Haymarket, Henry Fielding explicitly mentions “the Cheats of Doorkeepers” (*Daily Advertiser*). Three years earlier, Handel had been criticised for changing the procedure of ticket

¹¹⁴ Handel's *Dramatic Oratorios and Masques* (London, 1959), p. 96.

¹¹⁵ For an explicit statement, see Tate Wilkinson, *Memoirs of His Own Life*, I (Dublin, 1791), 22.

sales so that the tickets were issued to the subscribers only on the day of each performance at a new office established for that purpose, as well as for discharging some doorkeepers and hiring new employees of his own choice, whereupon the *Craftsman* of 7 April 1733 (a Tory paper with which Handel was in no way connected) printed a long article explaining that the management was being cheated by the doorkeepers. The eminent stage historian W. J. Lawrence gives a detailed and amusing account of the methods of collusion between doorkeepers and gatherers, together with records of the amounts of the large estates left by some of these house servants at their death.¹¹⁶

Management retaliated by creating a new position, that of the numberer. In an elevated box, this official counted the spectators, particularly in the higher-priced locations, until the end of the main play.¹¹⁷ Thomas Arne was the numberer at Drury Lane for much of the period under consideration. Even so, various incidents occurred to suggest that chicanery was still prevalent. The relatively large sums received by the boxkeepers and treasurers on their annual benefit nights and the discrepancy manifested in the records between the small number of tickets sold at the door on such nights and the high proportion of advance ticket sales by these house servants (in contrast to the normal ratio on benefit nights for the players) certainly invite suspicion. A prominent actor might advertise his coming benefit night in several newspapers, leave tickets at a dozen coffee houses, and canvass among his acquaintances in London society without achieving half the advance sale obtained by a gatherer or boxkeeper. Furthermore, the player could depend upon the normal sale of tickets at the door on the night of performance to approximate or go beyond the house charges fixed by the manager. Yet a glance at the receipts of certain house servants at springtime benefits recorded in the Calendar of performances will show only a few tickets sold at the door and large proceeds from the advance ticket sale. At the benefit for Wood, Covent Garden treasurer, on 1 May 1733, the Account Books show only £31 5s. taken in at the door but £244 7s. in tickets, a total of £275 12s. The significance of this imbalance of ticket money becomes clear when one remembers not only that Covent Garden was, in eighteenth-century terms, a £220 house and lacked the capacity to hold a larger audience, but also that one of the most lucrative benefits

¹¹⁶ *Old Theatre Days and Ways*, pp. 87-92. See also W. J. Lawrence, *The Elizabethan Playhouse and Other Studies* (Philadelphia, 1913), pp. 97, 105, 109, III-13.

¹¹⁷ Lawrence, *Old Theatre Days and Ways*, p. 208, calls attention to Thomas Arne's testimony at Macklin's trial (for killing Thomas Hallam) that he had made up his accounts at 8 P.M. and, with his responsibilities ended, had gone to the greenroom.

known at the time, Garrick's night in the spring of 1747, fourteen years later, brought in a pound less, £274. Of course, courtesy and efficiency of the boxkeepers and the treasurer in arranging for seats and holding places were probably being rewarded, but one wonders how many people had been admitted without charge all winter.

Administration and Management

A GALAXY OF PROMOTERS

"I ENDEAVOUR'D to make myself acquainted with the MANAGEMENT of the THEATRE (*which has many parts*)," wrote Theophilus Cibber in the fall of 1733, when he led the Drury Lane players over to the New Haymarket.¹¹⁸ Cibber was not able to follow his sage precept, the truth of which is exemplified by studying the active and resourceful careers of the various managers of the London theatres as they assumed their varied responsibilities.

Not the least interesting aspect of the history of the theatre during this period is the record of the managers of the different companies. Most of them were close students of the theatre and of contemporary taste, and they distinguished themselves by their experimental activities. Some were concerned with introducing new acting styles, especially Aaron Hill and Charles Macklin, who, well in advance of theatrical customs of the age, were ready to make revolutionary changes of all sorts. Others, like Giffard, William Hallam, and Fielding were prepared to make gradual or radical changes in the repertory. Theophilus Cibber was interested in using the stage traditions he had absorbed as a member of an acting family and was eager to present new kinds of plays to a London audience. Giffard developed what is today called public relations. Far more sensational was Foote as a promoter, with his new techniques in advertising, his establishment of the matinee, and his personalized satires. All were better equipped than Rich, Highmore, or Fleetwood to cast a play; most were as shrewd as Rich in estimating contemporary taste and were prevented only by the enforcement of the Licensing Act from making still further contributions to the development of the London stage.

Much of the art of management could be observed at the new theatre in Goodman's Fields. Thomas Odell, who opened the first Goodman's Fields house, soon relinquished control of the company to the Irish actor Henry Giffard. For a period of about ten years between 1731 and 1743, Giffard managed a regular troupe at either Goodman's Fields or Lincoln's

¹¹⁸ See *A Letter from Theophilus Cibber, Comedian, to John Highmore* (1733). Pamphlet in British Museum.

Inn Fields. During only six of those years was he in charge of the players at a theatre over which he exercised complete control through ownership. Yet in this brief time, he achieved immediate respect and recognition from his contemporaries and trained a considerable number of players who were later successful at the patent houses. Examination of the calendar of performances at Drury Lane years later under Garrick will show that a large number of the players were the actors and actresses who had been trained as Garrick had under Henry Giffard. A glance at the rosters of player personnel at Goodman's Fields during the 1730's will also show that Giffard employed a large number of performers during a season, regularly changing his casting until he had a good production. He moved boldly too. In addition to working with beginning players, he attracted numerous actors from the Drury Lane and Covent Garden theatres, and not only players but scene designers, composers, and a prompter. (See the Calendar of performances at Goodman's Fields in 1731-32, 1735-36, and 1740-41.)

Still, his most enduring accomplishment was that of giving his young players a thorough apprenticeship in the techniques of acting, thorough rehearsals, and a systematic regimen of production, a training that was to be reflected in their later careers. He took great pains to work with Garrick on the road, taking him in a summer company where Garrick played under the name of Lyddal (the maiden name of Giffard's wife) before presenting him on the London stage. Henry Woodward got his early training at Goodman's Fields, and was with Giffard for five years before he went to Drury Lane in 1737. He was later to display his talents there or at Covent Garden for exactly forty seasons. Dennis Delane engaged in four apprentice seasons under Giffard, to emerge as a leading man at Drury Lane or Covent Garden from 1735 to 1750. James Rosco, Charles Blakes, William Havard, John Dunstall, Thomas Mozeen, and Richard Yates were other actors who were trained under Giffard and went on into careers of twenty to thirty years at the patent houses; Mrs Dunstall, Jane Hippisley (later Mrs Green), and Miss Bradshaw were among the actresses who started under Giffard. The record of this latter group of actors and actresses is possibly more significant than that of the others. We don't know how much Giffard taught Garrick; he may have helped him, but Garrick would have been the greatest actor of the century anyhow. It is probable that Delane, Yates, and Woodward would have succeeded regardless of where they started acting, but it is highly improbable that the others would have held the stage at the major theatres at all without the apprenticeship under Giffard. The case of William Havard is possibly the most instructive. After seven years with Giffard, he

went to Drury Lane, where, with the exception of the one season at Covent Garden, he was to play for thirty years. Now Havard was no more than a competent actor, but his long tenure accrued because he was a trained, disciplined player. He had learned his profession at a house where the leading players acted 130 to 140 nights in a season, had to be ready to go on stage at all times under a variety of circumstances, with a wide variety of repertory, and get along with the rest of the company.

Giffard also made certain changes in the repertory. In his selection of the season's offerings, he displayed many of the characteristics exemplified with greater talent and more fame in later years by David Garrick. That is, during the years of Giffard's control of a company, he broke from the normal patterns of the older theatres to produce a much higher percentage of contemporary drama than was offered by Rich or by the Drury Lane managers. He dropped Etherege and Wycherley and offered new plays or early eighteenth-century comedies by Farquhar and Mrs Centlivre. In 1741 he was quick to capitalize upon the success and fame of Richardson's *Pamela* by having it adapted into a play for Goodman's Fields. At the same time, he often played more Shakespeare than did the large houses, and he revived Shakespearean plays rather than presenting only the adapted versions of those plays, particularly in 1740-41.

Since Giffard lacked the colorful, truculent personality of Foote and did not engage in belligerent defiance of the established theatres or of the Licensing Act, his career did not provide sensational episodes to be related by the late eighteenth-century memorialists and tended to be forgotten as time went by. Consequently, historians of the stage have not always noticed what an efficient promoter he was or his real skill in the art of gracious public relations. He began his management in the fall of 1731 with a production of the new play of the previous summer, Lillo's *London Merchant*, a drama which had almost instantaneously achieved moral status, and he succeeded in getting a run of a few nights. On 15 October he was able to have it bespoken by several "eminent Merchants." For three other representations of this play later in the season he secured the same sponsorship.

Giffard's display of loyalty to the Crown was carefully demonstrated. An amusing sidelight of the early eighteenth-century troupes was their reputation for maintaining party allegiances. With leaders like Dogget and Cibber, the Drury Lane company was staunchly Hanoverian. But a number of incidents suggested that the Lincoln's Inn Fields players were at least "Opposition," if not downright Jacobite.¹¹⁹ Giffard took great

¹¹⁹ See the discussion of this matter in the Introduction to Part 2.

pains to establish himself on the side of authority, in the very years that Fielding was goading and taunting the Walpole administration with his satires at the New Haymarket. On 11 October 1731 Giffard spoke "a new Prologue in Anniversary of His Majesties Coronation," and followed this stroke on 30 October by giving "a very handsome Entertainment on the Anniversary of His Majesty's Birthday . . . when their Majesties Healths, those of the Royal Family and Ministry, were frequently drunk" (*Daily Advertiser*). A year later, 11 October 1732, he gave an even larger party for a great crowd in the streets in honor of the King, and reaped a harvest of newspaper notices.

All London theatres played *Tamerlane* on the anniversary of William III's birthday, 4 November, but Giffard, this season, underscored his political allegiance by composing and speaking an epilogue in praise of William III. The *Daily Advertiser* of 6 November called attention to such orthodoxy and printed the epilogue, as it did again on 1 March 1733, for the "Anniversary of Her Majesty's Birthday, the following Prologue in Honour thereof was spoke by Mr Giffard, Master of the New Theatre in Goodman's Fields."

Giffard outdid himself a year later, when the royal wedding between the Princess Anne and the Prince of Orange took place.¹²⁰ He had been busily arranging special entertainments at his theatre that would remind audiences of the great social event, and now he gave a celebration.

Amongst the many Rejoicings made on Account of the Royal Nuptials, the New Theatre in Goodman's Fields, was remarkably distinguish'd; on Thursday Night Mr Giffard order'd 12 triumphal Arches to be erected before the House, which were finely illuminated, a large Bonfire to be made, Fireworks to be play'd off, and Plenty of Drink given to the Populace. And on Friday he invited his whole Company to a very grand Entertainment Prepared for 'em in the Play-house, where their Majesties, his Royal Highness the Prince of Wales, the Prince and Princess of Orange, the Royal Family, Success in Trade, Prosperity to the City of London, and many other Loyal Healths were drank; during which time the Arches were again illuminated, Fireworks play'd off, and the Night concluded with a Ball: In short, the whole was conducted in the genteelst manner, and the utmost Demonstrations of Joy express'd on the Occasion.—*Daily Advertiser*, 18 March 1734

This assiduous attention to the royal family finally obtained recognition. In the winter of 1735–36, he had produced a spectacular entertainment called *King Arthur* and it had met with remarkable success. On 21 January

¹²⁰ For a full account of theatrical events in connection with this marriage, see Emmett L. Avery, "A Royal Wedding Royally Confounded," *Western Humanities Review*, X (1956), 153–64.

1736, the twenty-eighth night of the run, "Mr Giffard, of Goodman's Fields, being introduc'd by the Right Hon. the Earl of Grantham, had the Honour of presenting a Manuscript of King Arthur . . . as it is now acted . . . to her Majesty, which she was pleas'd to receive most graciously" (*Daily Advertiser*). Authorities like Sir John Barnard might press for an act to terminate the new theatrical companies, but Giffard was building support where Odell had encountered attacks.

He was a good business man as well. His theatre was small, and a full house at common prices would scarcely yield £70. As his varied productions kept drawing crowds, he brought a few more people into the house at larger prices by building a balcony on the stage, admission four shillings. This arrangement must have proved successful, for he followed it by raising the price of balconies and boxes on the stage to five shillings.¹²¹

Giffard continued his attempts at getting plays bespoken and drawing women to the theatre. The practice of having plays bespoken and of advertising them in the bills as "By the Desire of several Persons of Quality" was by no means Giffard's invention. It had been practiced by every eighteenth-century theatrical manager. But the slight attention given to Goodman's Fields by Genest has prevented stage historians from noticing the ways in which Giffard expanded this practice. If one will examine the record of performances of Goodman's Fields in the 1731-32 season, he will note that out of the 167 nights the house was open, 53 of the productions were bespoken. Giffard started humbly. On 20 nights he was able to advertise that the play was offered "By Desire of some Ladies." As the season wore on, he was able to announce that the play was by desire of some "Ladies of Distinction," and still later "Ladies of Quality," so that in thirty of the bills for the season he had been able use the word "Ladies" in connection with the bespeaking of the night's production. Proof that Giffard was very attentive to getting this support comes from a notice appended to his bill for Monday 20 November 1732: "N.B. Mr Giffard hopes that the Gentleman who bespoke the Spanish Fryar, for Tomorrow, will not take it ill, that Hamlet will be perform'd because the Ladies, whom he mention'd have since sent to him for that Play—but he shall be very glad to oblige him any other day."

He very soon established his reputation as a theatrical manager. Amidst the numerous attacks being made on mismanagement in the *Prompter*, Aaron Hill would turn to praise of Giffard's methods and practices. A long communication to the *Daily Courant* of 25 December 1732, somewhat hostile towards the new theatres and sympathetic towards Drury Lane,

¹²¹ *Daily Advertiser*, 11 Feb. 1734, *et seq.*

concedes that “when People of Distinction condescend to see a Play, they must travel for it as far as Goodman’s Fields.” Three years later, the anonymous author of a pamphlet, again sympathetic to the patent houses, writes, “I will grant them this, that it [Goodman’s Fields] is perhaps the best-managed of any others at present.”¹²²

An excellent example of the kinds of problems that rose to perplex a manager can be seen in an examination of the exasperating delays upsetting production schedules in the season of 1733–34, when all the managers were preparing special entertainments in connection with the impending marriage of the Prince of Orange and the Princess Anne. Announcement of this coming wedding had naturally set the managers to contemplating ways to celebrate the nuptials and win new spectators, but the season must have been a series of frustrations for all concerned. The prince became ill, the wedding was postponed several times, and the ceremony did not occur until 14 March 1734. In the meantime, each manager had to decide whether to produce his special event, already fully prepared, or hold it until the wedding became an actuality. In fact, the managers’ decision was to do both; they kept some nuptial entertainments going throughout the season and brought on new ones at propitious moments. Among the special numbers were *The Happy Nuptials*, and *Britannia* at Goodman’s Fields; *Bacchus and Ariadne* and a *Nuptial Masque* set by Galliard at Covent Garden; *Aurora’s Nuptials*, with music by J. F. Lampe, at Drury Lane; *The New Festival* at the New Haymarket; and *Parnasso in Festa* at the King’s Haymarket. Each of these was splendidly got up, and in spite of the delays and vexations consequent upon changed plans, the managers profited from the large crowds that attended.

Giffard was very fond of announcing that a part was being played by someone who had never appeared upon the stage before. Once again, such wording and such a device were no inventions of Giffard; these notices are frequent in the bills for all theatres. But a close study of Giffard’s newspaper notices will show that he seems to have engaged in this practice more than any previous manager.¹²³ For this, he had his reward: on the night of 19 October 1741 Giffard used this formula to announce the first appearance of David Garrick in an acting role.

A few productions at the New Haymarket, at York Buildings, and a single season of authority at both Drury Lane and the Queen’s Opera

¹²² *A Seasonable Examination of the Pleas and Pretences of, & Subscribers to Playhouses* (1735), p. 14.

¹²³ Six of Giffard’s advertisements in the fall of 1736 announce a different “young Gentleman who never appeared on any stage.”

House earlier in the century make up the managerial career of Aaron Hill, a devoted student of almost every aspect of the theatre. Nevertheless, in his brief tenure at Drury Lane he had introduced the double-feature program,¹²⁴ and for Queen's he had sponsored Italian opera by inviting the newcomer Handel to compose an opera (*Rinaldo*). The subsequent success of Italian opera did not close his mind, for in the 1730's he was strongly urging the revival of the older native dramatic opera which it had displaced. His most famous pupil was Susanna Arne Cibber, whom he had patiently and skillfully coached to become a tragedienne. Hill's prefaces and periodical essays contain analyses of drama, and theories of acting, staging, repertory, and company management. Nevertheless, it is more instructive to turn from the theory of Hill to the practice of the manager of the New Haymarket in the 1730's—Henry Fielding.

More critics than Hill bemoaned the debasement of the stage by the use of pantomimes and called upon the managers to repudiate these spectacles. Fielding was practical. If pantomime were to be withdrawn, it would have to be replaced by some other form of entertainment that would attract crowds to the theatre. His solution was to create innovations in procedure and to supply personal, topical satire for content. Those who picture Henry Fielding as himself a Squire Allworthy, mild and benevolent, will not recognize the portrait of the manager of the New Haymarket that emerges in the Calendar of performances for the 1730's. Instead will be seen a bold and shrewd contriver intent on being a trouble maker, a promoter who did not scruple at persuading Charlotte Charke to play a role which ridiculed her father, Colley Cibber, who was ready to cry "Foul Blow" upon any setback, and who was both sensitive toward criticism and ready to take extraordinary measures to secure publicity.

His experiments were numerous and lively. From the text of his own plays, we know that he used the curtain between acts and sometimes between scenes, changed the lighting system, and revived induction scenes. As has been shown earlier, he continued production on days when acting was forbidden, performing not only on Lenten Wednesdays and Fridays, but also during Passion Week itself. A striking innovation was his device

¹²⁴ Dorothy Brewster, *Aaron Hill* (New York, 1913), p. 142. Leo Hughes, in his excellent study *A Century of English Farce* (Princeton, 1956), pp. 82-83, believes that the double-feature was begun during the 1703-4 season. Nevertheless, the newspaper bills for these early years show a wide extent of experimentation, with managers presenting a single scene from some drama or opera after the main production, in a trial and error fashion. Such expedients and improvisations differ from the conscious planning of Aaron Hill in scheduling two complete plays, a long one and a short one, to form the evening's entertainment.

of offering two new plays on the same night. In his brief reign as "Grand Mogul" he brought out an unusually large number of new plays, and for stock he included only very recent drama. Students of living drama, plays as they are actually produced on the stage, should make a careful examination of Fielding's programs, especially in his last season at the New Haymarket, the spring of 1737.¹²⁵

Four more entrepreneurs were to follow Fielding as directors of the little theatre in the Haymarket in the few years remaining before mid-century. All were actor-managers. The briefest tenure was that of Charlotte Charke. Though she had been exposed to a great deal of theatre lore at Drury Lane, she was too emotionally undisciplined to manage a company, and her venture was as unsuccessful as both earlier and later efforts at other theatres. Her brother, Theophilus Cibber, possessed some ability as a manager and even more as a student of popular taste. When he came to manage a troupe at the Haymarket, in 1744, his selection of plays demonstrates his judgment in sounding popular taste. He revived *Romeo and Juliet* and *Cymbeline*, the former to large and enthusiastic crowds, the latter to the magistrates and deputies, who closed his house. The choice of these plays was perfectly tuned to desires of audiences in mid-eighteenth-century London. Booth as Cato, Booth as Brutus had once drawn the plaudits, but now audiences wanted to see charming young actresses lean out of balconies and awaken in underground vaults.

The next manager, Charles Macklin, is significant because of his endeavours to supplant the older school of acting by a new style, called, of course, "natural" in its day. He wished to make other changes too, both in costume and in principles of staging. Forced by the magistrates to desist, he was unable to supply the new actors trained in the style that Garrick endorsed.

Foote was the most successful manager of the group. The law overcame Giffard, despite his ingratiatory abilities in public relations, but Foote achieved a patent. From the Whig view of progress, this result made Giffard a failure and Foote a success. However, the training that Foote as a director could give was valuable only to one kind of actor, the low comedian such as Shuter and Weston. He fitted into the Haymarket tradition, however, in that he produced a new kind of play, an odd sort of burlesque with mimicry. Here his influence on actors was harmful, as it led them to spend a disproportionate amount of time and effort on "take-off" and mimicry. He

¹²⁵ See the informative article by Emmett L. Avery, "Fielding's Last Season with the Haymarket Theatre," *Modern Philology*, XXXVI (1939), 283-92.

was a shrewd promoter, getting a lot of advertising for his matinees and new productions, and his evasions of the Licensing Act.

Over at the New Wells in Goodman's Fields, the actor-manager William Hallam deserves credit because of his intense desire to stage legitimate drama. He had been operating the New Wells as a pantomime and variety house until 1743; then in the fall of that year, he shifted to regular plays, presenting the usual double-feature of a full-length play followed by a pantomime. He had nineteen singers and dancers for these pantomimes. In his second season the troupe played to thin houses, and one would have supposed that Hallam would revert to the previous programs at the Wells. Instead, in the fall of 1746, he elected a bold and unconventional program, by engaging only a few dancers but doubling the number of actors and actresses. With a company of fifty players he was able to stage popular plays, and had the personnel to cast *The Tempest*, *1 Henry IV*, and *Richard III*. Then came the surprising managerial policy: pantomime was discontinued. Instead he offered the most popular farces of the eighteenth century, a different one each week, as afterpieces. In view of the demonstrated preference of the audiences at the large theatres for pantomimes, his own long experience in producing pantomimes, and the growing enforcement of the Licensing Act, it is remarkable to observe Hallam staging legitimate drama exclusively. No extant records show what Hallam's receipts were under this new policy, but remarks in the press indicate that attendance was holding up very well at the end of the season; the house was shut down by the magistrates and not by failure at the box office. Hallam's overhead was certainly low, with his decrease in the number of dances; yet with fifty players he could and did exercise wide variety of choice in the selection of plays to be offered. Drury Lane had only eight and Covent Garden only three more actors and actresses in this season of 1746-47 than had Hallam at Goodman's Fields. When his productions were finally stopped by the law, he aided Lewis Hallam in taking players to tour the new towns in the American colonies along the Atlantic seaboard to produce British drama there.

Edward Pinchbeck was a skillful promoter, as evidenced by his advertising devices, yet his observation led him to conclusions directly contrary to those of the Hallams. Managing the theatre in James Street for many years, he had produced regular dramas occasionally, but relied upon pantomime as a staple. Even this entertainment palled on Pinchbeck; he preferred machines. Again and again, as can be seen in the Calendar of performances, he advertized "Grand Machinery" to show the siege of Cartagena or some other topical event. When, near mid-century, he ob-

served that the Licensing Act was going to be enforced strictly, he did not even try for a license but gave up the James Street house.

DRURY LANE

The efficient and stable management in effect for so many years at Drury Lane finally came to an end, and in the 1730's disintegrated into almost complete chaos amid an extended public discussion of the proper conduct of a theatrical enterprise. The crisis did not come at once; a number of events were necessary to disrupt the excellent organization of the triumvirate, Wilks, Booth, and Cibber.

The death of Sir Richard Steele in 1729 must certainly have reminded the managers of Drury Lane that the Royal patent vested in him was scheduled to expire three years after his death. Application was made for a new patent granted directly to the triumvirate. Royal approval was forthcoming, and a new patent was granted to "Robert Wilks, Colley Cibber, Barton Booth . . . their Heirs, Executors, Administrators, and Assigns" to be effective on 3 July 1732.¹²⁶ Dissolution of the partnership began immediately, for on 13 July Barton Booth sold half of his share to a young man, stage-struck and wealthy, named John Highmore, reputedly for the sum of £2,500.¹²⁷ The next step in reorganization came at the beginning of the theatrical season, when Colley Cibber assigned his share and his authority in the management to his son Theophilus, on a term basis from September to 1 June 1733.¹²⁸ Wilks had been ill and died on 27 September, so that the fall productions opened with young Cibber, Booth, and the newcomer Highmore as the managers. To this group was added the painter John Ellys, to whom Mary Wilks apparently assigned half of her share on 31 October.¹²⁹ It was a season when the best kind of leadership was necessary, as the novelty of the two new theatres in Covent Garden and Goodman's Fields provided sharp competition; instead, the new managers were constantly embroiled in disputes smoothed over or adjudicated by the restraining

¹²⁶ *Daily Post*, 27 April 1732; *A Bill for Restraining the Number of Houses for Playing of Interludes* (1735), British Museum 11795K31; "The Case of the Patentees," in the *Daily Post* of 4 June 1733. The effective date was 1 September, according to Genest's quotation from Wilks's will.—Genest, *Some Account of the English Stage*, III, 336.

¹²⁷ Benjamin Victor, *A History of the Theatres of London and Dublin*, 1 (London, 1761), 7.

¹²⁸ *St. James's Evening Post*, 31 Oct. 1732; *A Letter from Theophilus Cibber . . . to John Highmore*.

¹²⁹ Both names appear in "The Case of the Patentees," *Daily Post*, 4 June 1733. See also *St. James's Evening Post*, 31 Oct. 1732.

influence of Booth. Old Colley Cibber must have observed all this; at any rate, he withdrew before there could be any financial loss by selling his entire share "of the Cloaths, Scenes, and Patent" to John Highmore for three thousand guineas.¹³⁰ Booth had also been ill, and he died on 10 May. With his calming influence removed, the crisis of administrative control was precipitated. The first move was that of the patentees, now Mary Wilks, Hester Booth, John Ellys, and John Highmore, who locked the actors out on 26 May and took possession of the properties at the theatre to prevent what they considered an attempt on the part of the actors, headed by Theophilus Cibber, to gain the house for themselves. On 4 June the patentees published in the *Daily Post* a statement of their case. They pointed out that Drury Lane had been leased from the Duke of Bedford and that the renters had been paid 12*s.* per acting night, without any disagreement between renters and managers until some of the performers lately had begun to treat with some of the renters to secure Drury Lane for themselves. To prove that the players had not suffered under the management, the owners pointed out the respectable salaries being paid the actors and stressed that wages and incidental costs brought a daily expense of £49. Touching upon a matter which became a center of debate, they stated that the late patent issued to Wilks, Booth, and Cibber was so unusual that "there is no other Instance of Actors being at the Head of His Majesty's Company of Comedians; and, it is believed, that the like will never be done again, till there shall be another Set of equal Merit in their Performances with them to recommend them to the like Favour."

Shortly thereafter two views of the controversy appeared in the *Grub Street Journal*, 7 June 1733, each discussing the relation of actor to management. Philo-Dramaticus developed the thesis that "It hath been always thought essential to the preservation of the stage, and the encouragement of authors, to have the management of the theater committed to proper persons, who had given some public proof of their capacity to judge what would be most instructive or agreeable to the taste of an English audience." Whether the new patentees possessed these qualities he left to the decision of the public, but he asserted that Steele thought it "advisable, and in no way unworthy of him, to join with those who were professed players" (i.e., Wilks, Booth, and Cibber) because "they were all eminent in their professions as actors." As for the new owners, who possessed no professional ability, "their care and caution will naturally be employed to make their purchase turn to the most *advantage* to themselves, and not to the reputation,

¹³⁰ Victor, *A History of the Theatres*, I, 6-11, and Fog's *Journal*, 24 March 1733.

interest, or encouragement of their own company, or the authors. They will certainly allow as small an income as possible, even to the best performers." It was unjust, "that the useless and unprofitable members of any society, should feed upon the profits arising from the excellencies of all the rest"; and he concluded by asking, "What case can be more distressful than that of the players under the present management?"

In the same issue Musaeus argued against the stand of the malcontent players. He maintained that Wilks, Booth, and Cibber were examples of the "insolence of stage-tyrants," especially in their treatment of contemporary dramatists, and that, when the new patentees undertook "with the utmost diligence to regulate the conduct of the theatre, to remedy all abuses, and remove all just occasion of complaint," they met with an insurrection from players who apparently were content if paid their stipends during the seasons when the actor-managers had divided the profits at the end of the year but who acted as if they had become slaves if they were to receive the same salaries while seeing the profits divided among the new patentees. In his view, Theophilus Cibber, seeking power, called for a rebellion and proposed a company in which each performer was to have a salary equal to his previous one, all were to share in the profits in proportion to their pay, all were to be managers by having equal votes in council and sitting in equal judgment upon authors. "Like the drunken sailors in the play, they are *all* to be *Viceroy*s, PISTOL [T. Cibber] desired only to be *viceroy over them.*"

No theatrical event involving principles of management created so much public discussion in the first forty years of the century as this quarrel. Actors, managers, editors, spectators, correspondents in the newspapers—nearly everyone took a hand in it. It resulted in a defection of the players headed by young Cibber in the fall of 1733 to act at the New Haymarket in opposition to Drury Lane under Highmore. Years later Cibber told how he and his companions "found a happy Asylum . . . protected by a generous Town, against the despotic Power of some petulant, capricious, unskilful, indolent and oppressive Patentees."¹³¹ A letter to the *Daily Journal*, 26 September 1733, pointed out that the Drury Lane patent, once divided among three actor-managers, now existed in six shares, and might it not branch into twelve, "and those into twelve more, and every one of them or their Assigns, have a right of gathering together, forming, entertaining, governing, privileging, and keeping a Company of Comedians . . . but this may show how far a Patent may be misused." The basis for this *reductio*

¹³¹ *Two Dissertations on the Theatres* (London, 1756), p. 19.

ad absurdum was probably the recent news of Hester Booth's sale of her remaining half-share to the manager of the Goodman's Fields theatre, Henry Giffard, in mid-September.¹³²

Young Cibber ingeniously tried an historical line of legal defense by appealing to Charles Lee, Master of the Revels, thereby reviving the controversy over the relative authority of the Lord Chamberlain and the Master of the Revels that had erupted in the 1660's. A communication to the *Daily Post* of 29 September 1733 insisted that Lee, by virtue of his office, "has an equal Right to Licence the Acting of Play's." Lee's patent was searched, but the text does not specify plays, and Cibber had no legal support here, although his bills styled the company as "The Comedians of His Majesty's Revels." In turn, Highmore also tried for a legal ruling. A suit to have two members of the Haymarket rebels and, for good measure, two more from Goodman's Fields, declared vagrants under the statute of 12 Anne failed on 5 November 1733 because of a disagreement over what terms should appear in the summons by which to apprehend the players (*London Evening Post*, 3 November 1733).

Meanwhile, the revolters had been building another line of defense against Highmore's lawsuit; they had been cultivating the good will of the trustees and renters of Drury Lane. Consequently, on 13 November, "the lord chief justice York . . . determin'd in favour of the Hay-Market company," on the ground that "the company of the Hay-market took a lease of the two trustees appointed by the thirty-six Sharers of Drury-Lane house; but the trustees being willing that the said lease should be good both in law and equity, consulted the said sharers; and twenty-seven out of the thirty-six agreed to the said lease (*London Evening Post*). Harper was acquitted on 28 November, and Highmore had lost out all around (*London Evening Post*).

The unfortunate Highmore and John Ellys struggled through the season the best they could. The remaining owner, Giffard, was busy with his own theatre, although he sometimes acted at Drury Lane. Only a few actors had remained loyal, particularly Kitty Clive and Macklin; otherwise, a weird assortment of minor players appeared on the boards there this season. The Royal family tended to support the patentees, but for the Prince of Wales who, with some of the nobility, went to the little Haymarket. As the season wore on, Highmore found himself losing £50 to £60 a week. Eventually, he gave up and entered into negotiations with another wealthy

¹³² *London Evening Post*, 18 Sept. See also Henry Carey's Preface to *The Honest Yorkshireman* (1736), and Victor, *A History of the Theatres*, I, 10-11.

amateur, Charles Fleetwood, to whom he sold his shares of the patent before 2 February 1734 (*Daily Courant*, 2 February 1734).

The rebels at the Haymarket made their triumphant return to the Theatre Royal on 8 March, upsetting the schedule of benefits arranged for the loyal players (*Daily Advertiser*, 9 March 1734). It was only a partial victory; Highmore had sold out, but young Cibber had also lost control. It was now Fleetwood's theatre, and would continue such for the next ten years. Although the fashion among stage historians has been to dismiss Fleetwood, almost as if he were nonexistent, or at best an absentee proprietor, the fact remains that he was the manager for almost eleven years, and numerous primary sources indicate that he took active control of affairs at the theatre. He may have appointed Charles Macklin stage manager, but this was no more than good sense for a man without experience in the theatre, as Fleetwood was. However, whenever troubles arose, he was present in person and was assuming the responsibilities that went with managership. The language of a controversy over a dancer's failure to perform at Drury Lane on 24 February 1735 sounds as if Fleetwood were *de facto* manager of the company, as the affair was reported by the *Daily Journal*. So too, in the fall of that year, the *Daily Advertiser* of 10 November reports that Fleetwood had personally engaged old Colley Cibber to act in a few plays. Treasurers' account books are lacking, but from the full programs offered over entire seasons in the 1730's and from the salaries reported to have been paid to the players, Drury Lane was very much a going concern under Fleetwood, and in some years may even have been quite prosperous.

In the next decade, however, Fleetwood seems to have neglected his personal supervision, turning over the players to Macklin and finances to Pierson, the treasurer. At any rate trouble came in the 1742-43 season, when Fleetwood's financial arrangements with his actors had been so unstable that salaries were not being paid regularly and the players were being treated with insolence by Pierson. The resentment was such that Garrick refused to play on the night of Pierson's benefit, 7 April 1743. Finally, the leading players formed together under Garrick and Macklin, determining to secede, as they had in 1733, and seek a license to perform at the New Haymarket. In the flush of their anger, they signed an agreement not to return to Fleetwood without the consent of *all* who were taking part in the revolt. The Lord Chamberlain refused them a license, Fleetwood drew in players from Giffard's disbanded company to form a new troupe, and the opening of the fall season of 1743-44 found a number of the rebels in financial distress. Fleetwood wanted Garrick to return, as the chief

drawing card in the profession, and ascribed the revolt to Macklin, refusing to accept him under any terms. If Garrick and Macklin went to Dublin, as they once proposed, the remaining ten players would be stranded, since Fleetwood held firm. In December, Garrick at last returned to the fold, he said, for the sake of the remaining players, though Macklin was left without a place in either theatre. At this distance in time and space, it is difficult to assess the claims of either Garrick or Macklin equitably. Garrick had reneged on an agreement, but the circumstances had changed sharply after the seceders had made the resolution to hold together. Fleetwood was enraged by the ingratitude of Macklin, whose life he had saved after Macklin killed Hallam, and consequently, there was no way in which Garrick could help Macklin. Garrick went so far as to offer Macklin six guineas a week, in the hope that time would ease resentments, and Macklin might be engaged again. But Macklin responded in a petty and unreasonable way to this and every other proposal Garrick made. Garrick wanted to solve the problem; Macklin wanted to prove himself justified on every point. Their dispute is put forth in three contemporary documents (as well as in later biographies): *The Case of Charles Macklin, Comedian*, published on 5 December 1743; *Mr Garrick's Answer to Mr Macklin's Case*, 8 December; and *A Reply to Mr Garrick's Answer to the Case of Charles Macklin*, 12 December. In the exchange, Garrick seems to have been generous, Macklin contentious. Both stand upon technicalities relative to their own "solemn engagement to each other," and both become vituperative.

The group-secession brought about qualms in the public concerning the detrimental effects of concerted action, as is apparent in the pamphlet *Theatrical Correspondence in Death: An Epistle from Mrs Oldfield in the Shades to Mrs Bracegirdle* (1743), while expressing the ultra-conservative point of view, through the supposed mouths of old players, of the "humble servant" concept of actors, and of the decayed state of theatrical management. Another essay included a list of the actors' salaries, to show what large stipends the rebellious players had been receiving. In due time, Kitty Clive replied by denying the validity of the figures cited. Charges and counter-charges appeared in pamphlets, newspapers, and magazines. Possibly what damaged Fleetwood and Pierson most was the pamphlet *Queries to be answered by the Manager of Drury Lane Theatre* (1743), wherein thirty-four rhetorical questions were skillfully put forth to damn the operations of the manager and the treasurer. Fleetwood may have arranged a reply, for answers (with even more specious rhetoric) appeared in the tract *Queries upon Queries* (1743). It reveals, however, Fleetwood's abiding anger against

Macklin, upon whose shoulders he lays the blame for nearly all the mismanagement.

Query No. 34 of the previous pamphlet does suggest the decay of management. It reads:

Have not the hardships of all who have belonged to him, particularly the lower sort of people been innumerable? Have not the dressers and others at 1 shilling or 18 pence per night been unpaid fifteen or sixteen weeks together? Have not collections been made among the actors to prevent some from starving, and to bury others? Has not his treasurer insolently refused to pay them their due, and laughed at their distresses? Have not the doors of the theatre been kept shut at Benefit Nights till near five o'clock, in order to get money for coals, candles, etc., from the persons concerned, tho' large arrears were due to 'em? Was not word sent to Mr Berry at a time when nobody expected his life, that the doors shou'd not be open'd, unless the whole charge of his benefit was paid, a thing most unprecedented? Are not Mr Mills and Mrs Butler in a most melancholy situation upon his account? Was not one arrested for £500, and the other forc'd to keep her chamber four months, for fear of being arrested too? And are they not liable to a debt of above a thousand pounds which he had covenanted to pay long before this? Has he not drove some of the poorer people to beg their bread for want of the smallest part of their just debts, and does he think upon publishing the many calamitous cases of particular persons, that the publick will be surpriz'd at the present struggle of the actors against such a manager?

Management indeed had many parts. The lesser personnel did have to be paid and looked after if the actresses were to have costumes ready, if newly-painted flat scenes were ready to fit in the scene grooves, and if all members of the company were to be available when the casting of a play required them. Fleetwood won the immediate conflict. Macklin and William Mills were blacklisted. (Clive too was banned, but had powerful friends.) Upon Garrick's agreement to return, the other seceders were allowed to come back in December. The players had been worsted, but most observers could see that the operation of Drury Lane had declined to a pitiful state of mismanagement and negligence. So badly had things gone that Fleetwood had mortgaged the patent for £3,000 and gotten £7,000 under separate lien on the costumes, scenes, and properties.¹³³

The end was near. What drove him out was the response to his increase in prices at the beginning of the 1744–45 season. Audiences rioted on 17 and 19 November, whereupon Fleetwood offered the patent for sale.

¹³³ R. W. Buss, *Charles Fleetwood* (London, 1915), p. 4.

The bankers Richard Green and Morton Amber (who already had a successor in mind) bought him out, paying £3,200 for the patent and guaranteeing him £600 yearly for life.¹³⁴

Negotiations proceeded swiftly. On 20 November Fleetwood had appealed to the public through the columns of the *General Advertiser*, where a constable's affidavit shows him still manager; on 19 December Macklin's name was in the advertisements to play at Drury Lane. Between those dates, the change of ownership must have taken place.

The bankers' candidate was James Lacy, a veteran of Fielding's company at the New Haymarket, later a most successful promoter at Ranelagh, and currently under-manager for Rich at Covent Garden. Vigorous and experienced as Lacy was, he entered management at a bad hour. The rebellion in Scotland of 1745 carried his banker-sponsors into bankruptcy, and the general agitation diminished theatre attendance for a time at all three London theatres. A hardened entrepreneur, Lacy watched Rich hire Garrick for Covent Garden to play with Quin and draw tremendous crowds during the 1746-47 season, and then moved, during the spring, over the ruins of the bankers, beyond the role of manager to invite David Garrick into partnership and purchase of full ownership. The renewal of Drury Lane and the years of great success lay just ahead of them.

STAGE MANAGERS AND PROMPTERS

The passing of the actor-managers (Wilks, Booth, Cibber), the general apathy toward legitimate drama on the part of John Rich, and the appearance of wealthy amateurs as owners of the theatres led to a division of authority and duties in the production schedule by the creation of another officer called the stage manager or under-manager. At Drury Lane Theophilus Cibber served in this capacity for a time, and while he eventually became a nuisance to the other members his work was quite efficient. In the spring of 1733, when the house had been losing money, he devised and got up a successful pantomime *The Harlot's Progress; or, The Ridotto al' Fresco* (31 March) on which he had devoted a great deal of time and pains in preparation.¹³⁵ A remarkable feature of this piece is that it places a Jewish merchant in a favorable light, treating him not with sympathy but with respect as a pillar of trade. Young Cibber's conduct with regard to his

¹³⁴ *Ibid.* See also Victor, *A History of the Theatres*, I, 68-69; *Gazette*, 24 Dec. 1745.

¹³⁵ See *A Letter from Theophilus Cibber . . . to John Higmore*.

wife and one Sloper, her admirer, was so contemptible and disgusting that everyone from his contemporaries to the present has either ignored him or polished him off with a deprecatory phrase. Hence, no proper study has been made of his career in the theatre. Cibber anticipated by many years the interest in the Scotch folk ballads that William Collins was to call for and Bishop Percy to produce, for he had revised Allan Ramsay's *The Gentle Shepherd* and produced it on the Drury Lane stage. It was Cibber who had first brought out Lillo's domestic tragedy *The London Merchant* when in charge of the Drury Lane summer company in 1731. Later, when he was manager or co-manager of the seceders at the New Haymarket in 1733–34, he had shown his knowledge of theatrical tradition by offering Part I and Part II of Shakespeare's *Henry IV* on consecutive nights.

An amusing example of his ingenuity occurred during one season when he was engaged by John Rich. He proposed to Rich that the company revive *The Rehearsal* so that he could play Bayes. Rich demurred: Colley Cibber had been a great success, and the crowd would remember this to make invidious comparisons; if so, money would be lost. Young Cibber then suggested "a ludicrous Spectacle" to be inserted into the play, "to reinforce Bayes's troops, and, with a new set of *Hobby Horses*, raise two new Regiments, who should Exercise in martial Order upon the Stage, and by their capering and prancing like manag'd War-Horses, divert the Multitude."¹³⁶ Rich consented, and the hobby-horses appeared, not only at that revival, but at every other theatre that offered the Duke of Buckingham's burlesque well on into the last half of the century. When Cibber left, Macklin served as stage manager at Drury Lane for seven or eight years. From a statement in 1743, Fleetwood indicates that much of the responsibility of management had been given over to Macklin.¹³⁷

The stage manager or under-manager for Rich was James Quin until the fall of 1734, when Quin went over to Drury Lane.¹³⁸ After that, Rich paid Lacy Ryan a guinea a week to assist with managing.¹³⁹ Contemporary opinion was that Ryan produced the plays and Rich the pantomimes. From the treasurer's account book, it is clear that Ryan gave out the free orders (i.e., passes) on nights when papering the house was felt to be sound policy. Ryan was still manager in the 1740–41 season,¹⁴⁰ but shortly

¹³⁶ *An Apology for the Life of Mr. T. C., Comedian*, p. 123.

¹³⁷ *Queries upon Queries* (1743).

¹³⁸ *An Apology for the Life of Mr. T. C., Comedian*, p. 72.

¹³⁹ British Museum Add. MSS 32,251, fol. 299.

¹⁴⁰ H. W. Pedicord, "Rylands English MS 1111," *Bulletin of the John Rylands Library*, XXXVII (March 1955), 507.

afterwards, so Victor tells us, Rich made James Lacy his stage manager at Covent Garden.¹⁴¹

As time went on, increasing responsibilities were assigned to the house prompter. Aside from the duties during a performance, to be related under Production, the prompter drafted the playbills and had charge of their distribution.¹⁴² He often conducted routine rehearsals and kept track of the players reporting to the theatre so that he could inform the manager whether any last minute change in casting was necessary. He also came to have considerable authority with regard to the timing of the evening's program—main play, afterpiece, music, and entr'actes. Sometimes he was sent forward to "front" for the management, and explain a delay in performance or the absence of an advertised dancer. A responsible prompter was a great asset to a theatre, the prompters in this period outlasting all managers save John Rich. John Stede was Rich's prompter at both Lincoln's Inn Fields and Covent Garden for twenty years, until he was finally superseded by the actor Harrington. At Drury Lane, William Rufus Chetwood held the post for an even longer time. His successor, Richard Cross, was given some authority in choosing the plays to be offered. Managers occasionally felt it expedient to give out large numbers of free passes on certain nights, to initiate the success of a new production, or to give the impression of crowded houses. Cross's duty was to keep track of the times when the house was papered and to record gross receipts to aid in determining forthcoming programs.¹⁴³ Cross, incidentally, becomes one of the most important primary sources for stage history, from the beginning of his tenure as prompter well into the later period of Garrick's ownership, through the preservation and survival of his notes, or "diaries."

THE OPERA

The dissension among the singers and among their supporters in the Academy, bad management, and the effective satire on opera in *The Beggar's Opera* have led to the popular view that the opera somehow disappeared in the second quarter of the century. On the contrary, interest in opera was a sign of taste, and King and Court supported the operas financially,

¹⁴¹ *A History of the Theatres*, p. 66.

¹⁴² W. R. Chetwood, *A General History of the Stage* (London, 1749), p. 59.

¹⁴³ Pedicord, "Rylands English MS 1111," p. 515. See also H. W. Pedicord, "Course of Plays, 1740-42; An Early Diary of Richard Cross, Prompter to the Theatres," *Bulletin of the John Rylands Library*, XL (March 1958), 1-46.

although the dissensions, the bad management, and the satires and attacks were to continue and perhaps increase as the years passed. The first attempt to re-establish the production of operas came in January of 1729, when Heidegger and Handel planned to work in partnership, hoping to achieve a more efficient form of management than the Academy. The two enlisted the support of the Academy, however, and on 18 January 1729 the Earl of Egmont records that he and Robin Moore attended a meeting of the Academy, where the members agreed to prosecute those subscribers still in arrears and to permit Heidegger and Handel to carry on production "without disturbance" for five years, lending them the scenes, machines, costumes, instruments and furniture belonging to the Academy.¹⁴⁴ Heidegger wanted to obtain Cuzzoni and Faustina again, and the King promised to pay their salaries, but Handel preferred a system of changing singers so that he could compose new works for new performers. This plan received Royal approval; Handel was allotted a thousand pounds for himself and four thousand to secure the singers.¹⁴⁵ Accordingly, Handel set off for Italy and returned at the beginning of July, having contracted with three men and four women.¹⁴⁶

The preparations for a new season, which opened on 2 December 1729, suggest the same lavish expenditures which characterized the Academy's program: "the Cloaths, for the Singers, Attendants, and Soldiers, being all embroider'd with Silver, and Seven Sets of Scenes entirely New" (*Daily Journal*, 17 November 1729). As before, the principle of operation was the subscription, with both pit and boxes at 10s. 6d. supplemented by Royal subsidy.¹⁴⁷ Yet many of the old difficulties remained. Lord Hervey reported that even before the opening Signora Strada and Signora Merighi were quarreling over their respective billings.¹⁴⁸ The year was unsuccessful, with the total number of productions falling short of what had been promised the subscribers. But Handel persuaded Senesino to return the following autumn, and the scheduled program for 1730–31 was given in full, to better audiences. The productions of the next year were expanded to include Handel's new oratorio *Esther*; and contemporary notices again indicate good attendance during the year. The activities of the English

¹⁴⁴ Egmont, *Diary*, III, 329.

¹⁴⁵ Letters of Rolli to Senesino, 25 Jan. and 4 Feb. 1729, as quoted by Deutsch, *Handel*, pp. 235–38.

¹⁴⁶ Brice's *Weekly Journal*, 4 July 1729.

¹⁴⁷ The King provided £1,000.—*Calendar of Treasury Books and Papers*, 1729–30, I (London, 1897), 416, 580.

¹⁴⁸ *Lord Hervey and His Friends*, p. 41.

opera company at Lincoln's Inn Fields provided considerable competition during 1732-33, and Handel apparently decided to switch from operas to oratorios in the future. Meanwhile, he was experiencing difficulties in the daily operation of the opera house. As described earlier under Finances, Handel's new practice of releasing tickets only on the day of performance alienated many of Handel's supporters among the aristocracy. Furthermore, there were repeated charges of the great composer's highhanded ways of treating people as well as his troubles with Senesino. Whatever the cause, a number of the noblemen who had previously sponsored Handel now gathered in the spring of 1733, at a meeting presided over by the Prince of Wales, to plan a rival enterprise for the production of opera.¹⁴⁹

This clique of the nobility engaged most of the singers from the previous season, and Handel was forced to secure new singers for the fall of 1733, performers who were not established in the musical world, and it is not surprising to learn that attendance fell off rapidly. With possibly two hundred subscribers to the new opera company, Handel and Heidegger did not obtain as many advance subscriptions as before.¹⁵⁰ As the season wore on, audiences were small, pamphlets and letters to periodicals aired the controversies, the partnership between the two managers was ended, and Handel was in financial distress. It is interesting to note that in the fall of 1734, George II ordered his customary subvention of £1,000 pounds to be paid directly to Handel, the only time the king was to make such an explicit designation of payment.¹⁵¹

In the fall of 1734, then, Porpora, the new manager for the rival company, moved into the King's Opera House with a distinguished group of singers led by Farinelli. Handel moved to Covent Garden where he staged oratorios, but his fortunes were at low ebb. However, in spite of the temporary success achieved mainly through the vogue of Farinelli, London could not support two rival ventures, and in the spring of 1737 the rivalry ceased. Heidegger collected new performers and was the manager as the operas began in the fall of 1737, but the closing of all theatres upon the death of the Queen curtailed his plans, and he came to a new agreement with Handel on order to re-open in January 1738. Handel composed a new opera, *Faramondo*, and the two promoters got through the season fairly well, although the forced curtailment of the season prevented them from

¹⁴⁹ See Deutsch, *Handel*, p. 304.

¹⁵⁰ *Ibid.*, p. 341, quoting a private dispatch to the King of Prussia.

¹⁵¹ See the *Calendar of Treasury Books and Papers, 1731-34*, II (London, 1898), 580, and the order of payment itself, signed by Sir Robert Walpole to "Mr Hendell." In other years the money was paid to Heidegger or to the sponsoring Academy.

offering all the performances promised to the subscribers. This failure adversely affected the campaign for subscribers in the spring, and by 26 July 1738 Heidegger published a letter in the *Daily Post* stating that not enough subscriptions had come in to finance the operations of the coming season and announcing his withdrawal. Consequently, the opera house was dark during the 1738–39 season, save for those few nights when Handel rented it for the production of some oratorios.

In fact, three seasons were to pass before another opera was heard at King's, the longest silence since Italian opera had been introduced into England. Giovanni Pescetti had attempted to produce opera over at the little theatre in the Haymarket during the season of 1739–40, but with meagre results. Handel had now turned his full attention to his oratorios, offering his last opera, *Deidamia*, in the 1740–41 season at Lincoln's Inn Fields. Finally, in 1741, new financial support was found, and Lord Middlesex became the impresario until 1748. He started well, bringing Galuppi in as resident composer and Ameconi as scene designer, and making Francesco Vanneschi stage manager. For three years, a full program was given, but the financial losses were very heavy, and no operas were given in 1744–45. After a late start in the next season, Lord Middlesex renewed his endeavors and by keeping the house open almost until summer was able to eke out forty-six performances. With fresh backers, he started an extensive campaign for subscriptions, brought in new singers and dancers, and achieved a fairly successful season at last.¹⁵²

¹⁵² Burney, *A General History of Music*, IV, 451–55; Deutsch, *Handel*, pp. 520ff.; and see the separate Introductions for these years in the Theatrical Seasons.

Advertising

THE VOLUMINOUS amount of information available today concerning the programs offered by the Drury Lane and Covent Garden theatres and the individuals who took part in them arises chiefly from the fact that the managers advertised continuously in the newspapers; this practice, however, was followed only irregularly by the promoters at the smaller houses, especially after the Licensing Act. On the other hand, if it were not for the information appearing in the papers concerning the smaller theatres, we would know next to nothing about the activities of these places of entertainment or even that such existed. Established theatres, with a long record of continuity, with careful treasurers and prompters and with historically minded managers like Kemble, accumulated and preserved their records. But smaller companies, even though effectively organized and led by a competent director, had no permanent place for a repository; and such account books as were undoubtedly kept are no longer extant.

Some companies entered advertisements of performances regularly, and occasionally specified for the reader which newspapers would carry their official notices. Thus, when crowded audiences greeted the opening performances of Theophilus Cibber's revival of *Romeo and Juliet* at the New Haymarket in 1744, Cibber notified the public that "the Plays [would] be advertised in the *Daily Post*, the *Daily Advertiser*, and the *General Advertiser*. . . . The large Play Bills and Hand Play Bills will be posted and delivered out on the days of Performance only" (*Daily Advertiser*, 6 October).

In fact, by the early 1730's, Londoners had to consult two, and sometimes three, papers to learn the offerings at all the playhouses. In January 1730, for example, the Drury Lane notices appeared in the *Daily Post* and *Daily Courant*; the Haymarket advertised in the *Daily Post* only; opera notices and Lincoln's Inn Fields and Goodman's Fields bills appeared in both the *Daily Courant* and *Daily Journal*, with benefit notices for all houses being carried in various weekly and bi-weekly papers. In 1731 the *Daily Advertiser* began to carry bills for the opera house and eventually

for several theatres, but its special feature was a box listing of all performances in London each day. Hence, newspaper advertising expanded considerably during this period. In certain seasons, such as the spring of 1737 and the fall of 1743, theatrical advertising and theatrical news occupied a considerable section of an entire paper.

A manager prepared his advertisements for the papers in two ways: the daily paid notice (program, cast, time, prices) and what came to be known as the "puff." That is, as time went on, ingenious entrepreneurs used devices whereby their notices could be inserted into the news columns. One method was the letter to the editor. On the first page of the newspaper would appear a letter fitted out with the proper accoutrements of date, place, salutation, and signature. The author would say that he had gone out of curiosity to a performance of such-and-such a play (naming the drama, the afterpieces, and the entertainments) and was agreeably surprised at the fine fireworks at the end of the show or the remarkable Bohemian dancer; he would recommend it to all. This device was widely used by the promoters of the various Wells. During Foote's first term as manager of the New Haymarket, all his notices except those for benefit performances appeared in the news columns of the *Daily Advertiser*.

Macklin's use of this device was quite clever. When he started rehearsals of *Othello* in January 1744, he opened his advertising campaign for the actual production by inserting anonymously in the *Daily Advertiser* and in the *General Advertiser* of 23 February an insulting letter which sneered at his interpretation of Iago. (Except for a letter by John Hill, this letter remains our only immediate contemporary proof of Macklin's acting that role.) The writer wondered how Macklin was preparing himself for this part and accused him of having consortied with Jews to perfect his interpretation of Shylock. Interest in the performance was immediately stirred.

Samuel Foote made extensive use of this kind of advertising. In his first two seasons at the Haymarket dozens of items, letters, remarks, and the like concerning Foote appear in the papers. The publisher's own file of the *General Advertiser* survives, in the British Museum, and on it, carefully marked, are the itemized charges for each day's advertisements. Across Foote's notices is the revealing notation "2s.," the price Foote had paid Woodfall for his publicity.

In addition, Foote "planted" letters designed to arouse genuine replies. On 20 April 1747, at the beginning of the season at the New Haymarket, the *Daily Advertiser* carried an angry response in which Foote is threatened with horsewhipping if he puts on his show. On the next day Orator Henley

paid two shillings for a notice in the *General Advertiser* entitled "Foote a Fool," in which he attacked Foote in his usual vigorous and coarse manner. Henley normally advertised only in the *Daily Advertiser*; by being trapped into attacking Foote in the other paper he simply saved Foote two shillings. Edward Pinchbeck, wounded by Foote's success, carried double-sized advertisements warning the public not to be led away from his own genuine auction by Foote's "Auction." In this case, it might be said that Pinchbeck tried to capitalize on Foote's notoriety; even so, the notices provided additional publicity for Foote's Haymarket matinees.

Another indication that these letters were really sponsored advertisements is that they were often repeated day after day. Designating a new entertainment at the New Wells in Lemon Street as "a new Mine of Pleasure," a letter appearing on 1 May 1747 in the *General Advertiser* was reprinted daily until 13 May.

The eighteenth century called this a puff. Middleton, promoter of a booth in Mayfair in 1745, becomes somewhat self-conscious after announcing a revival of "the late facetious Mr Pinkethman's diverting Droll . . . not acted these thirty Years" and concludes: "This is no Puff." And an irate businessman, wishing to market a product, writes to the editor of the *Daily Advertiser*: "You can oblige me if you let me know the lowest Price of a good Puff."

In the compilation of this stage history, the editors have had to learn to discard as unreliable hundreds of newspaper notices through recognizing them as puffs. Note the cynicism of the following comment made in the *Grub St. Journal*, 20 July 1732, upon an extract it had printed: "'We hear the whole performance of the Beggar's Opera (which was acted last Tuesday for the first time at the Theatre Royal in Drury-lane by the summer Company) met with great applause; there was a very handsome audience, &c. Daily Post July 13.' This puffing was not occasioned by the great applause, nor by the crowding of the Audience, which might be very handsome, tho' not very numerous.'

Nevertheless, the reader has some safeguards in trusting data from these notices, the chief one being the intimate connection between the London theatres and the public. Let the advertised fireworks be omitted or the "Grand Machine" fail to be shown, and a prompt apology will be made in the papers the next day, the editor himself sometimes interjecting sympathetically an explanatory account. Thus Fleetwood on 7 December 1734 published an apology in which he alludes to the audience being "incens'd at their Disappointment in Mr Poitier and Mlle Roland's not

Dancing, as their Names were in the Bills for that Day" (*London Daily Post and General Advertiser*). On 14 January 1747 Mlle Violante did not appear for her dance on that night at Drury Lane, as advertised in the bills. From the *General Advertiser* two days later we learn that the audience became noisy and complained of her failure to appear; she was forced to publish an apology.¹⁵³ The failure of Mme Chateauneuf to perform at Drury Lane on 23 January 1740 when her name was in the newspaper bill to dance in a new ballet brought on one of the most purely wanton riots experienced by that theatre. At the end of the ballet, when most of the audience were leaving, some men seated in the boxes "pulled up the Seats and Flooring of the same, tore down the Hangings, broke down the Partitions, all the Glasses and Sconces; the King's Arms over the middle front Box was pulled down and broke to pieces; they also destroy'd the Harpsichord, Bass Viol, and other Instruments in the Orchestra; the Curtain they cut to pieces with their Swords, forc'd their way into the lesser-Green-Room, where they broke the Glasses" (*Daily Advertiser*, 25 January).

Promoters of sporadic productions at the little theatres did not insert their bills in the papers with any degree of regularity, often advertising only for benefit performances. Occasionally notice will be made, for example, that benefit tickets for "The Orphan Wednesday last will be taken, the house being crowded," when no previous newspaper notice for a Wednesday performance in the previous week had appeared. All of the nine advertised performances at the James Street Theatre, spaced through the season of 1748–49, are for benefit performances. Since Hallam's company had stopped performing in the spring of 1747, leaving most of the players out of work, and since the names of most of Hallam's troupe appear on these nine recorded benefit nights, it could well be that there were additional surreptitious performances. Robert Morris, a colonial visitor, speaks of attending performances at the New Haymarket in the fall of 1735 when the newspapers carried no notices of acting at that house.¹⁵⁴

Bills for the organized, established companies contained the titles of the mainpieces and afterpieces, details of entertainments of singing and dancing, the time, place, hour, prices, and the cast. Announcements of irregular productions often lack these full details, but attempt to compensate by giving a partial synopsis of the main play. Coincident with the Jacobite

¹⁵³ See the advertisement for Drury Lane in the *General Advertiser* of 14 Jan. and the letter of apology on 16 Jan.

¹⁵⁴ Beverly McAnear (ed.), "An American in London," *Pennsylvania Magazine of History and Biography*, LIV (July 1940), 376.

uprising in 1745, Hallam announced *The Massacre of Paris*, giving a synopsis of nearly two hundred words. Hallam depended on topical interest and not upon the names of his players to draw a crowd. Such bills also depended heavily upon allusion. The following bill for a stage adaption of Smollett's *Roderick Random* will serve as an excellent example of "synopsis" advertising and will also show that a production at a small theatre or booth did not preserve the customary sharp distinctions of main play, afterpieces, and entertainments recognized at Covent Garden and Drury Lane.

At Bridges, Cross, Burton, and Vaughan's Great Theatrical Booth in the George Inn Yard . . . will be presented an Historical Drama never acted before, call'd The Northern Heroes, or, The Bloody Contest between Charles XII, King of Sweden, and Peter the Great, Czar of Muscovy, with the Loves of Count Gillensternia, a Swedish General and the fair Elimira, a Russian Princess, Containing the most remarkable Events of that Time; and concluding with the Memorable Battle of Pultova, and Charles's Retreat into the Turkish Dominions. Interspers'd with a Comic Interlude (never perform'd before) called the Volunteers; or the Adventures of Roderick Random and his Friend Strap. Also the Comical Humours and Amours of Corporal Garbage and Serjeant Slim, with Vanspriggen the Swedish Sutler's Widow; the merry Pranks of her foolish son Janny, and several other diverting Incidents.¹⁵⁵

In this connection it is quite puzzling to note Hussey's refraining from naming the "Historical Piece written by Shakespear" shown at his booth during Bartholomew Fair in 1746, the actual performance corroborated in a later notice in the *Daily Advertiser*, where a writer tells us that "Shakespear was followed justly." One would assume that the current wave of Shakespearean popularity would cause the promoter to use the title because of its familiarity.

Various devices were used to attract attention. On one occasion a manager publicly announced that he was giving away free tickets. The *Daily Advertiser* of 26 April 1736 advertisement for Goodman's Fields announces *The Conscious Lovers* for 30 April and concludes: "in Honour of the approaching Royal Wedding; on which Occasion Mr Giffard will speak a new Prologue, and distribute a number of Tickets to Ladies and Gentlemen, Gratis, and no Money will be receiv'd that Night." A cliché evidently supposed to possess great appeal to prospective audiences was the statement that the lead performer had never acted before. Giffard tried hard to capitalize upon such interest again when he took his troupe to Lincoln's Inn Fields in 1742. Of the fifty performances advertised, eight

¹⁵⁵ *General Advertiser*, 24 Aug. 1748.

announced a gentleman or gentlewoman “who never appear’d on any Stage before” as well as three anonymous “Gentlemen.” But no more Garricks emerged. Only two of the players thus announced—Miss Bradshaw and Hayman—secured engagements at the major theatres. Nevertheless, for as long as performances continued at the minor theatres, a steady sequence of advertisements gave notice of the projected appearance of “Richard III—a Gentleman, first appearance on any Stage.”

In addition to the newspaper notices, promoters used posters and handbills. In fact, since many productions were hurriedly got together, they often had to rely upon handbills instead of advertisements in the newspapers. Actors carried these handbills from house to house and left copies in the taverns and coffeehouses. The custom was so general that an exception is mentioned: a newspaper bill for a performance at James Street in 1744 notes: “There will be no posting bills.” Giffard, on the other hand, found a novel touch in advertising, in the spring of 1734, by posting bills “four feet in length, daily upon the gates and other noted places of the metropolis.”¹⁵⁶ The eye catching handbills were sometimes in red, sometimes in black, and sometimes in red-and-black, as the Covent Garden bill of 19 March 1737, and at least once, on blue paper, used by Mrs Charke for announcing a performance on 29 April 1734 at the Tennis Court in James Street (*Daily Advertiser*, 29 April).

The most interesting theatrical advertisements during the period were those announcing the New Haymarket productions in the spring of 1736 and 1737. The combination of topical allusion, satire, and ingenuity would suggest the Dean of St. Patrick’s as the author, did we not know that they were really composed in the fertile mind of Henry Fielding. Visiting potentates, aldermanic disputes, debates in the House of Commons, royal appointments to “places,” details in John Rich’s last pantomime, and adaptations of Shakespeare are but a few of the current events glanced at by Fielding as he invited a London audience to attend the production of “the Grand Mogul’s Company of Comedians.” His novel advertising drew him free publicity from the *Daily Post* and *Craftsman* in January 1736–37, when both papers repeatedly alluded to his coming duel with pantomime and politics. Wilbur Cross has given a vivid account of this subject, though there is no substitute for reading the notices themselves in the seasons when Fielding was active at the New Haymarket.¹⁵⁷ One such bill provides this announcement of the premiere of *A Rehearsal of Kings*.

¹⁵⁶ *London Magazine* (March 1734), p. 105.

¹⁵⁷ *The History of Henry Fielding*, I (New Haven, 1918), 207–37.

Never Acted before

By a Company of Comedians from the Clouds, late Servants
to their thrice renown'd Majesties
KOULY KAN and THEODORE

AT the NEW THEATRE in the HAY-MARKET, on *Wednesday the 9th of March*, will be presented a new Dramatic Comi-Tragical Satire of Three Acts, entitled

A REHEARSAL of KINGs
OR,
The Projecting Gingerbread-Baker:
With the unheard-of Catastrophe of
MACPLUNDEREAN, King of ROGUSMANIA:
And the ignorable Fall of
Baron TROMPERLAND, King of CLOUTS.

The principal Characters are,

Mynheer Maggot, Mynheer Wiserman, King Rogusmania, King of Clouts, King Bombardino, King Pamper-Gusto, King Lexoneris, King Taxybundus, three Wandering Kings, Sardonides, Bandequimonti and Crimerowky, two Queens incog. Plutonibus and Companardicoff, Don Resinando's Ghost, and the Ghost of a Dutch Statesman.

With new Scenes, Habits, and proper Decorations. To which will be added a new Farce of one Act, call'd

Sir PEEVY PET.

Boxes 5s., Pit 3s., Gallery 2s.

1st N.B. To prevent the Imposition of Box-keepers, Gentlemen and Ladies are humbly desir'd to take Tickets at the Office, or send for them to the Theatre, where Attendance will be given every Day, and Places may be taken.

2d N.B. Considering the extraordinary Expence that must necessarily attend equipping so many Monarchs of different Nations, the Proprietor hopes the Town will not take Umbrage at the Prices being rais'd.

3d N.B. The Proprietor begs leave to enter his Caveat against all (what Names soever distinguish'd) who may *hire*, or be *hir'd*, to do the Drudgery of Hissing, Catcalling, &c and entreats the Town would discourage, as much as in them lies, a Practice at once so scandalous and prejudicial to Author, Player, and every Fair Theatre Adventure.—*Daily Advertiser*, 23 February 1737.

One sign of a theatre's financial welfare was the degree of consistency in placing newspaper advertisements. If all went well, as at Goodman's Fields in the 1730's or during Garrick's famous season there, the bills were complete, the prices remained constant, and the notices appeared regularly. But when the audiences were small these patterns were broken. Casts might or might not be given, and changes were made in the prices. The major theatres experienced the greatest difficulties whenever they attempted to change prices; even riots followed. Hence it can be assumed that the impresario of a small theatre would not change his box office charges without urgent reasons, especially if his production were enjoying a degree of stability. When Hallam's company at Goodman's Fields commenced to draw poor houses in the middle of the 1745-46 season, their troubles were immediately reflected in contradictory bills, numerous cast changes, and experiments with admission charges. The house had opened in the fall with prices the same as the previous season: boxes 2*s.* 6*d.*, pit and first gallery 1*s.* 6*d.*, and upper gallery 1*s.* On 17 December the prices were raised to 3*s.*, 2*s.*, 1*s.* Then real confusion began, for Hallam started varying the admission to different locations within the theatre. In ensuing notices, the box seats vary from two shillings to half a crown to three and even four shillings; pit prices alternated between 1*s.* 6*d.* and 2*s.*; and in the first gallery between 1*s.* and 2*s.* Then chaos. Advertisements in one newspaper showed one set of prices and in another a different set for the various accommodations. By the end of the season this particular confusion was cleared up, but the bills for the last seventeen performances at this theatre carried the same admission charges only twice.

The Benefit Performance

NEWLY established companies generally followed the standard practices for benefit performances prevailing at the patent houses. The benefit season for members of the company started in the spring; charity benefits occurred at any time during the year; and an author's first benefit came on the third night of the production. For example, Henry Giffard's troupe in Goodman's Fields for the season of 1741-42 began the player's benefits on 15 March. The dates had been set long in advance, and announcements had appeared in a variety of newspapers. The opening benefit was for Mrs Giffard, the next was Garrick's, then Yates's, and a few others. For them, seats were built on the stage in the form of an amphitheatre, just as was being done for the leading performers at Drury Lane and Covent Garden during the same season.

After these, interspersed with regular performances for the house, began the partial or shared benefits for the lesser actors and actresses. Sometimes two players shared a benefit; on other nights six or seven might have tickets. In due course and rank came the benefits for the treasurer, the prompter, the boxkeepers, numberers, doorkeepers, and the rest of the house servants. Finally, there was one for some playwright, now in financial difficulties, or for an old actor who had lost regular employment. This spring it was for Thomas Walker, the original Macheath in *The Beggar's Opera*, now without any engagement.

Throughout the entire season five benefit nights had been offered for "Tradesmen in Distress," for "A Gentleman with a large Family under Misfortunes," and for "Mrs Loder, a Widow in Distress, having four Children unprovided for" (*London Daily Post and General Advertiser*, 21 December 1741). Such charity performances were arranged by every group of players that made any pretense to being an organized company. Even in late January 1746, when the troupe at Goodman's Fields was about to disband because of small audiences, the manager offered a number of benefit nights for widows, tradesmen, or parents of large families—all in distress, of course. A generous response could often be depended upon for such sufferers, or for "A Brave Soldier who suffered extremely at the Battle of Dettingen." Generous responses led to a practice of running

many benefit performances by groups in one-night stands at small theatres. Mrs Daniel, in announcing her benefit on 22 February 1743, at James Street, says, "The Performance will be carried on by Persons used to the Stage, and not by People unacquainted with it, as has too often been practiced in Benefits at the same Theatre" (*Daily Advertiser*).

The most publicized benefit during the year was of a new sort. In the spring of 1738 three musicians had seen the orphaned children of the impoverished and recently deceased oboist J. C. Kytch working as stable boys in the Haymarket and had founded an organization to provide financial protection for retired musicians and their families. On 23 April 1738 those desiring to become subscribers for "The Fund for the Support of Decayed Musicians and Their Families" met at the Crown and Anchor Tavern, elected governors, and completed their organization.¹⁵⁸ They decided to hold a benefit concert to raise money, and the first was given on 20 March 1739 at the King's Opera House, with Dryden's *Alexander's Feast* as the main production. In the following year the serenata *Acis and Galatea* was the featured performance, and as the years passed the event became a regularly scheduled concert. The prices for pit and box seats were half a guinea; a full house would consequently return a large sum. The initial announcement appeared a month or six weeks in advance of the performance, and great activity in soliciting with tickets ensued. The full program, carrying the songs, the singers, and the composers, occupied more space than did any notice for the regular theatres, and it appeared in all the daily papers. Not only did the singers engaged at the Opera House participate but also the various other important singers and musicians who were in London at the time. The program in the bills contains such a long list of airs, arias, duets, and choruses that it begins to resemble those folio programs given audiences at nineteenth-century theatres. Subscribers were instructed not to use their season tickets, and every effort was made to clear as large a sum as possible for the beneficiaries. At the end of the advertisements, as a sort of report in good faith to the public, was an accounting of the expenditures from the fund during the past years, properly attested by the governors. From these notices, we learn that approximately four to six hundred pounds was taken in at the annual performance.

Authors were still not paid by the managers for their play manuscripts. Their rewards, if any, came from a benefit on the third, sixth, and ninth nights of the performance of their new drama, though some variations

¹⁵⁸ Deutsch, *Handel*, p. 457.

in practice existed. At a small theatre the author might have a benefit on the second, or even the first night of his new play. Some dramatists—Aaron Hill, for example—might attract contemporary acclaim by letting someone else have a benefit on one of the author's third nights. (The players were not, as a rule, permitted to schedule a new play of the current season.) James Miller, by an unusual arrangement, was allotted an additional benefit on the twelfth night of the original run of his play *The Mother-in-Law*.

Leading players and dramatists gained support from fashionable society, and often played to packed houses on the benefit night, though neither source was as lucrative as it was for the imported opera singers. Performers having such social contacts and anticipating support included their residence address in the newspaper announcement of the benefit production, so that “Persons of Quality” would know where to send their servants to secure tickets (and add an appropriate bonus). In fact, in the 1730's a considerable increase occurred in the practice of the players listing their residence in the advance bills. The interest of the aristocracy, and even royalty, is further shown by their individual gifts. George II gave Farinelli £200 on his benefit night. Reporting on Miss Holliday's night at Lincoln's Inn Fields 6 May 1731, the *Gentleman's Magazine* noted that she “received from the Royal Family, over and above the usual Present, a large Gold Metal, weighing about 50 Guineas, with the Bust of her Majesty as Electress of Hanover on each side.” At the special benefit for the aged John Dennis on 18 December 1733, for which Alexander Pope had written a special prologue, the Prince of Wales sent twenty guineas to Dennis (*Daily Advertiser*, 19 December). After Lacy Ryan had been brutally attacked and seriously injured by a robber, and of course in no condition to engage in personal solicitation for his benefit night on 24 March 1735, the *Daily Post and General Advertiser* reported that “Sir William Saunders engaged for Ryan near a fourth Part of his Audience.”¹⁵⁹

Three years earlier a writer who had written a scandalmongering play, *Alexis's Paradise; or, A Trip to the Garden of Love at Vaux-hall*, left England one jump ahead of a warrant for his arrest, leaving the backers of his intended production in the lurch. The *Daily Advertiser* reported that one person had already paid “the Author 25 Guineas.” Even under close

¹⁵⁹ From the use of the word *Audience* rather than *Tickets*, one may assume that Sir William actually went around among his own social class and turned out a crowd instead of just asking them to contribute money for Ryan's needs. The customary method of aiding a player on his benefit performance was to buy more tickets than the purchaser intended to use.

competitive circumstances many of the benefits for actors were played to packed houses. James Quin drew £206 9s. 6d. on his benefit night, 19 March 1731, at the Lincoln's Inn Fields Theatre, the same night of Mrs Oldfield's benefit, "By Command," at Drury Lane, with the King, Queen, Prince of Wales, and three Princesses present as patrons for Mrs Oldfield. On 11 March 1731, at Lincoln's Inn Fields, Mrs Younger received £209 2s. On 23 April of the same season and at the same house, John Hippisley got £212 4s. on a night when Drury Lane and Goodman's Fields were both open and Henry Fielding's *Tragedy of Tragedies* was being performed at the New Haymarket. The popular singer Leveridge received £235 for his benefit night on 16 April 1730 at Lincoln's Inn Fields. At all of these performances, and certainly at Leveridge's, many persons must have contributed more than the face value of the tickets, as the house did not hold £235. Years later, Ryan received £256 10s. 6d. on his night at Covent Garden on 30 March 1747; Mrs Cibber even more, £267 6s., on 4 April.¹⁶⁰ Not all of these totals, of course, represented clear profits. The deduction of house charges reduced the figure considerably. The daily overhead had increased by the end of this period from £50–£60 to £60–£63 at Covent Garden.¹⁶¹

Favourites of the town, such as Garrick, Macklin, Mrs Woffington, and Mrs Pritchard, at Drury Lane in 1742–43, might be engaged for a free benefit in addition to their salary, in which case no house charges were deducted. But treasurers were ruthless with lesser players. The performer was held financially responsible for the house charges, regardless of what money came in. He might be diligent, courteous, and industrious, going from home to home of the nobility, and leaving tickets at popular taverns, coffeehouses, and bookstalls; he might have inserted advertisements in both daily and weekly papers in advance; but let the weather be bad or a political storm break, he still would have to deposit the amount necessary to cover the overhead costs. A manager might give a widow a second chance at a charitable benefit if such a disaster occurred on the assigned night, as Fleetwood did for Mrs Harper in the spring of 1742 at Drury Lane, but he rarely did so for a player.

As the number of players and house servants increased, the practice developed of giving the lesser members of the organization half the value of the tickets they sold. The strictest record was kept of these salaries, as can be seen from the extant Covent Garden Account Books.

¹⁶⁰ Covent Garden Account Books, British Museum Egerton MS. 2268.

¹⁶¹ In 1747, as shown by the Covent Garden Account Books, Egerton MS. 2268. The charges were not always the same for each recipient; in 1736 Rich charged Stoppelaer and Mullart £50, but required £60 of (either) other actors.

Even the best established members of a company could not feel safe until the evening was over and the cash in hand. When Garrick fell ill in the winter of 1746-47, the principal actors and actresses at Covent Garden all postponed their previously scheduled benefits. Even Quin and Mrs Cibber were depending on the great actor's attraction to bring a large audience and financial success for the season.¹⁶²

Treasurer's books are not extant for any of the theatres in Goodman's Fields or the New Haymarket, but from newspaper notices a day or so after a benefit stating that the house had been filled, or from theatrical bills notifying ticket-holders that they would be admitted at a later performance, we can assume numerous successful nights. Sometimes, of course, the venture was a failure, as may be inferred from the notice on 13 October 1747 by the summer company at Richmond: "By particular Desire (being positively the last Time of performing), Miss Morrison having had a very bad Success in her first Benefit." We must suppose that this was but "Hope's delusive Mine," this late in the season for a summer company. Hope and only hope was the generating force for many of the isolated benefits for isolated actors at the little houses, booths, and great rooms. After 1742, an unhappy procession of actors in jail arranged for benefits, in frantic attempts to raise cash. Bennet notes on his bill of 25 September 1746, "This Benefit chiefly design'd for the Use of my Creditors." This grim observation was echoed by Richard Starkey, "late of Goodman's Fields Wells, now a Prisoner in the Fleet," in trying for a benefit on 29 January 1747, and by poor Bullock, so many years a mainstay for John Rich, but now taking a benefit while confined in the Fleet Prison and by both William Mills and Theophilus Cibber in the spring of 1746.

Benefit programs were arranged by the beneficiary, always provided he could persuade the actors of his choice to comply, and they were designed to please "the Town" or to demonstrate the best abilities of the beneficiary. An interesting study could be made of the plays, farces, ballad operas, and specialty acts chosen on benefit nights in London theatres throughout the eighteenth century to learn the degree of their correlation with the pattern of offerings in the regular season. Pantomimes would have to be excepted, of course; for a manager would not allow members of his company to utilize the house machinery for staging a pantomime that was not bringing financial rewards to the owner or manager. Kitty Clive sponsored high comedy intermixed with considerable singing, when her turn came to choose the

¹⁶² See the newspaper advertisements in the *General Advertiser* in late March for the nervous tone of the wording in the bills.

program. For her benefit night in 1740, she played Millamant in *The Way of the World* and sang “Love’s but the frailty of the mind” to a new setting composed for her by Handel (John Eccles had originally set the piece for Mrs Bracegirdle’s voice).¹⁶³ In 1746 she revived *Marriage à la Mode*, “not acted these 30 Years,” with the insertion of additional songs, as well as entr’acte singing by other members of the company. The next year she brought out *The Wild Goose Chase*, “By Mr Beaumont and Fletcher, never acted there,” thereby superseding its adaptation by Farquhar, *The Inconstant*, a stock play up until that time. But other players often made unfortunate choices. Shuter and Theophilus Cibber, usually quite astute in playing to audiences, had no judgment concerning themselves, and would act leading roles in tragedies at their benefits. This stupidity was not overlooked by critics in the audience. Nevertheless, after giving due allowance for such examples, a study of the selection of pieces on benefit nights gives a valuable clue to trends in taste.

Of those persons receiving a full benefit, the programs of the house servants are also significant. The advertisements for the benefit nights of Chetwood, Stede, or Cross show us what those prompters probably thought the house should be offering every night. The most variegated program at the Goodman’s Fields Theatre during the 1741–42 season was one arranged by the prompter Beckham for his own benefit. *Oroonoko* was the main piece. At the end of Act I was dancing by David ap-Shinkin; after Act II, another dance, *The Welsh Buffoon*, by the son and daughter of David ap-Shinkin; after Act III, Miss Medina was to sing “Can Love be Control’d?” and Mrs Bishop a concert air from *Alexander’s Feast*; after Act IV a pantomimic dance, *The Two Millers and the Courtezan*, done by the two Masters and Miss Granier; at the end of the play a “Preamble on the Kettle-Drums” by Jos. Woodbridge, “who never perform’d upon that Stage before,” and, in conclusion, Handel’s *Water Musick* by the orchestra. Then David Garrick would act in *The Schoolboy* for the afterpiece. After Act I came a new Scots dance by Master and Miss Polly Granier and others. At the end of the play, “The Coronation Anthem *Long Live the King* (never performed there before) set to Musick by Mr Handel with an additional Band” (*London Daily Post and General Advertiser*, 22 April 1742). Beckham placed tickets for this performance at four of the leading coffeehouses and taverns in the city, as well as at Dodsley’s own shop.

The great number of benefits and their advance notices prompted a widespread forging of benefit tickets. On 7 March 1743, the *Daily Post*

¹⁶³ Deutsch, *Handel*, p. 470.

notes that a Mrs Penny was committed to Bridewell for selling counterfeit tickets to Drury Lane, especially for "Mrs Clive's Benefit to come." All through the season warnings were issued concerning forged tickets. Similarly, two years earlier a frequent notice stated: "No Tickets will be admitted that are sold at the Door of the Theatre by Orange Women."¹⁶⁴

Even at the small theatres the players had trouble with forgers or scalpers. Mrs Freeman was forced on 3 March 1742 to announce that "Tickets bought out Side of the Door will not be admitted" at her benefit that night in Lincoln's Inn Fields. She had been going from door to door peddling her tickets, and someone must have forged a block for use at the door of the theatre. The distinctive financial feature of a benefit night was that if it were at all successful the audience had secured tickets in advance, rather than paying at the office, at the entrance, or in the theatre, as at regular performances.¹⁶⁵

All in all, the benefit performance became a gala affair at the regular theatres. The recipient was something of an entrepreneur himself, with his selection of the play and afterpiece to be offered, his arrangements with colleagues to obtain featured dancers, singers, and specialty performers, and his methods of advertising. Many actors had distinctive tickets created for their benefit nights, varying in size and design, from small paper cards to large forms made from metal plates engraved by Hogarth. Several histories of the drama have reproduced specimens of these tickets, so that they should be well known. A specially elaborate one was announced by John Roberts for his coming night on 2 May 1737 at the New Haymarket: "Tickets (containing the Prologue to the Register, by way of Ode to the New Year, with the Musick engrav'd on a Copper Plate) may be had of Henry Roberts, Engraver, at the Star over against the Vine Tavern in Hilborn, and at the Theatre" (*Daily Advertiser*). Another interesting ticket was provided by the popular singer Richard Leveridge, now about seventy-five years old, for his benefit on 14 May 1745 at Drury Lane: "The Tickets for the Play, with the Musical Notes Printed on them, may be had at Mr Leveridge's Lodgings."¹⁶⁶

¹⁶⁴ *Daily Advertiser*, 21 April 1733. Or tickets could be lost. In an advance bill of 20 Feb. 1736 in the *Daily Advertiser* Hyde warns that box tickets Nos. 208 and 214 had been lost and "will not be accepted." This notice provides indirect testimony to the vigilance of the doorkeepers.

¹⁶⁵ From a notice in the *London Evening Post* of 26 Dec. 1738 it is clear that money was still being collected in the boxes.

¹⁶⁶ From an unidentified newspaper clipping in a collection at the Folger Library.

Costumes

. . . the long applauding note,
At Quin's high plume, or Oldfield's petticoat.
—*Epistle to Augustus*, ll. 330-31

SO LITTLE factual information pertaining to the theatrical wardrobe has previously been known and so sarcastic are a few of the contemporary periodical essayists on the topic of actors' costumes that a general impression of shabby dressing on the stage has developed. On a priori grounds alone, one should remember that persons parading in front of an audience in the Augustan period would be handsomely, if not elaborately, dressed, and that the journalists were only ridiculing a lapse that fell short of contemporary standards. What made Hogarth's *Strolling Actors in a Barn* comic was not that the players lacked costumes (for plenty are shown), but that the costumes are out of style. Fortunately, conjecture is no longer needed in view of the various treasurer's account books and inventories now known and described in the other introductions to this history.

To the large and expensive wardrobe that John Rich had accumulated by 1729, parsimonious though he was accused of being, he steadily added and made replacements, season by season. As the 1735-36 season at Covent Garden got underway, he purchased a suit of "Scarlet and Silver" for Lacy Ryan, at £25 4s., and a "Coat and Breeches of Cloth laced with Gold & a Green Silk Waistcoat," for Bridgwater, at £15.¹⁶⁷ On 4 December, he got "2 rich Suites of Clothes" for Mrs Porter, and on 7 February 1736, "A blew Cloath Coat faced with Scarlet & a Wastcoat ditto trimmed with Gold and a dark brown Velvet Coat embroidered with Silver and an Orange col[oure]d Wastcoat embroidered with Silk and Silver," at £43. Feathers and cloth materials were secured at various times. In the 1740-41 season Rich seemed to be busy replenishing the stock of "Waistcoats." On 18 November he paid £12 for "an Embroider'd Waistcoat for Mrs Woffington," and went

¹⁶⁷ All of these entries are taken from a summary by Joseph Haslewood of the treasurer's account book for Covent Garden in 1735-36, now in the Latreille MS., British Museum Add. MSS 32, 251 fol. 299. See also Miss Sybil Rosenfeld's article, "The Wardrobes of Lincoln's Inn Fields and Covent Garden," *Theatre Notebook*, v (Oct. 1950), 15-19.

on to purchase six more for other players.¹⁶⁸ On 19 September he paid £13 for brocaded silk to make a suit for Mrs Horton. Later, he paid twelve guineas for a "Robe de Chambre Trimm'd with Silver" to be used by Mrs Porter, though we do not usually think of this great tragedienne in association with bedroom scenes. Throughout the season there were purchases of dancing pumps, feathers, and mantuas. And for an unnamed actor a new pair of buckskin breeches is procured.

In 1744 Rich itemized his wardrobe at Covent Garden to form the basis of a mortgage. Excerpts from the complete inventory were printed by Saxe-Wyndham in his *Annals of Covent Garden*.¹⁶⁹ His selections demonstrate well the properties used for staging, but do not adequately represent the enormous extent of the wardrobe, and the problem it was then creating of storage. Full details of the inventory, now in the British Museum, defy summary.¹⁷⁰ Rich kept twenty-six compartments in his "Great Wardrobe" filled. Each compartment was identified by a capital letter. "K" is as representative as any: "a Pluto's shape . . . Volpone's black shape, plus dress wrapt in a yellow tabby Turkish vest. Volpone's old blue, plus jacket and breeches . . . the fool's dress. Falstaffe's new dress, Justice Shallow's ditto. Falstaff's old dress, 2 old jackets of Falstaff's, Sir Hugh Evans dress ditto. Disguise of white sattin. Jack Rugby's coat, 2 buff coats, 2 white high-crowned hats, 1 black ditto. Mr Slender's coat and waistcoat. Sir Hugh's old black bugle coat. Hearn the hunter's."

In addition, sixty items, including a quantity of wigs, were stowed in the "chest by the fire" and in "Drawers by the fire"; one hundred more in the "press without the wardrobe," in the "trunk by the stairs," in the "press by the door of the wardrobe"; and upstairs over the wardrobe, there were Aboan's new linen dress in *Oroonoko* and all the slaves' linen dresses, besides "8 witch's hats, 6 antic dancing dresses, 49 feathers taken off dancers's hips, a white sattin coat painted *Joy to Great Caesar*," and Sir Peter Pride's hat and plume. The woman's wardrobe was nearly as complicated, containing twelve regular compartments, supplemented by three drawers by the door, several presses, and a deal box "in Mrs Horton's room."

Rich's purchases in the season of 1746-47 added much more to his considerable stock.¹⁷¹ Most of the money went towards dress goods and lace, as will be seen from his list.

¹⁶⁸ From one of the treasurer's account books of Covent Garden, 1740-41, at the Folger Library.

¹⁶⁹ II, 309-14.

¹⁷⁰ Add. MSS 12201, foll. 1-73.

¹⁷¹ Covent Garden, Account Books, British Museum Egerton MS. 2268.

	NUMBER	£ s. d.
Men's suits (complete)	6	52 13 0
Men's coats and waistcoats	6	69 0 0
Women's suits (complete)	6	75 2 0
Hooped petticoat	1	0 14 0
Gloves (for Garrick)	6 pair	0 7 6
Hats (men's) gold open lace	1	2 12 0
Yard goods		
Cotton		10 0 0
Silk		264 0 0
Wool		153 0 0
Linen		84 0 0
Trimming		
Gold, Siver, Copper Lace		238 0 0
Night robe	1	3 0 0
Hose		14 0 0
Total		£966 0 6

The absence of similar inventories or accounts for the other theatres prevents us from knowing the extent of their wardrobes. According to Giffard's deposition in 1735, during an early attempt at a statute limiting the number of theatres, he spent several thousands pounds in equipping his house, some of which must have gone to the wardrobe.

There are no newspaper advertisements of any booth for Yeates at Southwark Fair in September 1741, and without separate information we would have no record of performance. A mishap, however, becomes news, in the following entry from the *London Daily Post* of 11 September: "Yesterday betwixt One and Two in the Morning, some Rogues broke into the Booth of the younger Yeates, in Southwark Fair, and stripped his Wardrobe of Cloaths to the Value of near Forty Pounds so that he was for some time incapacitated from acting yesterday."

A letter from the librettist Rolli of mid-December 1729 to Riva gives interesting testimony documenting the historical costumes, though this is not the point of the letter; Rolli writes, "There is a certain Bertolli, a Roman Girl, who plays men's parts. Oh! my dear Riva, if you could only see her perspiring under her helmet."¹⁷²

Innovations made by Mlle Salle in 1734 and 1735 had mixed effects. For the premiere of a ballet of her own composition, *Pigmalion*, she replaced

¹⁷² At the performance of the opera *Lotario*, an arrangement of Antonio Salvi's *Adelaide*. Signora Bertolli, a mezzo-soprano, sang the role of Idelberto. See Deutsch, *Handel*, pp. 248–49.

the traditional cumbersome panniered dress by simple classical draperies and wore her own hair, flowing and unloosened. The numerous repetitions of this piece and the extravagant gifts at her benefit later in the spring would suggest that the audience was not displeased by the new costumes.¹⁷³ On the other hand, when Handel's new opera *Alcina* appeared on 16 April 1735, there was a different response to Marie Salle's costume worn for the ballet on that night. Deutsch cites the London correspondent of the *Mercure de France* for the following description: "She ventured to appear without skirt, without a dress, in her natural hair, and with no ornament on her head. She wore nothing in addition to her bodice and under petticoat but a simple robe of muslin arranged in drapery after the model of a Greek costume."¹⁷⁴ Her appearance was greeted with hisses; she danced after the play on the following night and never returned to England.¹⁷⁵ We can assume a strongly hostile demonstration took place, but we cannot be certain of the main cause. She had been a favorite of the London audiences, since she had danced as a child in 1716; consequently, the audience must have been upset by something. One view is that the Porpora faction supporting opera at the King's had arranged a claque and was entirely responsible for the demonstration. S. W. E. Vince, however, suggests that the audience response was spontaneous, and he is supported by the appearance very shortly of two bits of verse of epigram that allude unfavorably to Salle's costume.¹⁷⁶

¹⁷³ The first night was on 14 Jan. 1734 at Covent Garden, and the ballet was repeated about 18 times before her benefit on 21 March. See S. W. E. Vince, "Marie Salle, 1707-56," *Theatre Notebook*, XII (Autumn 1957), 7-14.

¹⁷⁴ Deutsch, *Handel*, p. 387, gives his source as Grove's *Dictionary*, 1st ed., I, 131.

¹⁷⁵ Deutsch, *Handel*, p. 386, and Vince, "Marie Salle," pp. 7-14.

¹⁷⁶ Vince, "Marie Salle," pp. 7-14, cites E. Dacier, *Mlle Salle* (Paris, 1909); for the verses, see Deutsch, *Handel*, p. 387.

Scenery

Back fly the scenes, and enter foot and horse.
—*Epistle to Augustus*, l. 314

BAROQUE scenes flourished on the London stage in the second quarter of the century, eliciting the admiration or provoking the witticisms of the spectators. Lengthy accounts of these ornate and elaborate scenes were written by various foreign visitors, who were especially awed by them. At the Drury Lane theatre the principal scene designers were John DeVoto and Hayman. DeVoto also designed scenes at Goodman's Fields and at the New Wells, for William Hallam, years later. One significant device of scene design was the development of what Aaron Hill called "slanted scenes."¹⁷⁷ For the production of Hill's *Merope*, writes Kalman Burnim, "the temple was represented by wings and shutter; some of the side wings depicted columns and painted people who seemed to stand between the columns. So skilfully were these wings to be painted that the people on them would be scarcely distinguishable from the real life in the forward area and around the altar."¹⁷⁸ What had emerged were techniques of painting angular asymmetrical perspective. "With the *scena per angolo*," continues Burnim, "which Gerdinando [Bibiena] had introduced in Italy during the last decade of the seventeenth century, he departed from the central axis, and substituted a more flexible scheme, resulting in the impression of diagonal placement of scenic architecture, and opening the stage to previously undreamed of loftiness and vastness."¹⁷⁹ These scenic arrangements used for operatic productions in Italy were familiar to London audiences of the public theatres, for John DeVoto had been employing these techniques. The scenographic sketches by DeVoto that survive reveal his affinity and talent for the *scena per angolo*, and E. Croft-Murray points out that DeVoto's earliest known drawing for the stage, dated about 1719, employs the technique.¹⁸⁰

Once of Giffard's most ambitious productions at Goodman's Fields was the pantomime *King Arthur*, for which DeVoto was the scene designer. It

¹⁷⁷ In a letter to Garrick of 11 July 1749.—*Works*, II, 376–77.

¹⁷⁸ "Some Notes on Aaron Hill and Stage Scenery," *Theatre Notebook*, XII (Autumn 1957), 31.

¹⁷⁹ *Ibid.*, p. 30.

¹⁸⁰ *John DeVoto*, Society for Theatre Research, Pamphlet Series, No. 2 (London, 1953), pp. 7–8.

was brought out on 17 December 1735, "magnificently decorated with Cloaths, Scenes, and Machines" (*Daily Advertiser*). As the piece continued for a long run, DeVoto created some new scenes for it, for the performance of 23 January 1736, one "representing the exact views of the Hermitage and Merlin's Cave, as . . . in the Royal Garden of Richmond" (*Daily Advertiser*). The scenes became the talk of the town and were so greatly admired that "Mr DeVoto, who made the Draughts, has had several copies bespoke by the Nobility" (*London Daily Post and General Advertiser*). We do not have to depend exclusively on newspaper accounts of the scenes in the piece. Fortunately, Thomas Gray attended an early performance and wrote Walpole on 3 January:

The frost scene is excessive fine; the first scene of it is only a cascade that seems frozen, with the Genius of Winter asleep and wrapped in furs, who upon the approach of Cupid, after much quivering and shaking, sings the finest song in the play. Just after, the scene opens, and shows a view of arched rocks covered with ice and snow to the end of the stage between the arches are upon pedestals of snow eight images of old men and women that seem frozen into statues, with icicles hanging about them and almost hid in frost, and from the end come singers.¹⁸¹

DeVoto's work on this piece illustrates a growing tendency toward rather elaborate scenes and props depicting specific places. On 22 May 1736, Hayman, now the designer and painter at Drury Lane, brought out "A new Entertainment after the Manner of Spring Garden, Vauxhall, with a new Scene representing the Place" (*London Daily Post and General Advertiser*). So in addition to spectacular eye-appeal was added the pleasure of recognition. Yes, the theatre has always been the home of illusion, so the scene painter's fancy continued to give local habitation on canvas to imagined scenes from the poet's descriptions, as did Hayman in this instance. Earlier that season, Drury Lane had brought out *The Fall of Pbaeton* with scenes by Hayman which were much admired (*London Daily Post and General Advertiser*, 28 February).

In recent years attention has been drawn to another experimental scene designer, Thomas Lediard, who created some magnificent settings for continental productions. His principal work in England was with the offering of *Brittania* at the New Haymarket on 16 November 1732, the advertisement emphasizing the key word—transparent—in his theory. "With the Representation of a TRANSPARENT THEATRE, Curiously Illuminated, and adorn'd with a great Number of Emblems, Motto's,

¹⁸¹ *The Yale Edition of Horace Walpole's Correspondence*, XIII, 98.

Devices, and Inscriptions; and embellish'd with Machines, in a manner entirely new" (*Daily Advertiser*). The descriptions, too long to give here, are accessible. Richard Southern has thus analyzed Lediard's effects:

Thus we may suppose that even such special scenes as Lediard's were somewhat shadowy to see; and, in this case, opportunity might well have been taken to treat such pieces of scenery as came against brightly-lit surfaces in some form of translucent material, so that some effect might be borrowed from the light behind, through the scene itself. Upon such translucent passages, painting would be executed in transparent colours, or in opaque paint where a detail was required to have more or less the effect of a silhouette against the ground. Something of the effect of stained glass would result, but not too conspicuously, since the front of the pieces would also receive a quota of light.¹⁸²

Productions at Covent Garden also used elaborate scenery. Two quite graphic accounts are preserved of the staging of the opera *Atalanta* at that theatre on 12 May 1736. The *London Daily Post and General Advertiser* describes the scenes and decorations witnessed by a large audience.

A new Set of Scenes painted in Honour to this Happy Union, which took up the full length of the stage: The Fore-part of the Scene represented an Avenue to the Temple of Hyman, adorn'd with Figures of several Heathen Deities. Next was a Triumphal Arch on the Top of which were the Arms of their Royal Highnesses, over which was placed a Princely Coronet. Under the Arch was the Figure of *Fame*, on a Cloud, sounding the Praises of this Happy Pair. The Names *Frederick* and *Augusta* appear'd above in transparent Characters.

Thro' the Arch was seen a Pediment supported by four Columns, on which stood two Cupids embracing, and supporting the Feathers, in a Princely Coronet, the Royal Ensign of the Prince of Wales. At the further End was a View of *Hymen's* Temple, and the Wings were adorn'd with the Loves and Graces bearing Hymeneal Torches, and putting Fire to Incense in Urns, to be offered up upon this joyful Union. The Opera concluded with a Grade Chorus, during which several beautiful Illuminations were display'd.

On 11 June Thomas Gray wrote to Horace Walpole a more vivid account of the same productions.

There are only four men and two women in it. The first is a common scene of a wood, and does not change at all till the end of the last act, when there appears the Temple of Hymen with illuminations; there is a row of blue fires burning in

¹⁸² "Lediard and Early 18th Century Scene Design," pp. 49-54.

order along the ascent to the temple; a fountain of fire spouts up out of the ground to the ceiling, and two more cross each other obliquely from the sides of the stage; on the top is a wheel that whirls always about, and throws out a shower of gold-colour, silver and blue fiery rain.¹⁸³

These detailed and graphic portrayals give us some notion of “the manifold and complex devices that once made the stage one of the largest and most elaborate tools employed in the expression of any art.”¹⁸⁴

¹⁸³ *The Yale Edition of Horace Walpole's Correspondence*, XIII, 102.

¹⁸⁴ Southern, *Oxford Companion to the Theatre*, s.v. “Scenery.”

Actors and Acting

WITH the increase in the number of theatres, the newly established companies provided an opportunity for more actors and actresses. Experienced players came to London from Ireland and from the strolling companies. New players began apprenticeships, and the companies were soon filled. The expansion in numbers is striking. Before the premiere of *The Beggar's Opera*, the two companies had a total of 130. In the season of 1729–30 over 250 named players and dancers were listed in the bills, and throughout the next seven years there would be upwards of 300 whose names were advertised during the season.

The older companies had expanded slightly at the beginning of this period and were to level off for the rest of the half-century. The total average figure for players, singers, and dancers attached to Drury Lane was very steady; in eighteen years between 1729 and the spring of 1747 the average was 74. The largest number employed was 90 in 1741–42, if we disregard the unusual circumstances of the departure and return of the seceders in 1733–34. Covent Garden consistently ran slightly higher, employing about 80 members each year, with the highest total—98—in 1741–42. Of these totals, about 35 were men and 20 were women, among the players, a slight increase in the proportion of actresses over that of earlier years. Drury Lane generally had about 25 dancers and Covent Garden 30. Totals for the smaller companies with large and frequent turnover cannot be analyzed very readily, as it is impossible to determine how many players were engaged by the company during a given week. Giffard's acting company was generally about the size of the Drury Lane troupe. The remainder of the engaged personnel were singers, many of whom, like Beard and Leveridge, would take regular parts in plays. Fielding's troupe at the New Haymarket was small, because he needed no dancers for pantomimes, but he advertised the names of about forty to fifty players each season. Few of the new actors had the polish of the regular troupers at Drury Lane, and many needed several years of training before they would become professionally competent, yet these totals are still remarkable and manifest an awakened interest in the theatre.

The second opportunity provided by the expansion of theatrical activity emerged from the free enterprise that existed when four managers needed players. An actor now had a chance to try out at more than one theatre. The laws of supply and demand were restored, and a dissatisfied player could move around with some freedom. Histories of the drama record numerous examples in the 1720's and after the Licensing Act of 1737 of players being officially restrained from going to another theatre or being ordered to return to one theatre or even of being blacklisted by the cartel between Rich and the Drury Lane managers and not permitted any chance of being engaged. But in 1732, Thurmond apparently weary of the management practices of Theophilus Cibber, John Ellys, and the inexperienced patentee John Highmore, simply moved over to Goodman's Fields, taking his pantomimes along with him. Giffard already had a choreographer, Holt, but welcomed Thurmond, for having the veteran Thurmond's presence simply meant that Giffard could arrange more entertainments. During this same season at least a dozen players shifted from one company to another. Mrs Thurmond, Robert Wetherilt and his wife, and Corey also left Drury Lane to join Giffard; and Bullock, Hulett, and Penkethman came to him from Rich's company. The itinerant Stoppelaer played at both Drury Lane and Goodman's Fields throughout the entire winter. Other players moved back and forth between the four companies, with the two Mullarts, the leading players at the New Haymarket, leaving that house to be engaged at Drury Lane. This was, from everyone's view except that of the managers, an exceedingly healthy state of affairs.

A third opportunity for the players, and one that was to have important consequences for the next few decades, was that the new managers were seriously engaged in providing actors with a professional training. When Drury Lane was in the hands of people who knew very little about the training of players, such as Highmore, Ellys, and Fleetwood, and when Covent Garden was run by a man who knew his profits came from the pantomimes and who was openly contemptuous of the problems of casting a play, a novice might expect very little help unless one of the stage managers like Lacy Ryan or Charles Macklin took some special pains with him. In contrast, a beginning player at the New Haymarket or the new theatres in Goodman's Fields came under the tutelage of Henry Giffard, Henry Fielding, or William Hallam, all of whom, as we have seen in the section on management, worked closely with their players. At these smaller houses, too, a player learned co-operation with other members of the troupe.

Players who couldn't get along with other members of a company caused a great deal of trouble both for themselves and the management. When a feud erupted, as the famous quarrel between Mme Roland and the Ballet Master Desnoyer in 1739 at Drury Lane, everyone lost by it. The danseuse had refused to dance with Desnoyer anymore—the reason? He refused to rehearse new dances at her lodgings. From the series of charges and countercharges aired in the *London Daily Post and General Advertiser*, we learn that new dances were rehearsed on the stage, the contemporary readers learned that Mme Roland's salary was paid to a dancer named Poitier, and Fleetwood learned more about the hazards of managing a theatrical troupe. From bickering like this to serious quarrels, and even the tragedy of Macklin's killing one of the Hallam tribe, some historians of the drama, dwelling on these sensational episodes, give the impression that the Greenroom was a perpetual battlefield. Close study of the information extant about the day by day life of the players reduces the spice yet yields conclusions of no less interest to the serious study of drama. Over a long period of time, the members of the different companies carried on the duties of their exacting profession in a fairly harmonious way. Even the bitter quarrel in 1736 between Mrs Cibber and Kitty Clive over claiming the role of Polly in *The Beggar's Opera*, a conflict which quickly broke into the newspapers, provides facts to demonstrate normal co-operativeness of the players. A writer in the *Grub St. Journal* (30 December 1736), lists twenty-six examples of similar cruxes in immediately recent seasons, where two players wanted the same role which both had enacted in one of the theatres. The result, continued the journalist, was that John Mills willingly yielded Volpone and Cato to Quin, and Hamlet to Milward; William Mills surrendered Dominic in *The Spanish Fryar* to Quin; Harper gave up his favorite role of Falstaff to Quin; Miller turned Abel Drugger over to T. Cibber; and Mrs Thurmond gave Desdemona to Mrs Cibber, etc., "entirely to promote the general Interest of the Theatre." In a word, of the last twenty-seven conflicts over casting among the leading members of the company, there had been only one controversy, or refusal to subordinate self-interest to the good of the theatre. Not that there was no aggravation! Theophilus Cibber must have been a constant nuisance. Another writer in the *Grub St. Journal* complains that T. Cibber "is apt to spoil a Scene in the Alchymist by playing with a phial in his dumb shew."¹⁸⁵ More serious, Cibber frequently broke a fundamental law of the theatre, by failing to show up at curtain time. Liquor was the most frequent cause, but pique at the manage-

¹⁸⁵ 1 July 1736.

ment or at another player and occasionally being impounded in jail by a bailiff were contributory factors. I will give one example, chiefly to show the dangerous consequences of such dereliction upon production. On opening night of the 1737-38 season at Drury Lane, the company learned just before the play started that Cibber was "ill" at Kingston. He was scheduled to play Tom in *The Conscious Lovers*. There was no alternative; Macklin went on stage and read the part. The audience was naturally displeased and hissed him. Macklin read the part "tolerably well," until the audience relented and finally applauded him.¹⁸⁶ Thus the company got through the evening, but Cibber was fast wearing out his welcome with the management, a fact he never seemed to grasp years later, when no manager would engage him. There were sharp clashes from time to time. The enigmatic note in a treasurer's book "Jack Ray damn'd by Quin, in Bardolph, this night [next word illegible] at Rehearsal" suggests a harsh episode. Not two weeks later, there was a "Quarrel between Quin and Mrs Cibber about the Dressing in ye Green Room."¹⁸⁷ But in turning to evidence from another treasurer's book, we learn that on 22 January 1735 Hippisley gave a big party for the entire company. The reason for the entry arises from the fact that on 13 October Rich decided to pay Hippisley's expenses for the occasion, £11 10s. 11d.¹⁸⁸

The status of the profession was moderately elevated. Harper's successful defense against the charge of vagrancy elicited favorable comment and was considered something of a milestone. The support given to the theatre by the London merchants in 1735 (described under Playhouses) and the diminution of the clerical attacks that had so greatly harrassed the players in the age of Queen Anne are noticeable improvements. Such figures as James Quin, Colley Cibber, Mrs Porter and Mrs Clive, among others, were accepted by society, with several players belonging to exclusive clubs.¹⁸⁹ Scandal about the private lives of the actresses still continued, for complete respectability had not yet been reached. One comedienne, however, operated within the law and under the sanction of the wedding sacrament. Her maiden name was Elizabeth Grace and her first marriage was to a man named Barnes; after which, she married Christopher Martin, Richard Elrington, a Mr Workman, and finally Richard Wilson. C. Beecher Hogan, to whom I am indebted for this delightful biographic sketch, makes no

¹⁸⁶ British Museum Egerton MS. 2320.

¹⁸⁷ *Ibid.* Entries are dated 22 Sept. and 6 Oct. 1737.

¹⁸⁸ British Museum Add. MSS 32,251.

¹⁸⁹ Aline Mackenzie Taylor, "The Patrimony of James Quin," *Tulane Studies in English*, VIII (1958), 55-106.

mention of any further company she may have had in her youth. Covent Garden audiences first saw her on 30 November 1733 as the Hostess, Dame Quickly, in *1 Henry IV*, a part that she continued to enact through the performance of 27 January 1741. At this remote distance and time, we may conjecture that she was properly cast in this role.

Salaries for actors improved throughout the second quarter of the century, especially for the leading players. In 1732–33 at Drury Lane we find Theophilus Cibber, John Mills, Johnson, Miller, and Mrs Heron all drawing £5 a week, as well as what they could make on their benefit nights, or about £180 for the season (*Daily Post*, 4 June 1733). In 1735–36, at Covent Garden, Mrs Horton drew £250 for the year, Stephens, £200, Hippisley, £180, and seven or eight players around £150.¹⁹⁰ By the 1742–43 season, salaries were alleged to be up to seven guineas for leading players, and twice this sum for stars like Kitty Clive and Garrick. Kitty Clive denied this, and the source is journalistic articles, not treasurer's books.

Yet an actor's listed salary is only a statistic; what the members of a company actually received might amount to a much different total. A leading performer's scale might be a guinea a night, but if management were negligent so that a full schedule of plays was not offered, or in such financial difficulty that the treasurer could not pay the full stipend due, a player was in hard straits. Thus Mrs Cibber to Garrick late in January 1746: "It is surprising Drury Lane goes on acting; one night with another to be sure, they have not received above 40 pounds; the actors are paid only three nights a week; though they play every night."¹⁹¹ If the performers failed to receive their contracted salary, they often had to borrow money where they could. On the other hand, if a player were negligent and missed rehearsals, part of his salary was withheld in fines. The worst blow to all theatrical financial security was to have a theatre closed. The death of Queen Caroline in November 1737 kept the theatres dark until January, the longest enforced cessation of acting since the death of William III.

THE WHEEL OF FORTUNE

After the Licensing Act, actors were shut off from their previous opportunities at different theatres. There was the interlude from 1740 to 1743,

¹⁹⁰ British Museum, Add. MSS 32,251.

¹⁹¹ *Private Correspondence of David Garrick*, I, 49.

when Giffard re-opened Goodman's Fields; and a few players found room with Hallam's New Wells in the winter seasons from 1744 to 1747. After that, to play in London, an actor needed an engagement at one of the patent houses. As one examines the lists of new performers at the smaller theatres before evasion of the Licensing Act was strictly enforced, he observes the vicissitudes of a player's life. Some, like Mrs Pritchard, spent only a brief time in apprenticeship before reaching fame and fortune. Others came up slowly and stayed in the main theatres for a long time; others came up as slowly, only to lose their engagements after a brief tryout. Not many of the players at the minor theatres had the ability to hold their own at the patent houses. Others had careers which resembled the wheel of fortune, sometimes playing before large audiences at Drury Lane, then performing at one-night stands in concert halls and booths, where the constables might stop the show at any moment. There was, then, toward the end of the period covered by this introduction, a steady rotating of players listed in any one notice for any one theatre. Like Chaucer's buckets in the well, some were on their way up and others on their way down.

Some made the ascent very rapidly. Garrick spent but one season at Goodman's Fields before going on to become the greatest actor of the age. Fanny Barton Abington appeared for only one summer at the New Haymarket before going on to her successful career at Drury Lane. Robert Baddeley, too, spent but one season with Foote before entering into his long tenure at Drury Lane. Mrs Elmy performed only a few times at the New Haymarket in 1744 before she secured an engagement first at Drury Lane and later at Covent Garden as a leading actress. Not all who rose so quickly were able to sustain their early promise. An actor named Samuel Stephens started at the top, taking the role of Othello for his first appearance at Covent Garden on 19 October 1734. He was an immediate favorite, and in the next season drew a higher salary than any other man in the company, £200. But he faded. By 14 March 1736, the role had been taken from him and given to Delane. Stephens stayed with the company for several more years, and reduced to bit parts, before he was finally dropped. On 14 February 1743, Giffard announced "Macheath by a Gentleman who never appeared on any Stage before." This gentleman, Hayman, was immediately signed by John Rich for Covent Garden. After the third season his name was dropped from the rolls. We do not hear of him again at any of the theatres.

Other players had to spend more time in apprenticeship before their talent was observed. John Lee got his training from Hallam at Goodman's Fields. When this troupe was disbanded, he was engaged by Foote. In the

fall of 1747 he was engaged at Drury Lane, and he played there or at Covent Garden continuously through 1766, not leaving the stage completely until 1777. The famous low comedian, Ned Shuter, had an erratic beginning. He had made his debut at Richmond in 1744 and appeared once at Covent Garden in the following season, but was not engaged, nor did a single night's performance at Drury Lane secure him an appointment. In 1746 Hallam took him on at Goodman's Fields, where he played regularly. In the following year he began to play for Foote until he was noticed by Garrick and signed for Drury Lane, where he played until 1753, when he went to Covent Garden to spend twenty-two seasons. His colleague Costollo had to wait a longer time and play in more companies before he could reach old Drury, appearing at the New Wells, Mayfair, dancing at Southwark Fair, acting for Hallam three years, and then becoming a leading member of Foote's troupe at the New Haymarket. After his performance in Foote's *The Knights*, Garrick brought him to Drury Lane, where he stayed until 1766. John Dunstall and his wife both acted for years at the fairs and in Giffard's company at Goodman's Fields, before he started his thirty-three year career at Covent Garden and before she secured engagements at both the major theatres.

Others underwent long apprenticeships and then could not hold a position at the patent theatres when the opportunity arrived. Starting in 1740, Mrs Bambridge had played at the various minor houses, getting into the Goodman's Fields company in 1741. Then her name appears in the notices for booths at the fairs. By December 1744 she was a member of Hallam's company. For the next four years she played in isolated performances at the New Haymarket and various small houses. Finally, in 1749 she was engaged by Rich, but was dropped in her second season; in 1752 she obtained a second chance at Covent Garden but after two seasons she was again released.

Playing side by side with these performers at the small theatres and in one-night stands were those actors who had been released by the major companies. The two Misses Scott had performed at Drury Lane for some years and then appeared at the Lemon Street theatre in Goodman's Fields. Shortly afterward, they staged an independent benefit and stated their woes in the newspaper advertisement, complaining of "having been discharged from the Drury Lane playhouse by the Manager, without being told, or even permitted to ask why he did so."

Somewhat pathetic is the case of Miss Karver, when she offered a benefit performance on 14 February 1759, "who sang some years ago at

Drury Lane, since at Mr Foote's theatre in the Haymarket." So she had indeed. And behind her tenure at Drury Lane was the promising start she had made in the 1730's, when she had created the role of Maria in Lillo's *Fatal Curiosity*. The actress Mrs Daniel made the rounds in the 1740's, playing at most of the small houses and great rooms. Earlier she had been at Drury Lane, and in 1746 at Covent Garden, but the next year she was released, and returned to the small theatres, playing one-night stands at James Street, the New Haymarket, and the New Wells, Clerkenwell.

The best known example of a falling career is that of Charlotte Charke. No account of her career will be given here, but it is difficult to think of a person who had a more promising start or who had more sponsorship than did this daughter of Colley Cibber. Here was an actress who made her debut on the Drury Lane stage and who was the daughter of the manager. From that house she deserted to the New Haymarket. In time she descended from performing in regular companies to announcing one-night stands in various houses; then from regular acting to managing puppet shows. When she did act in a play, at one of the various booths or wells, she was announced for Lothario, Macheath, Marplot, or other male roles.¹⁹²

Of more varied interest are the careers of those players like Charles Macklin who went up and down the ladder of success not once but several times. His story is too well known to be included here, as is that of Theophilus Cibber, whose progress was the most erratic of all, ruining every advantage and alienating every manager he ever had. Some lesser-known actors also experienced their share of the vicissitudes of theatrical fortune. A performer named Phillips had been appearing in pantomimes at both patent houses, but without a continuing engagement he had gone into Giffard's company in 1740. When Giffard closed down, Phillips turned to managing a booth at Southwark. Financial difficulties forced him to leave the country; so he played in Dublin for two years. His return to England is announced in the advertisement for a benefit arranged for himself and his wife, to be offered on 10 February 1746 at Goodman's Fields, for the "Entertainment of the Turkish Ambassador" (*General Advertiser*). Phillips, "late Harlequin of Drury Lane, his first in this Kingdom for three years," would dance a "Sailor's Hornpipe" after Act I, present "A Quaker's Sermon on the Viola" after Act II, "Portray a Drunken Peasant" after Act III, and at the end of the play put on a pantomime dance called

¹⁹² Curiously enough, she apparently remarried. A notice in the *General Advertiser* of 3 June 1746 for a production at the New Wells, London Spa, Clerkenwell, reads: "Occasional epilogue written and spoken by Mrs. Sacheverel, late Mrs Charke."

"Harlequin and Clown." There was but one drawback: "being under confinement in the King's Bench, he has not at present an opportunity to wait on such Gentlemen and Ladies, as he may hopes to esteem his well wishers. But in order to render Mrs Phillips's Entertainment as agreeable as possible to the Publick, Mr Phillips will be there on that Night. Tickets at Mrs Phillips Lodgings at Mrs Norman's in Ayliffe Street, and of Mr Phillips in the King's Bench Prison, Southwark." We may wonder what the Turkish Ambassador thought. At any rate, the benefit drew enough to discharge his debts and let him begin a series of performances in defiance of the Licensing Act at the Bowling Green in Southwark. An unexpected circumstance rescued him. The fiasco of the Bottle-Conjuror's hoax at the Haymarket in 1749 gave his fertile mind a subject for a new pantomime: and that spring he is entered on the payroll of Covent Garden, playing "Don Jumpedo" jumping down his own throat to great applause and consequent newspaper publicity.

With Garrick at the Goodman's Fields theatre in the fall of 1741 was the veteran actor William Paget. He had had his day. Entering the Drury Lane company in 1731, he had enacted Falstaff on 17 May 1734, and London audiences had for fifteen years seen him in the role of Caliban. Later he had played in each of the four companies in London before the Licensing Act. But when Goodman's Fields was forced to close a second time, in 1742, Paget was one of the many sufferers. He sent out advance notices of a benefit performance for himself to be given on 9 November 1742 at James Street, by several former members of Giffard's company. He added that he was out of work and needed the money. The performance was not given, and the next word from Paget appears in the *Daily Advertiser* two weeks later, emanating from his new address, the Fleet Prison. From there he announced that his benefit would be held on 25 November—"Tickets may be had of Mr Paget in the Fleet Prison . . . who has no other Method of getting susistence in his Confinement." He may not have received enough to get out of prison at that time, for his name does not appear again in theatrical advertisements until September 1744, when he played for Theophilus Cibber at the Shakespearean revival at the New Haymarket. After this, he secured steady employment for three years at Goodman's Fields. On 6 April 1747 he took a benefit at which he introduced one of his small sons as Falstaff's page and the other as Tom Thumb in the afterpiece, "The whole to conclude with an Epilogue of Thanks written by Mr Paget and spoken by him and his two Children." The prices that night were only three, two, and one shillings, so that his gain could not

have been very large. But things were looking up for Paget; that fall he would be engaged by John Rich and return once again to a Theatre-Royal.

THE STRENUOUS DEMANDS OF ACTING

By the middle of the twentieth century it was normal routine for a prominent figure in the entertainment field to appear in a radio program, a television show, and in a theatre during the same evening. In the early nineteenth century the practice of requiring an actor to appear on stage at two different theatres was widespread. Managers, like Elliston, who controlled two theatres regularly arranged programs wherein certain performers were forced to shuttle back and forth between the two houses, quickly changing costume in their hansom. Historians of the stage who have commented on this practice have not been aware that it existed as far back as the second quarter of the eighteenth century. That unscrupulous entrepreneur John Rich provides our first known example of shuttling on the English stage.

Immediately after Rich had moved his company of comedians into his new theatre in Covent Garden in December 1732 one of his first productions achieved a run. The success of Miss Hannah Norsa in the role of Polly on 16 December caused *The Beggar's Opera* to be held over through 10 January. This highly successful series afforded Rich an opportunity to try a novel experiment. Having in his troupe a total of seventy-eight actors and dancers, some of the best known of whom, like Quin, were not in the cast of Gay's comedy, and still renting his old theatre in Lincoln's Inn Fields, he decided to use all of his forces in capturing the holiday crowds. On 23 December, he advertised a performance of *Tunbridge Walks*, to be followed by the pantomime *Harlequin Doctor Faustus*, for the coming Tuesday, 26 December, at Lincoln's Inn Fields. The main play was a drawing-room comedy with a short cast, but the pantomime offered as an afterpiece required fourteen dancers. Parts in the advertised casts were assigned much in the manner they had been at the last performance of these pieces before the company had moved. Such casting, however, left some great, if not insuperable, difficulties if Rich hoped to begin both programs on time and run them off smoothly. In this advance notice, Chapman was down for the Beggar at Covent Garden, with Milward as the Player, and Mrs Forrester as Jenny Diver; yet all three were in the bill for *Tunbridge*

Walks. Nor did the manager's problems end there; the entertainments at both theatres were to be accounted for. Here, too, some players and dancers were announced for both theatres. The changes in the cast listed in the advertisement on the day of performance, 26 December, indicate that Rich was fully cognizant of these conflicts. He now listed three of the younger members of his company to take the places of Chapman, Milward, and Mrs Forrester in *The Beggar's Opera*. But those persons who were to perform at Covent Garden in Gay's play and also dance in the afterpiece at the other theatre found their names left in the bills. On the next day Rich repeated the experiment, announcing *Venice Preserv'd*, a play which required over twenty players, and *Apollo and Daphne*, a pantomime that needed twenty-one dancers, for the Lincoln's Inn Theatre, Gay's ballad opera still continuing at Covent Garden. On this night seven actors and dancers had to perform at both houses. From Rich's account books we know that both plays were performed. On 26 December, Rich had taken in £93 7s. 6d. at Covent Garden and £65 12s. at his old house; on 27 December, £76 12s. 6d. at the new theatre, £53 11s. 6d. at the old. On 1 January Rich offered programs at both houses again. By now he had returned Chapman to his original role as the beggar in Gay's play, yet required him to enact Southampton in *The Unhappy Favourite* at Lincoln's Inn Fields. Here unusual agility was required. Southampton does not appear at the beginning of Banks's tragedy, but even so, Chapman had to put in his appearance as the Beggar in the introduction to *The Beggar's Opera*, leave the theatre by the stage entrance into Box Street, hasten across Russel Street, and out Duke Street, until he reached Portugal Row, into which the stage entrance of Lincoln's Inn Fields theatre opened, a half mile away. After playing there, he would have to return for the concluding episode in *The Beggar's Opera*, at which time several of its participants would have to leave immediately to dance in *The Rape of Proserpine* at the old theatre. On this night the crowd at Lincoln's Inn Fields was larger than at Covent Garden, with £112 13s. at the former to £70 17s. 6d. at the latter. Rich dropped these arduous demands on his company after the holidays, but revived his experiments on Easter Monday and Tuesday. His account books indicate that he was unable to carry out this exacting schedule on the second of these nights. For this second performance, five of Rich's actors had to play in the main piece at one theatre and in the afterpiece at the other; ten dancers had to perform in entr'actes at one house and in the pantomime at the other.¹⁹³

¹⁹³ For full details, see A. H. Scoulen and Leo Hughes, "John Rich and the Holiday Seasons of 1732-33," *The Review of English Studies*, XXI (1945), 46-52.

Rich's difficult schedule ended with this season, but records of actors performing at two theatres on the same evening appear quite steadily. On Wednesday 21 January 1747, Kitty Clive was listed to play Miss Notable in *The Lady's Last Stake*, the main piece at Drury Lane, and was also billed to appear that night as Lucy in *The Virgin Unmask'd*, the afterpiece at the New Theatre on the Bowling Green, across the river in Southwark, a production for the benefit of Harlequin Phillips. Both theatres began their main play at six o'clock (*General Advertiser*). The main piece, *The Orphan*, at Southwark probably required somewhat more time to run off than did Cibber's comedy. On 12 December 1744, Thomas Lowe was scheduled to sing at some unspecified time during the program at Drury Lane; he was also advertised to appear at seven o'clock at the Swan Tavern in Cornhill, where he was to sing for the benefit of his friend the musician Burk Thumoth (*General Advertiser*). The announcement of Theobald's *Happy Captive*, opening at the New Haymarket on 16 April 1741 reads, "We are oblig'd to begin exactly at six o'clock, some of the Performers being afterwards wanted at the other Theatres." On 14 March 1743, Jack, Joseph, and Polly Granier are advertised to dance at the New Wells in Goodman's Fields, where the performance began at five o'clock, and they are also billed to dance at the end of the third act of the main play at Lincoln's Inn Fields, as well as at the end of the play. Giffard's company started their play at six o'clock, so it was possible for the Graniers to get across town and reach Lincoln's Inn Fields in time. On 7 April 1742 Beckham, the prompter, held his benefit night at Lincoln's Inn Fields and announced that Dove would play a part in the main production, *The Relapse*. Dove was at that time dancing regularly at the New Wells, Clerkenwell, and his name was in the advertisements to perform that day at the Wells. Where it was at least possible for Rich's players and dancers to make the half-mile trip between the two theatres involved, Dove had a long distance to go through the city to perform at both the places where he was scheduled. The London Spa is well to the north of eighteenth-century London. The dancer Carney was also listed by Beckham to perform with Giffard's company on the same night. Carney was a member of Hallam's troupe at the New Wells in Goodman's Fields, and his name was in the bills to dance on that night. However, since the program began at five, he probably had time enough to reach Giffard's house, where he was not scheduled to appear until the end of the main play, when he would dance a minuet.

Moving from one booth to the other at the same fair was much easier. The dancer Bambridge played Barberino in *Devil of a Duke* at Hippisley

and Chapman's booth at the George Inn Yard and also acted the Cardinal in the ancient droll *Fair Rosamund* at Adam Hallam's booth in West Smithfield, being advertised for both roles throughout the duration of Bartholomew Fair in 1742. At the same time Johnson performed in the pantomime used as afterpiece at Hippisley and Chapman's Booth and took a role in the main piece at Phillips and Yeates's Booth opposite the Hospital Gate in West Smithfield.

Another demand on actors that required some alertness was the old practice of doubling roles. As the companies enlarged, the practice seemed to have been ended for a time, but Henry Fielding, with a relatively small number of competent actors, revived the practice for his burlesque and satirical pieces at the New Haymarket in the 1730's. Examples were rare at the other three theatres, though Pinkethman doubled Polonius and the first Gravedigger in *Hamlet* on 20 April 1730 at Goodman's Fields, until about 1742, when players at all of the theatres began doubling parts for a time. Much of the doubling came in the women's parts in *The Beggar's Opera* and in lesser parts in Shakespearean plays. With the greatly increased number of players engaged by the companies, there was no longer any real need for this ancient custom.

Repertory

OF THE lively and full programs offered by the London theatres in the second quarter of the century, a significant aspect is the infusion of novel types of drama and a remarkable increase in the total number of new plays. Before examining these new kinds of dramatic entertainment, it will be helpful to recall in briefest outline a span of theatrical history in order to show some of the reasons for this rejuvenation and development. After the Restoration in 1660, several companies acted plays for the first three or four years. The patents granted by Charles II established a monopoly of two theatres that continued until 1682, when the two companies were united. In 1695, Betterton led a group of players away from Drury Lane, and two competing companies appeared from that year until 1710, albeit irregularly in 1707–10. During the next four years, again only one troupe was active in London. Little wonder, in the absence of competition, that this company avoided producing new plays and omitted afterpieces or entertainments.¹⁹⁴

When Rich opened the little theatre in Lincoln's Inn Fields, these conditions changed, in that both companies began to produce a double feature, i.e., a program that consisted of a main play and an afterpiece, together with accepting a few new plays for presentation. Even so, as Emmett Avery has shown (in the Introduction to Part 2), scarcely enough customers could be found to support two theatres. The weaker of the two was the troupe at the new house; and to draw more patrons, John Rich changed the customary type of production, displacing the main play and afterpiece by staging a short play of the kind used for afterpieces and following that by a pantomime. Famous players and close attention to the technical aspects of production kept the Drury Lane company attractive, though very few new plays were brought out. In fact, Barton Booth "often declared in public company, that he and his partners lost money by new plays; and that, if he were not obliged to it, he would seldom give his consent to perform one of them."¹⁹⁵ Booth could afford

¹⁹⁴ John Loftis, *Steele at Drury Lane* (Berkeley and Los Angeles, 1952), pp. 127ff.

¹⁹⁵ Thomas Davies, *Memoirs of the Life of David Garrick*, I (London, 1780), 208.

to talk in such a way so long as Nance Oldfield, Wilks, and Cibber were still helping him attract spectators; nevertheless, this attitude meant slow death for the drama.

In 1728 the entire theatrical situation changed, when Gay's *Beggar's Opera* and the Cibber-Vanbrugh *Provoked Husband* both began long runs. As these two plays continued to be performed night after night to large houses, it soon appeared that a larger audience potential existed than had been supposed by those in control of the theatres. A third house, Potter's little theatre in the Haymarket, had been opened in 1720, but no organized company had yet produced legitimate English drama there.

Different people connected with the theatre interpreted the phenomenon of continuing crowds at two theatres in various ways. As E. M. Gagey points out in his study of the ballad opera, a multitude of writers began to compose imitations of *The Beggar's Opera*, apparently under the supposition that it was this form of drama which the public craved.¹⁹⁶ The managers at Drury Lane brought out a new and expensive pantomime, *Perseus and Andromeda*, and presented it night after night. John Rich did nothing; he may have assumed that money would continue to pour in at the pit and box offices. But over at the new house in the Haymarket a small group of about thirty players began systematic production of plays in the fall of 1728, and by the end of the season they had played 108 times. The significant feature of this troupe's activities is that they chiefly played new works. They put on nine new plays to account for most of their performances. One was the very strange piece *Hurlotbrumbo*, written by Samuel Johnson of Cheshire, and acted 29 times that season. The most popular one, however, was a new ballad opera, *The Beggar's Wedding*, with 35 performances. Of the others, one was a tragedy, one another ballad opera, one pastoral comedy, and three were political satires. The piece that would hold the stage for the rest of the century was Colley Cibber's little morality play, *Damon and Phillida*.

In the following season, 1729–30, a fourth company, organized under Thomas Odell, began acting at a new house in Goodman's Fields. By 12 November four companies began daily performances and the theatrical renaissance was beginning, for on 29 November, with *Venice Preserved* at Drury Lane, *1 Henry IV* at Lincoln's Inn Fields, *Tunbridge Walks* at Goodman's Fields, *Flora* at the New Haymarket, and *Tunbridge Walks* at Tony Aston's company near the Opera House, five plays were being offered on the same day for the first time in over a hundred years.

¹⁹⁶ *Ballad Opera* (New York, 1937).

An important point to notice about the productions of the new companies is that while many of their players were novices or mediocre strolling players the managers experienced no difficulty in finding authors who would provide new plays for them. At the New Haymarket, of the ninety-eight performances during the season, all but three were devoted to presenting the eleven new plays of the season or to performing those plays which had been first shown during the previous year. The most famous of the new playwrights contributing to this company was Henry Fielding, whose burlesque *Tom Thumb* ran forty-one nights, generally as an afterpiece to his new satire *The Author's Farce*, which achieved forty-two performances. S. Johnson supplied another piece, *The Cheshire Comics*. It is generally correct to say that *Tom Thumb* has never left the stage; nevertheless, the new play this season that has the most significance in an analysis of repertory is a dull, heavy drama called *Fatal Love* by Osborne Sydney Wandesford. Faulty as is the execution of this play, it is a domestic tragedy and a forerunner of the kind of tragedy that Fielding would later produce at this theatre.¹⁹⁷

Meanwhile, the new company at Goodman's Fields went into full production, gaining the surprising total of 185 performances, just as if they were an old, established company. They too found new authors. For them, Fielding wrote his *Temple Beau*, which was given 13 times, and three other dramatists each had one new play produced. Otherwise, the company played contemporary comedy. On only 37 nights was a tragedy shown. Twelve comedies of manners were played for a total of 75 nights. Four Shakespearean plays were acted a total of 15 nights. Fletcher's *Rule a Wife and Have a Wife* (acted twice) was the only other Elizabethan play. Of the Restoration period, only 4 plays were given: *The Committee*, *The Rover*, *The Orphan*, and *Venice Preserved*. The rest of the productions were of more recent drama. Such an analysis has meaning only in contrast with what was being done elsewhere. At Drury Lane, 4 new plays were also presented, gaining a total of 35 nights; 13 plays composed before 1642 were acted 25 times; 26 Restoration plays in stock made 59 performances. The house was lighted 166 nights; consequently, over half of their main pieces were plays from the Elizabethan and Restoration periods. Of the comedy of manners, Drury Lane audiences saw the plays of Etherege and Wycherley; in tragedy they saw a good many of the older Restoration heroic dramas of Dryden and Lee, none of which was shown at Odell's theatre. The Drury Lane productions differed in yet another way from the programs at Goodman's Fields in that they regularly added a pantomime

¹⁹⁷ Nicoll, *A History of English Drama*, II, 119.

or ballad opera after the main play of the evening; the latter house followed in offering some pantomime and some ballad operas, but half of the nights during the season saw a regular play as the evening's entertainment, without any afterpiece.

By the end of that season, a total of 26 new plays had been presented by the different companies. The theatre had indeed come alive. On 48 nights during the season four theatres had been open at the same time; on 36 nights, three theatres and the opera, or a total of 84 nights when a spectator had his choice of four different productions on the same evening.

In the next season, 1730–31, the players at the New Haymarket gave nine new plays and generally acted recent drama for a total of 106 nights. At Goodman's Fields, the programs were much as they had been the year before. Out of 182 acting nights, 113 were given to plays composed in the eighteenth century. Meanwhile, both Drury Lane and Lincoln's Inn Fields increased the number of new plays.

When Giffard took charge of the management, the repertory underwent some changes. In the season of 1732–33, for example, the new Goodman's Fields theatre was open 171 nights. Only two new plays were offered. Many recent ones were still included, with a half dozen performances each of *The Provoked Husband*, *The Beggar's Opera*, and *The London Merchant*. On the other hand, Giffard increased the number of Shakespearean plays. To show how he differed from the customary pattern at Drury Lane and Covent Garden, one can see from the calendar that the former offered 14 nights to Shakespeare and the latter 23, whereas Goodman's Fields acted eight plays for a total of 40 nights. Nor can the impact of this total be dismissed on the grounds that the players were inept; with Delane, Hulett, Rosco, Havard, Mrs Haughton, his own wife and himself, Giffard could go a long way toward casting a Shakespearean play.

Meanwhile two revolutions in musical drama were under way, the first to be an immediate failure, and the second to become a permanent contribution. In the spring of 1732 and in the season of 1732–33, a concerted attempt was made to re-establish English opera. "In March 1732 Thomas Arne (senior), Henry Carey, and J. F. Lampe opened a season at the New Theatre, in the Haymarket and the campaign was continued at other theatres."¹⁹⁸ The new works were not ballad operas, but were operas "after the Italian Manner."¹⁹⁹ The composers were trying to use Italian

¹⁹⁸ Dean, *Handel's Dramatic Oratorios*, p. 265.

¹⁹⁹ This phrase was used on the title pages of the editions and in the newspaper advertisements of the opening performances.

musical forms and conventions, but attempt a more credible plot and use the English language and English singers. The chief productions were *Amelia* on 13 March 1732 (music by Lampe and text by Carey); *Britannia* on 15 November 1732 (music by Lampe and text by Thomas Lediard, whose remarkable scenes for this work, earlier described, remind us of the tremendous effort being made to attain success); *Teraminta* on 20 November 1732 (music by J. C. Smith and text by Carey); *Dione* on 23 February 1733 (music by Lampe); *Rosamund* on 7 March 1733 (music by T. A. Arne, using Addison's libretto); *Ulysses* on 16 April 1733 (music by J. C. Smith and text by Samuel Humphreys); and *The Opera of Operas* on 31 May 1733 (music by T. A. Arne and text by Mrs Eliza Haywood).

A greater composer than any of these was needed to achieve a triumph of English opera, and Aaron Hill immediately appealed to Handel to deliver us from our *Italian bondage* . . . I am of opinion, that male and female voices may be found in this kingdom, capable of everything that is requisite; and, I am sure, a species of dramatic Opera might be invented, that, by reconciling reason and dignity, with musick and fine machinery, would charm the *ear*, and hold fast the *heart*, together.

Such an improvement must, at once, be lasting, and profitable, to a very great degree; and would, infallibly, attract an universal regard, and encouragement.²⁰⁰

Handel rejected the appeal, with the consequence that English opera was to lie dormant for nearly two centuries afterwards.

However, at the very time of Hill's attempt to enlist him in the cause of reviving English opera, Handel's creative force was engaged in developing an entirely new art form, the dramatic oratorio. In these years, the greatest of these powerful compositions were appearing on the London stage: *Esther*, *Deborah*, *Athalia*, *Saul*, *Samson*, *Semele*, *Joseph and His Brethren*, *Hercules*, *Belshazzar*, and *Judas Maccabaeus*. Winton Dean has given a full account and careful revaluation of these works in his Handel's *Dramatic Oratorios and Masks*, a most valuable and appreciative study, so that no further discussion will be made of them here other than to remind the reader of their presence in the theatrical fare of the time.

Turning again to the bustle and turmoil at the New Haymarket, we will observe in the seasons of 1735-36 and 1736-37 some further contributions to the repertory. First, a reference must be made to two well-known facts of literary history; English tragedy was becoming weaker and weaker; and the new and artistic form of drama inherited from the

²⁰⁰ *Works*, IV, 115-16.

Restoration—the comedy of manners—had run its creative course. The testimony of the contemporary eighteenth-century commentators shows that they recognized this condition as clearly as do later students of the drama. High comedy was still in the dramatic tradition, so that some revival of it would appear years later in Goldsmith and Sheridan; but there was no hope for contemporary tragedy. It was moribund. What the London theatres needed was experimental work toward another kind of tragic drama. Still, the managers of the patent houses offered a standard repertory: they were not conducting experimental theatres like the Provincetown Players in the early twentieth century in the United States. The policy was very properly demonstrated when Cibber allowed the young actors at Drury Lane, acting as a summer company by themselves, to stage Lillo's *London Merchant* on 22 June 1731. After the success of the new play, it was then brought on by the regular Drury Lane company the following season. Nevertheless, young authors who were trying new kinds of drama needed a theatre to produce their plays. What must be kept in mind is that within a few years of each other, four new dramatic forms made their appearance. Handel's dramatic oratorios, John Gay's ballad opera *The Beggar's Opera*, Fielding's satirical and topical comedies such as *Pasquin*, and the clumsy but potentially the most dynamic of all—the *Schicksalstragödie*, such as *The Fatal Curiosity*, *The London Merchant*, and *The Fatal Extravagance*. These plays, crude as they were, pointed directly to the nineteenth-century problem play. With these four types we have a resurgence of contemporary creative genius in the drama.

From this point of view, the situation at the New Haymarket assumes significance. In the season of 1735–36, Fielding's company acted only 95 times, mostly in the spring. Eleven new plays were produced. The best-known was *Pasquin*, acted 39 times in succession and 62 or 63 times in all. Of the rest, two plays illustrated the new tendency of serious drama, the domestic tragedy. One was Mrs Haywood's adaptation of *Arden of Faversham*; the other was Lillo's *Fatal Curiosity*. That these new plays were revitalizing the London stage was evident on every hand. Attending the New Haymarket on the seventeenth night of *Pasquin*'s long run, the Earl of Egmont reports a crowded house.²⁰¹ On Monday, 29 March, three nights later, the Prince of Wales, with his entourage was at the twentieth consecutive performance. On 2 June, when the rest of the Royal family still in town were at the opera, the youngest princesses slipped off to the New Haymarket to the benefit performance of *Fatal Curiosity* for Lillo. Fielding

²⁰¹ *Diary*, II, 250.

had taken great pains with the production of this drama. He had made some revisions in fitting it for the stage, he had carefully supervised the rehearsals, drilling the actors in their parts, and he had written the prologue himself.²⁰²

The spring of 1737 saw an even more exciting period of entertainment. The company at the New Haymarket acted only fifty-eight times, but succeeded in producing fourteen new plays. The most notorious, of course, was Fielding's *Historical Register*. The play which soon entered the repertory at the patent theatres and was to be acted throughout the rest of the century was Carey's *The Dragon of Wantley*, a burlesque on the operas. Most of the other new plays were satires. *Eurydice*, however, points towards Shavian comedy, as Allardyce Nicoll has noted.²⁰³ Of the other plays acted, Lillo's *Fatal Curiosity* was shown eleven times. Fielding never permitted pantomime at his theatre; accordingly, it can be seen that the pattern of dramatic entertainment was much different at the New Haymarket from what was going on anywhere else in London. Fielding made another innovation in repertory by his practice of bringing out two new plays on the same night.

Meanwhile, Giffard was not idle. His company produced five new plays this season, for a total of forty-four nights. Crowds had been attending his programs, too, for he apparently made enough money to pay £1,500 for a one-sixth share of the Drury Lane ownership, and his revival of masques had stimulated great interest. For a performance of the masque *Britannia*, the *Daily Advertiser* commented that "the new Entertainment at Goodman's-fields continues to meet with universal Approbation; 'twas computed that above 300 Persons of all Ranks were oblig'd to return last Night for want of room: the Play was bespoke by several Ladies of Quality, who express'd the utmost Satisfaction at the whole Performance." Thus with five new plays here and fourteen at the New Haymarket, it can be seen that before the passage of the Licensing Act genuine outlets existed for authors who had written new plays, whether these plays were bizarre or conventional. To this total of new plays may be added another, the staging of which throws much light on the contributions of an increased number of theatres to a healthy situation in the drama.

The piece itself is but a trifle and has no intrinsic value. Its title was *The Honest Yorkshireman* and its author Henry Carey. He had written this farce in the summer of 1734 and submitted it to Fleetwood at Drury Lane

²⁰² Thomas Davies, *Lillo's Dramatic Works*, I (London, 1810), 11. Davies gives this as a personal recollection, stating that he had attended a rehearsal, where he met Lillo for the first time.

²⁰³ Nicoll, *A History of English Drama*, II, 265.

in the fall. That manager kept the manuscript all season and returned it to Carey in the late spring, too late for the playwright to submit it elsewhere. Young Theophilus Cibber requested the piece for the young actors to put on during their projected summer season. Accordingly, Carey's play went into rehearsal and was duly announced for performance. At this juncture, however, we learn that "the Patentee of Drury-lane Theatre has countermanded the Summer playing."²⁰⁴ The indignant author now rented the Lincoln's Inn Fields house, still under John Rich; and on 7 and 9 July the *Daily Advertiser* carried notices of a premiere on Friday 11 July. However, Carey was baulked again; the bills in the *Daily Advertiser* of 10 July and in the *Craftsman*, No. 471, state that the play would now be performed on 15 July, but at the New Haymarket. Here at last it was produced and surprisingly enough achieved instant popularity. Now the situation was altered and other people wanted the new afterpiece. Carey was able to take the company into the Goodman's Fields theatre for his benefit night, and Giffard produced the little farce about twenty-five times in the following season. Carey earned some money after all, but when his play was printed he described it on the title-page as "refus'd to be Acted at Drury-Lane Playhouse: But now Perform'd at the New Theatre in Goodman's Fields, with great Applause." In the Preface, he tells of his experience at the hands of the patentees, and states his gratitude to young Cibber and to Giffard. This episode has been selected to show the opportunity an author had when there several different theatres in London. Drury Lane and Covent Garden had not staged a single new play in the entire season of 1736–37, in contrast to the nineteen new plays at the other two houses. After the Licensing Act, it might not be so easy to hasten to another theatre, as Henry Carey had been able to do. The story of Fielding's *Don Quixote in England* is better known. Fielding had offered this topical comedy to the Drury Lane management in the fall of 1729, but Booth and Cibber had refused to take it. During the 1733–34 season, Fielding reworked his play into a ballad opera and inserted more contemporary allusions. It was accepted at Drury Lane and put into rehearsal; however, the popularity of the Dutch giant, Mynheer Cajanus, at that house brought about an indefinite postponement. Taking the same players who had rehearsed the piece, Fielding went over to the New Haymarket, where he staged the premiere on 5 April.²⁰⁵

²⁰⁴ See Leo Hughes and A. H. Scoulen, "The First Season of 'The Honest Yorkshireman,'" *Modern Language Review*, XL (1945), 8–11, for a full account.

²⁰⁵ See Fielding's Preface to *Don Quixote in England* (1734), and the *Daily Advertiser* of 5 April 1734.

At this point objection might be raised that few of these many new plays had great dramatic merit. However, the reader may well consider the close parallel with the situation in the London theatres around 1589, with the same expansion in the number of companies and theatres and the appearance of crude and awkward but potentially significant new types of plays like Kyd's *The Spanish Tragedy*. The increase of theatres and the popularity of the drama soon brought the ablest writers into the theatre. Furthermore, lovers of Elizabethan drama are apt to forget that the great masterpieces of the time constitute only a small fraction of the number of new plays in Sir Walter Greg's handlist.

The great increase in the number of new plays staged in London from 1729 to 1737 not only provided outlets for those authors who had plays; it also stimulated an interest of authors in the drama. Consequently, it is not strange to read in literary histories of the young authors who went up to London with a play in their hip pocket, as did Samuel Johnson, Tobias Smollett, Chatterton, and Smart. Their talents lay in other fields, but their initial attraction to the theatre suggests that had the restrictions of 1737 not been established, more playwrights would have appeared. That Johnson's tragedy *Irene* was eventually produced by Garrick at Drury Lane reminds us that after 1737 a dramatic author needed an influential friend in the theatre to get a play staged.

Another significant aspect of the increased number of theatres in the 1730's is the variety of entertainment open to the London audience. The revival of elaborate masques has already been mentioned. On 22 October 1730, "a Masque was prepared at His Royal Highness' Command, on that occasion by Mr Rich, and performed in His Royal Highness' Gardens at Cue [Kew], which were illuminated with above a thousand Lamps" (*Daily Journal*, 23 October 1730). But a more representative picture can be found by examining the total offerings on a given day at the theatres. On Tuesday, 27 March 1733, the following kinds of entertainment could be found: at Drury Lane, Fielding's adaptation of *The Miser*; at Covent Garden, Kelly's *The Married Philosopher* (the first introduction of the French *drame* or *comodie larmoyante*), with five dances and *The Black Joke*; at Goodman's Fields, *A Bold Stroke for a Wife*, followed by a ballet; at Lincoln's Inn Fields was advertised *Tunbridge Walks* with the pantomime *Perseus and Andromeda*; at the New Haymarket, Fielding's *The Old Debauchees*, with *The Farmer's Son*; at the King's Opera House, the oratorio *Deborab*, where the Earl of Egmont reports "near a hundred performers, among whom about twenty-five singers."²⁰⁶ Here was certainly a profusion of varied

²⁰⁶ *Diary*, I, 345.

spectacles. The total attendance on this night can be estimated at about 2,500. From this picture, one inference is clear: London theatres were no longer catering only to a limited group, but were instead attracting the interest of a larger public. Not since the golden years around 1605 and 1608, the apogee of Elizabethan and Jacobean drama, had there been so many as five theatres open on the same day; and the London theatres were now in their fourth season of such activity. Yet London had grown rapidly since the days of the Globe and the Swan. At the most generous estimate, Professor Alfred Harbage calculates a population of about 160,000 in London then.²⁰⁷ During the period of the union of the companies, 1682–95, there was but one theatre in a city close to a population of a half-million, a theatrical situation true again of 1710–14, when the city was slightly larger. In 1722, the players in Rich's company were suffering because of small attendance. Yet here in Easter Week of 1733, some 2,500 spectators had assembled at the six different houses. Harbage estimated the total attendance at the theatres in 1605 to be about 2.5 per cent of the London population; our conjectured total for 1733 would represent only one-half of 1 per cent of a population now grown to about 675,000.²⁰⁸ Hence the significance comes from the sharp increase over attendance early in the century and in the Restoration. Furthermore, this estimated attendance would yield a greater total for the week than the 12,000 that Samuel Foote considered to be the extent of the potential London audience in the middle of the century.²⁰⁹

On only a few nights were five or six theatres again open simultaneously. Even though enforcement of the Licensing Act was slow and sporadic, conditions changed after 1737. Many of the changes led to improvements in production, but in a survey of the theatres from the point of view of analyzing the repertory, it follows that the development of English drama was prevented by the monopoly of the two patent houses. After 1737, a dramatist would not find another theatre as easily as had Fielding in 1734 and Carey in 1735. If Colman had not produced *She Stoops to Conquer* after its rejection by Garrick, Goldsmith would have had no other winter theatre to which he could turn. After 1737, a group of actors could not secede and set up for themselves, as the Drury Lane players had done in 1733. When such a move was attempted ten years later, with such prominent

²⁰⁷ *Shakespeare's Audience* (New York, 1941), pp. 37–38, 171–73.

²⁰⁸ *Ibid.*, p. 41. See also Dorothy George, *London Life in the Eighteenth Century* (London, 1923), pp. 21–60, and Norman Brett-James, *The Growth of Stuart London* (London, 1935). Both present charts and conjectures on the size of the London population.

²⁰⁹ *A Treatise on the Passions* (London, n.d.).

men as Garrick and Macklin as leaders, the rebels found that there was no place to go. Though his own stubbornness was contributory, Macklin was never fully reaccepted by the theatres. In the fall of 1744 Mills complains that "he has been excluded from both theatres." The managers were aware of the change. "Is there not now subsisting a Cartel between the Patentees of Covent Garden and Drury Lane very prejudicial to every performer?" asks Theophilus Cibber, a man who was again the cause of his own misfortunes.²¹⁰ The subtitle of one pamphlet of 1743 is "Historical, Critical and Prophetical Remarks on the Famous Cartel lately agreed on by the Masters of the Two Theatres."²¹¹ Its author recounts the way in which the appearance of a theatre in Goodman's Fields gave the actors freedom, only to have them lose this liberty by the Licensing Act. A very good witness is Kitty Clive, who had been so loyal to Drury Lane in 1733. Eleven years later she writes, "As only two Theatres were authorized, the Managers thought it was in their Power to reduce the Incomes of those Performers who could not live independent of their Profession."²¹² Interesting support comes in her explanation that when she was offered a smaller salary by Fleetwood she quit and went to John Rich, who offered her the exact sum that she had just refused from Fleetwood. Mrs Clive had influential and talkative friends, so that her trouble could be rectified, but a lesser player could not defy the cartel.

In sharp contrast to the repertory of the new theatres, where the emphasis was on new kinds of drama and on recent plays for stock, is the pattern at the major houses in the season after the passing of the Licensing Act. The acting period was shortened by the closing of the theatres upon the death of Queen Caroline, so that Rich's company played on only 136 nights. One new play was damned by the audience. Eighteen plays composed before 1642 were played on 48 nights; 20 Restoration plays on 42 nights. Thus on 90 out of 136 performances the audience saw plays that antedated 1700. At Drury Lane, an excellent company put on 58 different plays on 159 nights. They offered 3 new plays on 21 nights, one of which was *Comus*. Ten plays of Shakespeare were played on 26 nights, and 4 other Elizabethan plays on nine nights. A total of 22 Restoration plays were offered on 51 nights, with the remaining 52 nights devoted to 19 eighteenth-century plays. Here 86 of the acting nights were given to plays of the seventeenth century or earlier. As at Covent Garden, a large

²¹⁰ In *A Letter from Theophilus Cibber . . . to John Higbmore*.

²¹¹ *Tyranny Triumphant! and Liberty Lost* (1743).

²¹² *The Case of Mrs. Clive* (London, 1744), pp. 16-17.

number of nights were devoted to the comedy of manners and the heroic play.

The frequency of the offerings of the comedy of manners was to decline, however. The fortunes of the plays of Congreve will provide the most dependable example, for the moralists were condemning the older comedies of Etherege and Wycherley. In the second quarter of the century, Congreve's plays "gained steadily in popularity until in the four years before Garrick they comprised 6.2 per cent of the total offerings of the theatres, a quite remarkable achievement." After Garrick appeared on the scene, the number of performances of the comedies began to gradually diminish; when he became manager of Drury Lane, the totals fell off sharply. Though the comedies remained in stock at Covent Garden, the number of performances no longer constituted a noticeable part of the total productions at the two patent houses in the third quarter of the century. "Had Garrick been willing or able to undertake roles in more of Congreve's plays, they might not have declined so much or perhaps not at all."²¹³

THE SHAKESPEAREAN REVIVAL

Shakespeare (whom you and every Playhouse bill
Style the divine, the matchless, what you will).
—*Epistle to Augustus*, ll. 69–70

A factor which affected repertory greatly was an ascending series of revivals of the plays of Shakespeare, a concise account of which might be given. After a brief revival around 1700, the details of which are not fully known, Shakespeare's plays accounted for about 11 per cent of the total performances from 1703 to 1710 and about 14 per cent in the next seven years.²¹⁴ In the next few years a considerable increase occurred, chiefly at Rich's theatre in Lincoln's Inn Fields. Here 16 different Shakespearean dramas were presented on 66 nights in a season of 164 performances, truly an amazing record, and reference to it is important in order to demonstrate how early the Shakespearean revivals were under way. Nevertheless, it is perhaps

²¹³ Emmett L. Avery, *Congreve's Plays on the Eighteenth-Century Stage* (New York, 1951), pp. 82, 106–7, 121. For Wycherley, see Emmett L. Avery, "The Reputation of Wycherley's Comedies as Stage Plays in the Eighteenth Century," *Research Studies of the State College of Washington*, XII (Sept. 1944), 131–54.

²¹⁴ This and much of the material which follows come from my article, "The Increase in Popularity of Shakespeare's Plays in the Eighteenth Century," *Shakespeare Quarterly*, VII (Spring 1956), 189–202.

equally important to add that the movement may have been ahead of its time, for the treasurer's account books indicate that not many spectators came to these performances. In 1720-21 *The Merry Wives of Windsor* made money for the house, but 22 of the 66 total performances lost money, drawing under the amount needed for the fixed daily expenses. Hence, the representation of Shakespeare's plays accounting for 17 per cent of the performances from 1717 to 1723 may be a statistical fact, but should not be overestimated and does not have as much significance as the next cycle of expanding popularity.

During the next eleven years the proportion dropped considerably to a ratio of one Shakespearean performance out of eight. The reason for this has already been given and is quite instructive. When there were new plays on the boards like *The Beggar's Opera*, *The Provoked Husband*, *Pasquin*, and *The London Merchant*, and nineteen to twenty-six new plays a season, not much room was left for the Shakespearean drama. Of the five hundred performances at the New Haymarket from 1728 to the spring of 1737 only six were of Shakespearean plays.

However, a new cycle of Shakespearean popularity was under way by the 1734-35 season, aided and abetted by the Shakespear's Ladies Club.²¹⁵ Audience resentment against any new plays immediately after the Licensing Act also caused the managers to turn to Shakespearean revivals. The dearth of new comedies led to the selection of Shakespeare's comedies, five of which were brought out in 1740-41. During that season the ratio increased to one play of Shakespeare to every four performances, 25 per cent of the total repertory. To understand this unheard of increase, we must turn to theatre history.

First of all, Giffard had re-opened the Goodman's Fields theatre in an evasion of the Licensing Act, establishing a third company in competition for the play-going public. At Covent Garden, John Rich had engaged the beautiful actress, Margaret Woffington. To exploit this new actress, Rich's manager, Lacy Ryan, aided and abetted by the Prince of Wales, selected plays containing "breeches" parts, i.e., roles where women dressed in fashionable male attire. Accordingly, the shapely limbs of Mistress Woffington were displayed in the roles of Sylvia in *The Recruiting Officer* and Sir Harry Wildair in *The Constant Couple*. The latter part was indeed an innovation, never having been attempted by a woman before, and was an immediate success. From Rich's cash book, now at the Folger Library,

²¹⁵ Emmett L. Avery, "The Shakespeare Ladies Club," *Shakespeare Quarterly*, VII (Spring 1956), 153-58.

and from Rylands MS III, it can be seen that the play ran ten nights consecutively, to large houses. Davies and other contemporaries testify to the sensation created in the theatre world by this program.

Drury Lane actresses had legs too; and there were other dramatists besides Farquhar who had written plays in which a woman took a male disguise. Accordingly, Fleetwood and Macklin, at Drury Lane, put *As You Like It* into rehearsal, and on 20 December the company revived this play for the first time since the Restoration. It was well received, achieving a run of twelve nights, and, surprisingly enough, was not supported by any kind of afterpiece, though the double bill had now become standard practice. Encouraged by this reception, the company brought out *Twelfth Night*, "never acted there," on 15 January 1741. On the same night, Giffard, at Goodman's Fields, revived *The Winter's Tale*, "not acted 100 Years," and both plays ran for nine nights. Covent Garden thereupon began to offer some Shakespearean plays, and on twelve nights this month at least two of the three theatres had a Shakespearean drama on the boards. In fact, from mid-December to the end of March there were only six acting nights without a Shakespearean production at one of the three houses.²¹⁶

The climax was reached on 14 February, when Macklin interpreted the role of Shylock in the new "natural" school of acting. The play was acted twenty times, with great applause and considerable notice in the press. The last revival was staged at Goodman's Fields, where *All's Well that Ends Well* was offered to a London audience for the first time since the closing of the theatres in 1642. The season continued with *Hamlet*, *1 Henry IV*, and *The Merry Wives of Windsor* being played at all three theatres. By the season's end, the Drury Lane company had produced 14 plays of Shakespeare for a total of 85 performances in a season of 192 acting nights. The Shakespearean vogue was dominant.

By this time there remained only six plays which had not been revived.²¹⁷ Two of these—*Cymbeline* and *Romeo and Juliet*—were introduced at the New Haymarket by Theophilus Cibber in the fall of 1744. The latter was played to crowded houses in the early fall, and from the newspapers we learn that an unusually high proportion of the audience were women. Cibber followed this success by restoring the original *Cymbeline*. The crowds proved his undoing. Very shortly, the managers of Covent Garden and

²¹⁶ See my article "Shakespeare's Plays in the Theatrical Repertory When Garrick Came to London," *University of Texas Studies in English* (Austin, 1945), pp. 257-68.

²¹⁷ *Antony and Cleopatra*, *Cymbeline*, *Love's Labour's Lost*, *Romeo and Juliet*, *Midsummer Night's Dream*, *Two Gentlemen of Verona*.

Drury Lane called upon the magistrate to enforce the Licensing Act and close the theatre.²¹⁸ In due time, when they acquired the kind of actors and actresses needed, Rich and Garrick produced *Romeo and Juliet* at their own theatres, often on the same night, and so frequently that it ranks as the most popular Shakespearean play in the third quarter of the century. But Theophilus Cibber had been quite right. Years before, the audiences had clamored for Booth: Booth as Brutus, Booth as Cato, and (our witness is Alexander Pope) applauded his entry before he spoke a word. It was all different now. Audiences were anxious to see Susannah Cibber or George Ann Bellamy lean from a balcony to a Garrick or a Barry.

REPERTORY IN THE 1740's

The theatres were now capitalizing on their excellent actors and actresses, reviving plays in which they could appear to advantage; they were producing expensive pantomimes; and they were importing excellent dance teams for the entr'actes. One theatre yet remained that was not following this program. William Hallam had gathered a troupe of players and acted regularly during the winter season for three years from 1744 until the spring of 1747, at the New Wells in Goodman's Fields, an unlicensed house. His last season may be examined to show the patterns of repertory at the New Wells. The house was lighted only 103 nights. One new piece was produced. Nine plays of Shakespeare were given on 33 nights, or almost one night in three. Eleven Restoration plays were shown, for a total of 19 performances. The remaining nights were devoted to eighteenth-century plays, for a total of 51 performances. Most of the Restoration plays were pathetic tragedies; in fact, 40 nights this season were given to tragedy. The next point of interest is the use of farces and ballad operas instead of pantomime as the afterpiece.

Much different was the situation at Drury Lane and Covent Garden. In the years 1741-47, Drury Lane brought out eighteen new plays (seven main plays and eleven afterpieces) during these seven years, but the main dependence was upon stock. The company presented from fifty to as many as seventy different plays during the season. At Covent Garden, John Rich offered only three new plays in these seven years: Cibber's *Papal Tyranny* (an adaptation from *King John*), Hoadly's *The Suspicious Husband*, and Garrick's

²¹⁸ See T. Cibber, *A Serio-Comic Apology*, and Genest, *Some Account of the English Stage*, IV, 171.

Miss in Her Teens; here too the company regularly presented as many as seventy different plays throughout the year.

Although the spring of 1737 provided the most excitement, the best acting in the period from 1729 to 1747 was seen in the last season, when there were again three companies competing for public favor. The center of attention was the Theatre Royal in Covent Garden, where John Rich, by engaging David Garrick, was able to announce him with Quin, Ryan, Mrs Pritchard, and Mrs Cibber in a series of the favorite pathetic tragedies such as *Jane Shore* and *The Fair Penitent*. The opportunity of seeing Quin and Garrick act leading roles in the same play drew thousands of spectators and elicited enthusiastic comment. Veteran playgoers tried to recall Booth and Mrs Oldfield, but the Covent Garden audiences felt that a better acting company had never been assembled than they were presently watching.²¹⁹ Drury Lane attempted to meet the competition by advertising its new leading man, the Irish actor Spranger Barry, and by featuring the dancing of Salomon and Mlle Violette. Meanwhile, Lewis and William Hallam, Mrs Lewis Hallam, Miss Maddocks, and Miss Budgell led a Goodman's Fields troupe through a winter season of a hundred performances of legitimate drama without offering a single pantomime. In fact, pantomime almost disappeared for the time, amazing as this fact may seem. The production of the best drama in the repertory by excellent actors and actresses nearly upset the dominance of the double-feature program. At Covent Garden, on 60 of the 170 acting nights no afterpiece was announced in the bills. The house opened to offer a five-act play; that constituted the evening's entertainment, with entr'acte dancing mentioned only four of these nights. Pantomimes were announced as afterpieces on but 23 occasions. These came at Christmas or at the interruption of the run of *The Suspicious Husband* caused by Garrick's illness. Even at Drury Lane, the management announced no afterpieces on 39 of the 158 nights the house was open.

Popular commendations of the splendid performances overlooked the final termination of legitimate drama at Goodman's Fields by the end of the season. Henceforth, three acting companies would no longer be in competition. Forgotten too was the dearth of new plays. The brilliance of the past season obscured the fact that the ensuing situation was unhealthy for creative drama.

The danger was not seen, and for very good reasons. The emergence of a new style of acting led by David Garrick, the presence of great actors

²¹⁹ See Horace Walpole's letter of 5 Dec. 1746 to Horace Mann, *Yale Edition of Horace Walpole's Correspondence*, XIX, 342.

and actresses at both Drury Lane and Covent Garden, the excitement and variety provided by the skillfully designed programs—all these factors concealed what had happened; theatre-goers constituted only a tiny fraction of the London population of some 700,000, and the novel was replacing the drama as the dominant form of literary entertainment.

Dancing, Music, Singing, and Specialty Acts

Call for the Farce, the Bear, or the Black Joke.
—*Epistle to Augustus*, l. 309

ANY SURVEY of the Calendar of performances will show the great amount of singing, dancing, and music used in a night's production at a London theatre. Of this entertainment, dancing occupied the largest share. Formal ballet occurred in the pantomimes, and separate ballets were offered as entr'actes. In addition a profusion of individual named dances and hornpipes spiced every evening's program. Every theatre employed a considerable number of dancers. Of the seventy performers at Drury Lane in the season of 1730-31, the names of thirty-six were listed in the advertisements for dances, though many were primarily actors with the necessary versatility for dancing. Rich had eighty-eight members on his Covent Garden company in 1741-42, twenty-eight of whom were engaged only for dancing. As the lists of the different companies are examined, the reader will find that sometimes one in three was a dancer. In addition to these regular stock companies, separate houses offered nothing but dancing and miscellaneous entertainments, such as the New Wells, Clerkenwell, or the New Wells, Goodman's Fields, during the summer, or, best known of all, Sadler's Wells, a house that had plenty of money for dancers and scenery. It was at Sadler's Wells where innovations in the ballet could be found, such as on 22 August 1741, when "The Amorous Mandarins, a new picturesque Ballet, with a new Decoration in the Chinese Taste," was produced.

The relative popularity of dancing and singing fluctuated, of course. In the years immediately after the production of *The Beggar's Opera*, singing flourished. Yet dancing continued popular, with a constant stream of foreign dancers being introduced to the London theatres. In some seasons, as in 1742-43, the theatrical dance was the craze, and the names of the pieces and the dancers filled the notices. At Covent Garden, thirty-two named dances were performed; at Drury Lane, the two new dance teams, Checo and Chiarella and Boromeo and Costanza produced twenty-one new dances.

Dances were the vogue at the King's Opera House, though the newspaper bills in the second quarter of the century did not include them.

During the 1742-43 season at the Opera, no dancers' names appear in the advertisements. We learn their names only from the libretto and from occasional news items to the effect that such and such a danseuse is ill and unable to perform in the opera and are thus assured of the place of dancing in the program. During the 1734-35 season, Marie Salle was working out the choreography for the intermezzi at the operas, and several new ballets were introduced during the season; yet the newspaper advertisements fail to name her or the other dancers.

The chief advance in ballet came from the work of this famous danseuse who had made several trips to England earlier in the century, and now returned to Rich's company on 8 November 1733. After performing in a number of dances during the late fall, she composed a new ballet, *Pigmalion*, produced on 14 January 1734. "This was a genuine, if miniature, *ballet d'action*," states Stanley Vince; "with simple but expressive choreography a team of eight dancers unfolded the familiar classical story."²²⁰ A description of this ballet was published in the *Mercure de France*: "The statue, little by little, becomes conscious, showing wonder at her changed existence and all around her. Amazed and entranced, Pigmalion takes her hand, leading her down from the pedestal. Step by step she feels her way, gradually assuming the most graceful poses a sculptor could possibly desire, with steps ranging from the simplest to the most complex."²²¹ Throughout the period, Roger, Thurmond, Denoyer, Leviez, and various other ballet-masters worked out intricate ballets for the appreciative audiences. The spectators took the dances seriously and watched them, fervently intent, as can be seen from the following news item: "One William Wright, a young Man, who was in the Shilling Gallery, disapproving of Signora Domitilla's Dancing between the second and Third Acts, was without any provocation, kick'd, beat, and abused."²²²

The lesser theatres that offered legitimate drama often lacked choreographers and consequently tended to present dances that had already been created and produced at Drury Lane or Covent Garden. In fact, they would announce a dance, for example, as "after the Manner of the Fausans." Even so, some would try to develop new dances. On 15 October 1733, "A Dance of Court Cards, with King of Spades, Queen of Spades, Knave of Spades, King of Hearts, Queen of Diamonds, and Knave of Clubs" was inserted into *The Emperor of the Moon* at Goodman's Fields. A full ballet was

²²⁰ "Marie Salle," pp. 12-13.

²²¹ *Ibid.*

²²² *Daily Advertiser*, 23 Dec. 1742, for a performance of 18 Dec. It is noteworthy that Domitilla was by no means the leading dancer that season.

produced at the same theatre on 14 January 1742 entitled "The Welchman's Triumph, or the Death of the Wild Goat."

As Foote was a noted egotist, and since it was the fashion in some years for London society to attend his matinees to witness his clever and ruthless mimicry, one might get the impression that he depended upon himself and his supporting players to draw spectators. A study of the daily announcements, however, will reveal that Foote employed a considerable group of dancers, carefully arranged for a variety of numbers. He rarely offered a program without presenting some named dances.

Popular as the dancers and dancing were, music remained an integral part of the evening's performance. From the specific naming of the compositions in the advertisements, it may be assumed that the audiences were attracted by the music. At Covent Garden on 8 May 1735, the day's advertisement included, "For the First Musick, a Concert for Hautboys; for the Second Musick, A Concerto of Geminiani; And for the Third, The Overture of Ariadne. The Act Tunes for French Horns, and Trumpets." The seceding players from Dury Lane, in possession of the New Haymarket in 1733-34, greatly increased the offering of music. On 6 October, 1733, they list "the first Concerto from Corelli" for the second Music, together with three musical pieces as entr'actes. Again, on 20 October, "For the 2nd Musick, the first Concerto of the 1st opera of Geminiani. For the 3rd Musick, an Overture composed by Mr Handel, for the Opera of Alexander," as well as two pieces and two songs for the entr'actes. Giffard's notices are also quite specific concerning the music, as can be seen from his advertisement for 8 May 1734: "For the 2nd Musick, a Concerto of the late Mr Woodcock's on the little Flute. For the Third, the 8th Concerto of Corelli." At the prompter Chetwood's benefit at Goodman's Fields on 13 April 1733, four pieces of music were used as entr'actes.

The most popular composition of all was Handel's *Water Music*. It had been sporadically announced up until the 1732-33 season. Then it became the vogue; every theatre presented it frequently, and it shows up on the benefit nights. From this season on, it never disappears, and is listed throughout the season by every company, large or small. Individual favorites were the performers Burk Thumoth on the trumpet, and Job Baker "and his Kettle-Drums."

The enormous popularity of *The Beggar's Opera* increased what had already been a lively interest in singing. E. M. Gagey has carefully dealt with the large number of imitations in his study, *Ballad Opera*, so that no account of these new pieces will be given here beyond calling attention

to their extraordinary number and popularity. As the vogue fell away, the practice of inserting songs into plays developed. Of course, such a practice was known in both the Restoration and the Elizabethan stage, but a marked expansion can be seen in the theatrical advertisements beginning with the 1744-45 season and continuing on past mid-century. Most revivals of older plays carried new songs which had been inserted. Drury Lane and Covent Garden both employed resident singers and hired additional ones when they were needed.

A great deal of singing was provided in the entr'actes. Many different lyrics were used, but the most popular at the established theatres were Kitty Clive's rendition of "The Life of a Beau," "The Flocks shall leave the Mountains," from Handel, Barrington's singing of "Arra[h] my Judy," "Was ever Nymph like Rosamund?" which Miss Arne sang frequently in 1733-34, and Waller's text of "Go, lovely Rose," set by T. A. Arne. At the little theatres, booths, and great rooms, far and away the most repeated piece was "Ellen a Roon."

The songs at the fairs were chiefly topical. Thus on 23 August 1743, with news of Dettingen announced, three booths at Bartholomew Fair announced a new song or ballad on "the retaking the English standard belonging to Sir Robert Rich's Regiment of Horse by George Darraugh."

Presentation of many of the announced songs modulated into what might be classified as specialty acts. For his benefit at Goodman's Fields, on 2 February 1742, Aspe chanted "L'Allegro and Il Pensoroso." On 26 October 1732 Goodman's Fields announced a "mimick Song by Stoppelaer [from Ireland] in the Character of a Ballad Singer." Tony Aston advertised from December 1743 to February 1744 "his learned comic demonstrative Oratory on the Face, with English, Irish, Scotch, and Negroe Songs . . . in proper Habits."²²³ Unfortunately, no current journalist saw fit to provide us with more information about Aston's minstrel show, but the performance was not unique. Two years later, on 10 March 1746, was announced "the surprising Voice of a famous African who sings several Songs, with Mock Voices, particularly in Imitation of a young Child" (*Daily Advertiser*). Dialect pieces had been popular for some time, and "A Dialogue in the Scotish Stile" offered at Covent Garden on 24 May 1733 is but one of many such presentations.

²²³ From unidentified newspaper clippings in Folger Library. For additional illustrations, see Emmett L. Avery, "Vaudeville on the London Stage, 1700-1737," *Research Studies of the State College of Washington*, v (June 1937), 66-77.

Some of the specialty acts were contrived entertainments, such as “A Burlesque Tragic Scene, call’d *Sextus Quintilius*, by Mr Penkethman and Mr Lyon,” offered at Goodman’s Fields on 15 May 1734. A new kind of entertainment was Barrington’s rendition of Dublin street cries of hucksters and peddlers, later to become one of Shuter’s most popular features.

An old custom of an actor’s “riding an Ass to speak the Epilogue” survived throughout the period, in fact, was expanded in the 1732–33 season, when two players appeared mounted on donkeys to give the epilogue. The climax came on 29 May 1733, when a bill announced, “A New Epilogue to be spoken by Mr Wetherilt, Mr Morgan, and Mr Penkethman, riding on three Asses.” Fortunately, the season was near its close. They were to be outdone in another way in the due course of time, when J. Petty, manager of the old playhouse in Tottenham Court, promised for 4 August 1735, “Entertainments, including 3 Wild Cats.”

The Audience

The many-headed Monster of the Pit.
—*Epistle to Augustus*, l. 305

THE VEXING but fascinating problem of determining who constituted the theatre-going public must now be examined. It was not the heterogeneous audience that flocked to the Bankside theatres in Shakespeare's day, nor was it the relatively homogeneous elite who generally composed the audiences of the Restoration. To generalize further, we may say that the spectators at the London theatres in the second quarter of the century were not all members of fashionable society but included a much larger proportion from the middle class than did the audiences at the Comédie Française despite assertions to the contrary by H. Carrington Lancaster. To refute the notion that Parisian theatre audiences were restricted to the upper classes of a severely hierachal society, Lancaster argues that if the total attendance in a given year were 150,000, "there must have been well over 100,000 different individuals who attended."²²⁴ Stage history is a discipline that requires the utmost vigilance, and even the formidable researcher Lancaster fell into a statistical trap here. A hundred thousand different persons are not needed to achieve a season total of 150,000; in fact, as John Lough points out in his valuable study, *Paris Theatre Audiences in the Seventeenth and Eighteenth Centuries*, that total could be achieved by only 426 persons attending each of the 352 performances given during the season.²²⁵ This is preposterous (as Lough admits), but not so preposterous as supposing 100,000 different persons in attendance. Actually, if 3,000 Parisians went to the theatre one evening each week, an entirely reasonable supposition, they would account for the total 150,000.

To obtain a more reliable estimate of the range of the spectators, Lough employs the excellent method of ascertaining the total number who attended during the run of a moderately successful new play. By applying this method to the London audiences, we can exclude the extremely high attendance figures for the first run of *The Beggar's Opera* on the grounds that Gay's ballad opera attracted a number of visitors who did not generally

²²⁴ *A History of French Dramatic Literature in the Seventeenth Century*, as quoted by John Lough, *Paris Theatre Audiences in the Seventeenth and Eighteenth Centuries* (London, 1957), p. 49.

²²⁵ *Ibid.*, p. 51.

frequent the theatre, and we can disregard the box-receipts for a new play that attained only three or six nights, since the full audience potential was not exhausted by so short a run. A later play of Gay's, *Acbilles*, had an excellent run of seventeen nights in February and March of 1733, during the first season of the new theatre in Covent Garden, and we may assume that most patrons of the theatre went to see this new play, though we must remember that some may have witnessed more than one performance. Exact attendance records are not known, but the box-receipts exist. Just under £2,100 was taken in during the initial run. This sum would represent about 13,500 paying spectators, with no allowance for those who might have attended on more than one night. Toward the end of our period, Hoadly's comedy *The Suspicious Husband* was acted on twelve consecutive nights in February 1747 until it was taken off the boards because of the sudden illness of the leading performer, Garrick. During the run the receipts were about £2,300, representing at least 14,500 persons in attendance. Receipts of £186 on the night before Garrick's illness would suggest that the full audience potential had not yet been reached.

Another approach would be to determine the total seating capacities of the combined theatres. Unfortunately, we cannot obtain this information accurately. Drury Lane could accommodate about 1,000; Covent Garden and Lincoln's Inn Fields each held 1,400, and the normal capacity of the King's Opera House was also around 1,400. Goodman's Fields held about 700; the little theatre in the Haymarket may have held slightly more, say 800. If we add these totals together and apply them to a week's performances during the middle of the winter, assuming Drury Lane, Covent Garden, and Goodman's Fields open on six nights, with opera on two nights, and the little Haymarket theatre open on the other four nights, the total capacity would be 24,600; in other words, in the years before the Licensing Act, all the theatres together could not accommodate much more than 25,000 spectators for a week's performances. Restricting our calculations to the patent houses and the opera house (but considering the latter for only its regular Tuesday and Saturday performances), the total capacity available for a week's performances would decrease to about 17,200.

By using extant records of box-receipts, we can turn to specific performances and attempt to learn how many spectators attended on a single night or an individual week. On 26 December 1732, the two patent houses were open; there was an opera at King's, with the King and Queen and three princesses present; Goodman's Fields and Lincoln's Inn Fields were also lighted, and a play was announced in Southwark. The treasurer's

receipts show £93 7s. 6d. at Covent Garden, or about 700 paid admissions, and £65 12s. at Lincoln's Inn Fields, or about 450 spectators. Credit Drury Lane with the same attendance as at Covent Garden, and estimate that Goodman's Fields was half full, or 350. With royalty present, assume that the boxes were three-fourths full at the opera and half of these spectators had a servant in the gallery, together with 100 persons in the pit, a total of 550. About 100 persons might have gone to the theatre in Southwark. The total of these estimates would be 2,850, not unlikely during Christmas week but somewhat above the normal attendance on other nights during the season. Counting a second performance of the opera and disregarding the Southwark theatre entirely, the entire week's attendance, on the basis of the figures for 26 December, would be 14,300.

One additional week may be scrutinized, March 26-31 in 1733. Drury Lane again acted each of the six nights; two were command performances, and on Saturday a new pantomime was brought out. Hence one might conjecture that the house might have been three-fourths full on each night. The receipts for Covent Garden, acting six nights, represent an estimated attendance of 4,800. Goodman's Fields was also open each night, with two performances being benefits, and we may suppose it was drawing about two-thirds capacity during the week. The New Haymarket was open only twice, and a conservative estimate would be around 800 for the two performances. Lincoln's Inn Fields was open on Monday night, with receipts of £131 10s. 6d., or about 800 people. On Tuesday, 27 March, the opera house had one of the largest audiences ever seen there, according to a notice to be quoted later in this section, and we may suppose a full house; for the other opera night, we can return to the previous estimate of 550. The totals would be as follows:

Drury Lane	4,500
Covent Garden	4,800
Goodman's Fields	2,832
New Haymarket	800
Lincoln's Inn Fields	800
King's	1,950
	15,682

These figures throughout are based on estimates and should not be accepted as the presentation of fact. If we were to place any dependence upon them, one could conclude that during the 1732-33 season there was a core of about 13,000 or 14,000 regular theatre-goers and that in a holiday

period the total attendance during a week might be around 15,000. Even so, the latter total might include many spectators who went to a play on one night and to the opera on another night in the same week, a standard pattern for Horace Walpole, Lord Hervey, and the Earl of Egmont. The totals are considerably below those for spectators at the Comédie Française during the same years, where a moderately successful new play drew about 18,000 in attendance.²²⁶ Voltaire calls attention to this difference in alluding to Parisian theatre audiences for the years 1735–50: “Dans notre nation on n'aime pas véritablement la littérature. Une pièce réussit pleinement, § à 6,000 personnes la voient dans Paris, 1,200 la lisent, non sic à Londres.”²²⁷

Determining the extent of the representation from the different classes in London is also a complex matter. Starting at the top, we can find an immediate increase of royal support over that of the previous era. Furthermore, the Hanoverian tribe was more numerous than that of the later Stuarts. Additional princesses meant a higher total of command performances. Under the second George, more Britons took pleasure at seeing royalty present at public entertainments, and royal attendance at the theatres increased the popularity of both royalty and the theatres.²²⁸

“Last Saturday night,” reports the *London Daily Post and General Advertiser* on 22 January 1739, “his Majesty, his Royal Highness the Duke, the Princesses, with several Foreign Ministers and their Ladies, were at the Theatre-Royal in Covent Garden, to see the Tragedy of *Macbeth*, with the Entertainment of *Perseus and Andromeda*. So great a Concourse of People came in order to see his Majesty there, as has scarcely been seen; many Persons who came to the Play-House at Four o’Clock offering any Price, if they could possibly be admitted.” His Majesty played his role as well as any of the performers on the stage, for the newspaper account continues, “In the Fury Dance of *Macbeth*, Mr Haughton had the Misfortune to dislocate his Ankle-Bone, and fell down upon the Stage, and was obliged to be carried off; upon which his Majesty was graciously pleased to send him Ten Guineas instantly, and to order him to be taken care of.”

The King and Queen Caroline preferred opera, and the newspapers record the presence of some member of the Royal family at the King’s Opera House for about half of the fifty nights that constituted the operatic

²²⁶ *Ibid.*, pp. 178–80.

²²⁷ As quoted by Lough, *Ibid.*, p. 179.

²²⁸ See the following advertisement by the French company for a performance on 27 Feb. 1735: “Places may be taken next the Boxes built on the Stage for their Royal Highnesses, Princess Amelia, and Princess Caroline.” (In both the *Daily Advertiser* and the *London Daily Post and General Advertiser*.)

season. Attendance at the new oratorios was most fashionable, as may be seen by the following report in the *Daily Advertiser* of 28 March 1733: "Their Majesties, together with his Royal Highness the Prince of Wales and the Princesses, were again at the King's Theatre in the Haymarket, to see Deborah, the New Oratorio in English, at which was likewise present one of the most numerous Audiences of Nobility and Persons of Distinction that has been ever seen in any Theatre." The King and Queen would take pains to appear at the two patent theatres on benefit nights for famous players, such as the tragediennes Mrs Porter and Mrs Horton, but it was the Prince and the Princesses who saw legitimate drama regularly. In the early years they generally went to the Drury Lane theatre, in 1731-32 attending the house twenty-three times to eight appearances at Lincoln's Inn Fields, but as the years passed they divided their attendance about equally between the two companies. They appeared very rarely at the theatres from 1743 to 1746, but the combination of the suppression of the rebellion, when it was good for royalty to be seen publicly, and the excitement of the great season in which Quin and Garrick played together in Rich's company during 1746-47 drew more royal attendance than in any previous season of this period.

The most striking example of the way in which the theatres catered to public interest in their rulers occurred in the season of 1733-34, when the impending marriage of the Princess Royal to the Prince of Orange inspired every manager to prepare a number of ballets, dances, oratorios, and festivals, each with new costumes, scenes, and choreography, in celebration of the royal nuptials.²²⁹ The Prince of Orange arrived in London on 7 November 1733, and by that time, each theatre was ready with an afterpiece designed to draw spectators who were interested in either the social events of royalty or the new entertainments, or both. Each of the pieces was successful, and they were witnessed by enormous numbers in the theatres.

On occasion, some of the Brunswicks attended performances at other places besides the patent houses. Drawn by the novelty of Fieldings' new pieces, the Duke of Cumberland and the Princess Amelia went to see a musical version of *Tom Thumb* at the New Haymarket on Monday 4 June 1733 (*Daily Advertiser*, 5 June). Their report must have been favorable, for the *Daily Advertiser* reported on Thursday 7 June, "Last Night his Royal Highness the Prince of Wales, with a vast Concourse of the Nobility and Gentry, was at the New Theatre in the Haymarket, and saw the Opera of Operas, or Tom Thumb the Great." We know the identity of at least one

²²⁹ See Avery, "A Royal Wedding Royally Confounded," pp. 153-64.

member of the “vast Concourse,” as the Earl of Egmont recorded his presence on this night.²³⁰ The crowds kept coming, for on Friday night the “two youngest Princesses” appeared, this time with only a “great Concourse of Nobility and Gentry” (*Daily Advertiser*, 9 June). On the following Monday, “the vast Concourse” returned, this time under the leadership of the “Conde de Montijo, the Spanish Ambassador” (*Daily Advertiser*, 12 June).

It must be pointed out that people did not go to see Fielding’s productions at the New Haymarket because they were consumed with indignation against Sir Robert Walpole; they went because they found pleasure in the lively entertainment provided by “the Grand Mogul’s Company of Comedians.” On Monday, 23 May 1737, the *Daily Advertiser* announced that the “Duchess Dowager of Marlborough will be at the Theatre in the Hay-Market this Night, to see the *Historical Register*.” The Earl of Egmont repeatedly notes his attendance at Fielding’s new pieces. In fact, *Applebee’s* noted the presence of Sir Robert Walpole himself at the New Haymarket on 22 March 1733, during Passion Week, when all theatres were supposed to be closed.

Royalty even appeared to watch the performances at booths in the fairs. On the afternoon of Thursday, 17 August 1732, Prince William, the Princesses Mary and Louisa, accompanied by “his Excellency Ach Mohamet Ambassador from the Bey of Algiers” attended the Tottenham Court Fair to see the pantomime “the Life and Death of Dr. Faustus” (*Daily Advertiser*, 19 August). In August 1741, when plays at four booths at Bartholomew Fair were being presented by players from the regular London companies, the Duke of Cumberland chose to go to the fifth booth, where the program consisted of tumbling and rope dancing (*London Daily Post and General Advertiser*, 24 August).

But while royalty, aristocracy, and the top men of quality could set fashions and bring social sanction to the theatre, their influence could not fill the four theatres running during the 1730’s. Such influence in the Restoration had not been able to maintain two theatres for more than a short time. The genuinely “vast Concourses” filling the theatres were drawn from other social classes. From the petitions filed with Parliament in connection with a proposed act to reform the theatres in 1735, we know that merchants, large and small, were becoming theatre-goers. The request performances at all theatres “by several Merchants” shows this group taking an interest not only in attendance but also in the repertory. The

²³⁰ *Diary*, I, 384.

Freemasons bespoke at least two plays every season in the 1730's and 1740's. For a small theatre like Hallam's New Wells in Goodman's Fields, ten rows of the pit had to be roped in to reserve places for them. These occasions were in no way surreptitious. The Masons would repair usually to the Fleece Tavern in full regalia, and under the leadership of the Grand Master, proceed to the theatre. We can assume that two hundred or more persons were in the procession.

The young law students, the Templars, comprised a very influential group. They often requested particular plays, and were regular in attendance at first nights. As *Common Sense* for 27 May 1738 observed, "They are a set of Gentlemen who never fail to assist the first Night at everything new which is exhibited on the Stage." From a speech in parliament in 1733, we learn that "the Theatre in Goodman's Fields is chiefly supported by Captains of Ships, and seafaring Men." From another petition to Parliament in 1735, it appears that large numbers of apprentices were also attending the Goodman's Fields theatre.²³¹

TASTE AND CHANGING TASTE

. . . the People's Voice is odd,
It is, and it is not, the voice of God.
—*Epistle to Augustus*, l. 89

A close relationship existed between actor and audience throughout the century. If a spectator in the pit wished a tune played, a song sung, or an epilogue restored, he loudly called for it to be done.²³² A large number of the spectators were habitués, experienced theatre-goers, and they felt a proprietary interest in the proceedings. Let an actor offend them, and he would have to come forward and apologize. If some unexpected contretemps threatened to affect the regular procedures, the problem was often laid before the audience. The *Daily Advertiser* of 14 January 1736 describes such a crux on the preceding night: "The Gentleman who perform'd the Character of Osman in The Tragedy of Zara the first night having declin'd it, that Part was read last Night; and it being submitted to the Determination of the Audience, whether the Play should be continu'd, or the Repetition of it deferr'd till somebody was studied in the Part, they unanimously declared for the Continuation of the Play."

²³¹ Pedicord, *The Theatrical Public in the Time of Garrick*, p. 35. See also Emmett L. Avery, "Cibber, *King John*, and the Students of the Law," *Modern Language Notes*, LIII (1938), 272-75.

²³² See the *Universal Spectator* of 11 June 1743, where a person boasts of calling for "the Black Joke."

At James Quin's intended benefit on 9 April 1747, when Garrick was still too ill to act as advertised, the notice stated, "If any Gentlemen or Ladies shall be displeas'd with the alteration in the performance of the play, the money shall be returned."²³³ The *Daily Post* of 17 October 1733 reported that "some passages in the Farce call'd The Livery Rake, or the Country Lass, not being approved by the Audience, the Company of the Revels will not perform it again till proper alterations are made by the Author." The control exerted by the audience was not a matter of opinion, as can be seen from a comment made by the *Grub St. Journal* on the two following newspaper notices which it had reprinted:

Last night the new Comedy call'd, *The Old Debauchees*, and *The Covent Garden Tragedy*, were acted for the first time, at the Theatre Royal in Drury Lane, with universal Applause (*Daily Post*, 3 June). We were partly misinform'd as to the reception of the two Pieces play'd on Thursday Night last . . . we are assur'd the Comedy call'd *The Old Debauchees* did meet with universal Applause; but the *Covent Garden Tragedy* will be acted no more, both the Author and the Actors, being unwilling to continue any Piece contrary to the opinion of the Town (*Daily Post*, 5 June).

At this point the editor of the *Grub St. Journal* added the comment, "For unwilling Read unable." Lest anyone think the *Grub St. Journal* was indulging in cynicism, let him look at the news article in *Applebee's* on a performance at the New Haymarket on 22 March 1733: "At the performance of Love Runs all Dangers . . . one of the Commedians took the Liberty to throw out some Reflections upon the Prime Minister and the Excise, which were not designed by the Author; Lord Walpole, being in the House, went behind the Scenes, and demanded of the Prompter, whether such Words were in the Play, and he answering they were not, his Lordship immediately corrected the Comedian with his own Hands very severly" (31 March).

The best thing to do was to take the audience into confidence and lay all the cards on the table, as did the employees of the New Haymarket in an advertisement of 12 August 1734, saying "As the Summer Season has prov'd very unsuccessful, the Servants humbly hope that in Consideration of it the Town will favour them this Night" (*Daily Advertiser*).

The close attention paid by the audience to acting techniques can be found throughout the period. Two particularly informative selections should illustrate this feature of the audiences: in the late spring of 1746, when James (Love) Dance left Hallam for an engagement at Covent Garden and was advertised to play Bayes in *The Rehearsal* on 2 May, a role he played

²³³ From an unidentified newspaper clipping in the Folger Library.

frequently at the New Wells, the following letter appeared in that day's *General Advertiser*.

*Tom's Coffee House, Cornhill
Wednesday four o'Clock*

Mr. Bayes,

By the unanimous Desire of a Number of your Friends here assembled, who intend to sit in judgment upon you on Friday, I take upon me to advise you in some particulars, as to your present Undertaking. Let not any Success you might meet with at an End of Town where the Audience must be compos'd of a different Class of People from what you might expect at Covent Garden, tempt you to think of Mimicking an Actress whom the Town doats upon; and particularly avoid Puffing; a Scheme long ago worn threadbare, but not even an Epilogue from the Gods would be of any Service now; and therefore if you have anything that's new, and fiery Flights of Fancy, and all that, let them lie dormant till the Time of Action, and then endeavour to elevate and surprize. Value these Hints.

Other similar comments or notices appear, showing that the acting of a new leading man is being watched by experienced audiences, close followers of acting and the drama.

On the other hand, we have the poet Gray's letter to John Chute (24 May 1742), in which Gray complains humorously that in two nights spent attending Pergolesi's *Olimpiade* (advertised as *Meraspe*) from the vantage point of the gallery, he observed that no one else recognized the music. On 15 November 1743 the bills for the opening night at the King's Opera House announc'd, "will be reviv'd an Opera *Roxane*, or *Alexander in India*. The Musick compos'd by Mr Handel." But what the singers offered that night was Lampugnani's *Rossane*, the composer's first contribution to the house for which he had just been hired as the resident composer. Yet all through the sixteen-night run, the bills continue to say, "The Musick compos'd by Mr Handel." Students of the opera will concur in saying that this situation simply could not have taken place with the audience at Italian opera houses.

Changing taste is reflected by comments from the audience. The Reverend T. Newton, eagerly watching Garrick during his spectacular first season, at the Goodman's Fields house, wrote bitterly reproaching him for playing one of the recruits in *The Recruiting Officer*. "You should not," writes Newton, "demean yourself by acting anything that is low or little. . . . If I was an actor, surely I would rather wish to be a Raphael than a Hogarth; if I was a poet, I would choose infinitely rather to be a Milton than Hudibras."²³⁴

²³⁴ 14 Jan. 1742. Quoted in *Private Correspondence of David Garrick*, I, 46.

Remarks like these, many more of which could be quoted, show that the reading public for whom Swift and Pope wrote and the theatre-goers who applauded the plays of Congreve and Gay were yielding to a new audience affected by a recrudescence of English Puritanism. Outside the theatre, Richardson's *Pamela* and Young's *Night Thoughts* were being provided for this new middle class audience: within, the "weeping comedies" and the *drame* from France were supplanting the comedy of manners. "It is not surprising," writes Winton Dean, "that Handel, who saw no necessary opposition between religion and laughter, was sometimes incomprehensible to his age, and that works like *Susanna* were dismal failures."²³⁵ Dean has provided an excellent, heavily documented account of the intrusion of the didactic and anti-aesthetic views of the new middle class made prosperous by the world of commerce, and the reader is referred to it rather than having it repeated here.²³⁶

To this audience Handel addressed all the later oratorios; for their benefit he abandoned the system of seasonal subscriptions in favour of single tickets for each performance; for their benefit, it is to be feared, he lowered his standards in the spirit of his remark to Gluck in 1746 that the English liked something they could beat time to—the spirit in which he wrote *Judas Maccabaeus*.²³⁷

Handel had brought out his magnificent oratorio *Hercules* (hardly a sacred oratorio) in 1745 to the accompaniment of complete indifference on the part of the London public, who failed to appear for the performances. In desperation, Handel published his famous letter on the English language (*Daily Advertiser*, 17 January). When Handel started his Lenten oratorio season in 1747, he discontinued the established method of the subscription, as Dean states above, and offered tickets at the door instead (*General Advertiser*, 6 March). The year 1747 provides a convenient dividing point in the study of the eighteenth-century theatre, because of the many changes, of which this is but one.

²³⁵ Dean, *Handel's Dramatic Oratorios*, p. 135.

²³⁶ *Ibid.*, "The Oratorio and English Taste," pp. 128–49. See also F. W. Bateson, *English Comic Drama, 1700–1750* (Oxford, 1929), pp. 145–48. On the catering to this changed audience by offering pantomimes, see Emmett L. Avery, "The Defense and Criticism of Pantomimic Entertainments in the Early Eighteenth Century," *Journal of English Literary History*, v (1938), 127–45.

²³⁷ Dean, *Handel's Dramatic Oratorios*, p. 136.

COMMAND AND REQUEST PERFORMANCES

The repeated use of the statement "By Desire" or "By Desire of several Persons of Quality" in theatrical notices can lead the reader today into considering these phrases as pure clichés of advertising, lacking any referential meaning. Nevertheless, sufficient information exists to indicate that the procedure whereby a theatre-goer chose a particular piece to be staged, or "bespeaking," as the arrangement was termed, was widely practiced and has significance in that it demonstrated audience participation in the selection of the repertory. A selected number of examples will be given to indicate the nature of the evidence existing to document the authenticity and prevalence of "bespeaking." The most definitive assurance comes from a command performance by royalty.

At the end of the notice for Drury Lane in the *Daily Advertiser* of 28 September 1734, the statement follows: "By Command of his Royal Highness, on Monday next will be presented a Play, call'd *Amphitryon*." On 5 November 1729 the Drury Lane notice in the *Daily Post* announced *The Conscious Lovers* for the next night; on 6 November the play was changed to *The Way of the World*, "By Command" of the Prince of Wales.

Yet bespeaking was not limited to royalty. The note added to the Drury Lane advertisement of 21 September 1734 in the *Daily Advertiser* is quite explicit: "The Letter from some Gentlemen of the Inner-Temple (desiring the first Part of King Henry the Fourth to be play'd soon) was receiv'd, and, in Compliment to their Request, that Play will be Acted on Tuesday next." Equally clear is the language of a note added to an advertisement for Rich's Covent Garden company, "The Play of Love for Love, which was bespoke for this Day, is deferr'd on account of a principal Comedian" (*Daily Advertiser*, 15 November 1733). Factual indication of a change in the program appears in a note added to an advertisement for the New Haymarket during the run of the *Historical Register* in Fielding's last season: "N.B. Mr Lacy being oblig'd, at the particular Desire of several Ladies of Quality, to perform Pasquin instead of the Historical Register, etc. the Tickets deliver'd out for the Latter will be taken this Night, which will be the last Time of performing Pasquin this Season" (*Daily Advertiser*, 4 May 1737). Not all requests were for the selection of the pieces to be performed; on 19 January 1743 Giffard was requested to play the farce *Bickerstaff's Unburied Dead* as a curtain raiser before the main play of the evening, instead of using it in the customary position of afterpiece (*London Daily Post and General Advertiser*).

One further example comes from the end of the period under consideration in this Introduction. John DeVoto, the scene designer for most of the London theatres in the 1730's, had now transferred to the New Wells in Goodman's Fields. In January 1746 he had been preparing assiduously for his benefit night, scheduled for 29 January 1745. His advance notices stated that the main play would be *The Orphan*, with the part of Monimia to be attempted by his daughter, "her first time on any Stage." However, on the day of performance, the play was changed to Cibber's *Love Makes a Man*, and the notice reads, "At the particular desire of several Gentlemen and Ladies we were obliged to change the Play" (*Daily Advertiser*). We can assume that DeVoto would not have laid aside his plans for his little girl's debut on the stage unless there had been considerable pressure. That the change was financially profitable is attested by the bills of 3 February announcing that since the theatre had been filled on the night of 29 January tickets delivered out for DeVoto's benefit would be taken at the later date.

That the custom of bespeaking was known and alluded to can be demonstrated from a letter of Aaron Hill's to Alexander Pope on 17 December 1731. Commenting on the failure of *Atbelwold*, Hill writes, "It is possible, after all, that some persons of rank, and distinction to *bespeak* Plays, and compel audiences, may be kind enough to *Atbelwold*, to introduce him, now and then, into civiler company, for the sake of the *Players*."²³⁸

In addition to individual requests of a manager to produce a certain play, a concerted arrangement appeared in the 1730's on the part of some women, unidentified, but of social standing, not only to restore the plays of Shakespeare to the stage but to have them acted from authentic texts. This group of "Shakespeare's Ladies," as they were sometimes called, has had its promotional activities on behalf of a Shakespearean revival described at length by Emmett L. Avery, but a brief account will be given here.²³⁹ They began, writes Professor Avery, with bespeaking plays by Shakespeare at Drury Lane in January 1737. Then they went farther than requesting the manager for plays; they apparently raised money by subscription for the production of the Shakespearean drama at Covent Garden. To a prologue spoken by Havard on 12 February 1737, an explanation is appended in the printed copy, "alluding to the Ladies Subscription this Winter for the Revival of Shakespear's Plays."²⁴⁰ Fielding paid tribute to the work of

²³⁸ *The Correspondence of Alexander Pope*, ed. George Sherburn, III (Oxford, 1956), 258.

²³⁹ "The Shakespeare Ladies Club," pp. 153-58.

²⁴⁰ All quotations are taken from Avery's article, "The Shakespeare Ladies Club."

these women by advertising an "Address to the Ladies of the Shakespeare Club." Other acknowledgments and praises appeared elsewhere, and an excellent appraisal came from James Ralph in 1743, five years later, in which he speaks of the advantage of reviving old plays, "and the Ladies of the *Shakespear* Club, gave a very noble Instance of it being their Inclination. Indeed, if ever the Theatre receives new Life, it must come from this Quarter." Now after these encomiums, let us see what the ladies achieved. From the contemporary accounts, they were most active in the two seasons 1735-36, 1736-37. In those two and the following season eight plays from good texts and five adaptations of Shakespeare were produced. More impressive possibly are the statistics of totals; of the 650 performances offered by London theatres in 1735-36, 91, or 14 per cent, were of plays by Shakespeare; of the 539 in 1736-37, 92 were Shakespearean; of the 306 in 1737-38, 68 were Shakespearean, or 22 per cent. Apparently the concerted audience requests changed the repertory considerably.

AUDIENCE BEHAVIOR

As opposed to the well behaved and long-suffering theatre audiences of the mid-twentieth century, the spectators at a play in the eighteenth century were very much alive. The auditory had strong emotions and did not hesitate to express them. When the actors were struggling with their presentation of the tragedy *Medea* at its premiere on 11 December 1730 at Drury Lane, Lord Hervey observed that "the house was in one continued roar of laughter from the beginning of the 3d act to the end of the 5th."²⁴¹ At another night at Drury Lane, Lord Hervey was sceptical about the sincerity of the emotions, but he records their expression for us:

In the evening I attending His Majesty to the Theatre in Drury Lane, where Mrs Porter play'd *Queen Elizabeth* most excellently (with a cane) for her own Benefit, and to the fullest audience that ever was seen. The Dowager D[uche]ss of Marlborough was there with the D[uche]ss of Bedford and the D[uche]ss of Manchester. The Alpha and Omega of these three wept at the moving scenes. Tender creatures! And in one part of the play where Essex says,

"Abhor all Courts, if thou art brave and wise, For there thou never shall
be sure to rise. Think not by doing well, a fame to get, But be a villain,
and thou shalt be great,"

²⁴¹ *Lord Hervey and His Friends*, p. 61.

her Grace of Marlborough cried charmingly, and clapt her hands so loud that we heard her [a]cross the theatre into the King's Box.²⁴²

Bored with the opera another night, Lord Hervey records that he “thought the Opera would never be finished, they encored so many songs.”²⁴³ On 17 March 1730 Leveridge received “a universal Encore” for his performance that night at the theatre in Lincoln’s Inn Fields (*Daily Journal*, 18 March). Of the Prince of Wales’ attendance at the New Haymarket on 18 April 1737, the *Daily Post* stated that “he seem'd so pleas'd” that it was expected that he would return to see Fielding’s play the *Historical Register* again; but the quickening details come from the *Diary* of the Earl of Egmont, who “went to the Haymarket Playhouse, where a farce was acted called Eurydice Hiss'd an allegory on the loss of the Excise Bill. The whole was a satire on Sir Robert Walpole, and I observed that when any strong passages fell, the Prince, who was there, clapped, especially when in favour of liberty.”²⁴⁴ Not all the actors were on stage. The Earl of Egmont records another charming episode, the nuances of which did not escape the rest of the audience: “The Prince and Princess of Wales, the Duke, the Princesses were all at the Play. When the Prince came into the box he made a bow to the Duke and Princesses; the Duke returned it, but the Princesses did not, upon which the house hissed them. Very soon after Princess Carolina sounded away, upon which the Princesses left the Play, the Duke leading them out. When he returned, he made another respectful bow to the Prince.”²⁴⁵ At the premiere of *The Double Deceit* at Covent Garden on 26 February 1736 there was a disturbance in the audience even though four members of the Royal family were present. The actors continued with the performance, but the author was so upset by this rudeness that he withdrew the play.

Exuberant as the spectators were, serious disturbances were infrequent and destructive riots occurred only two or three times. Much has been made of the few genuine riots in the eighteenth-century London theatres; yet, while there was often a good deal of impromptu noise, the audiences were generally orderly and resented disturbances. Of the many thousand performances from 1729 to 1747, a remarkably small number were marked by disturbances. What may mislead the modern reader is that the spectators frequently engaged in conversation while the play was going on, they brought their dogs with them on occasion, and there would be sporadic outbursts of noise to which little attention was paid. Since customs have

²⁴² *Ibid.*

²⁴³ *Ibid.*, p. 115.

²⁴⁴ *Diary*, II, 390.

²⁴⁵ *Ibid.*, p. 511.

changed, and a modern audience remains as quiet as if at a concert, mention by stage historians of any kind of noise gives the impression that the theatres were always in a tumult. An exchange of points of view over an incident in the theatre where the audience broke into an uproar while a play was being acted may provide us not only with a reason for the modern belief that early eighteenth-century audiences were rowdy but also with a realization of a major difference between those audiences and ours. The incident is the reception of Henry Fielding's *Universal Gallant* on 10 February 1735 at Drury Lane. In his preface to the play, dated 12 February, Fielding complains bitterly that the audience were prejudiced in that they would not allow the play to be heard. To this charge, Aaron Hill makes a statement in the *Prompter* of 18 February:

Here I had the Opportunity of making an Observation very much in Favour of the Town, *Viz* that the accusation of **BAD TASTE** is very *falsely* and *maliciously* brought against them, since if the Town had really the bad Taste, they are represented to have, the Play would have run the remaining Part of the Season, in an *uninterrupted Course of Applause*. I had likewise an Opportunity of observing much more *Impartiality* than I expected, in the Behaviour of the Audience, for till almost the third Act was over, they sat very quiet, in hopes it would mend, till finding it grew *worse and worse*, they at length lost all Patience, and not an *Expression or Sentiment* afterwards passed without its *deserved Censure*.

Here the aged critic touches upon an essential characteristic of the sophisticated Augustan theatre-goers. They did not have the slightest intention of putting up with a play that bored them, that they disliked, or that they thought failed to make good sense. But the more sophisticated the modern spectator, the more he shrinks from any exhibition of feelings—even applauding too vigorously is a sign of bad taste. Furthermore, and here we reach one of the contributions we hope our history of the London stage will make, there is such a change in theatrical procedure. In the twentieth-century theatres, at least two intermissions are generally scheduled in the program the usher hands the entering patron. If his taste is outraged by such a poor exhibition that he does not want to sit through it, he can walk out and smoke a cigarette at intermission time or else slip out quietly and go home. Not so, in a London theatre in the years of *The Dunciad*. Between each of the five acts of the main piece, at the end of the play, and between the two acts of the afterpiece, the theatre-goers had their opportunity to see Checo and Chiaretta the latest imported dance team, or Mlle Salle dance in a translucent robe, or hear Susanna Arne Cibber sing “Was ever Nymph like Rosamund?”

The chief kind of disturbance arose from concerted attempts to ruin a play on its opening night, an unpleasant practice to which Allardyce Nicoll has very properly called attention in his account of eighteenth-century audiences.²⁴⁶ Some of these organized attempts to hinder a performance were unmotivated, apparently emanating from coarse malice; other claques proceeded from political faction. No statement of cause is given for a group who tried to make trouble on both 28 and 30 October 1736, when they tried to stampede the audience by shouting "Fire!" After this effort failed, they repaired to the upper gallery at the Lincoln's Inn Fields theatre to hiss the actors (*Daily Advertiser*). A year earlier, the *Daily Advertiser* records the efforts of "young Clerks to raise a riot, who were for that purpose marshall'd by the Cunning Lawyer their Master," at an isolated production in the York Buildings (*Daily Advertiser*, 24 September 1733).

The Templars, or law students, had long since passed condemnation on the entire Cibber tribe, and people in the Town knew in advance of their plans to spoil the reception of Colley Cibber's *Papal Tyranny in the Reign of King John*, so much so that Cibber withdrew the play, even though rehearsals had been completed and new scenes painted. Theophilus Cibber felt the lash in January 1739. "I hear their will be a vast riot to night at the Play," wrote the nearly illiterate but noble Lady Stafford on 4 January, "for young Cibber is to act and the Templars are resolved to hiss him off the stage."²⁴⁷

After the passage of the Licensing Act, motivation was clear: any new play would encounter systematic opposition. William Shirley gives a detailed account of the troubles on the first night of his tragedy *The Parricide* at Covent Garden in 1739, and reports his distress that, "twenty or thirty Persons should enter into an Association against a Person or his Productions, without having the least knowledge of either, but that it was a New Play, and had been Licens'd. That my Enemies came resolv'd to execute, before Trial, may be gather'd from their Behaviour ere the Play began, for at Five o'Clock they engag'd, and overthrew the Candles in the Musick-Room, . . . expelling the Ladies from the Pit, and sending for Wine to drink."²⁴⁸

Unruly footmen occasionally gave trouble. Some of them annoyed the ladies by coming into the Opera House with "lighted Flambeaux"; the footmen resisted the guard sent to quiet them, whereupon soldiers were

²⁴⁶ *A History of English Drama*, II, 13–24.

²⁴⁷ *The Wentworth Papers, 1705–1739*, ed. James J. Cartwright (London, 1883), p. 541.

²⁴⁸ From the dedication in *The Parricide* (1739).

brought in. They killed one footman and drove the rest out. An actual riot was caused by the footmen at Drury Lane on 21 February 1737, when they demanded entrance into "their Gallery." The footmen were present in great numbers, so that Thomas de Veil was forced to read the Riot Proclamation, just as the servants began to "hew down the passage door" to the gallery. They quieted down, but some damage had been done to the theatre (*Grub St. Journal*).

The best known and the most completely organized riot took place at the New Haymarket theatre on Monday night, 9 October 1738, when a company of French comedians attempted to open for the winter season. The Lord Chamberlain had made a tremendous blunder in giving them a license at all; practically any Londoner could have predicted a serious explosion if foreigners were authorized to play when English companies had been restricted. Accounts of the riot appear in at least four newspapers on the following day, and further accounts soon appeared in the biweekly and monthly periodicals. All are highly partisan, and undoubtedly exaggerate. Benjamin Victor was in the audience, and from his own account, together with the reports in the press, the main details can be traced. The theatre was packed, "not a hundredth Part being able to get into the House"; those on the outside contented themselves with breaking windows in the theatre.²⁴⁹ The audience was unanimous, reported the *Daily Post*, "every Body having the greatest abhorrence of Papists coming over to a Protestant Country to Pick Protestant Pockets . . . Potatoes and Pippings sold for 1s. and 18d. a Dozen at the Door of the Theatre" (*Daily Post*, 11 October). When the disturbance started, the French ambassador and some other people in the boxes left, only to have their seats immediately filled by members of the crowd outside.²⁵⁰ What especially infuriated the mob was the appearance of two files of British grenadiers, when the curtain went up.²⁵¹ The magistrate de Veil ordered these soldiers off the stage, and the French actors tried to start their play. When they found that they couldn't be heard above the din of the assembly, they withdrew and sent out twelve men and ten women for a "Grande Dance,"²⁵² in which, "to please the Audience, one of the Mademoiselles fairly shew'd her A——, but it being *Foreign Goods*, gave no Content."²⁵³ Members of the audience began a systematic shouting of "Remember the poor English

²⁴⁹ *Daily Post*, 11 Oct., and Victor, *A History of the Theatres*, I, 54.

²⁵⁰ *London Evening Post*, 10-12 Oct.

²⁵¹ Victor, *A History of the Theatres*, I, 54-55; *Daily Advertiser*, 10 Oct.

²⁵² Victor, *A History of the Theatres*, I, 54.

²⁵³ *London Evening Post*, 10-12 Oct.

Players in Gaol" and "No French Strollers;" the pelting of missiles increased; de Veil was persuaded not to read the Riot Act; the French company were driven off the stage, "out of the back Windows" and into Suffolk Street.²⁵⁴ No further damage was done to the theatre itself beyond the window breakage, yet the events certainly constituted a grand riot.

²⁵⁴ *Ibid.* See also Victor, *A History of the Theatres*, I, 55; Sybil Rosenfeld, *Foreign Theatrical Companies in Great Britain in the 17th and 18th Centuries* (London, 1955), pp. 22-24.

Production

"A NEW Play requires the greatest Exactitude in its first representation," writes Aaron Hill, "as the Impression given an Audience is generally conveyed to the whole Town, and the Success of the Play depends, in great measure, upon it" (*The Prompter*, 6 May 1735). Here the veteran critic utters a universal truth concerning the production of a new play in the Augustan Age. Few plays could shake off the results of an unfavorable response to accidental or negligent flaws in the first night's staging. Not only the new plays but also the revivals of older drama and the stock plays required great care and intelligent planning for presentation. Since a full and detailed account of the total aspects of production is given in the Introduction to Part 2, no attempt to duplicate it will be made here. Corroborative testimony or examples of changing practices will demonstrate the main features of production during the years 1729–47. Procedures tend to become static in a tradition-minded society like that of the theatre, and changes seem to come about almost by accident. The acquisition of a resident house dramatist had not yet developed, as it was to do after mid-century. All companies had a resident librettist or artificer for pantomimes. Thurmond performed this service for Drury Lane until he left during the squabbles of 1733 and moved over to join Giffard at Goodman's Fields. The eminent Shakespearean editor Lewis Theobald was the improviser for some of the most profitable pantomimes Rich ever offered, such as *The Rape of Proserpine*, *Orpheus and Eurydice*, and *Perseus and Andromeda*. Theobald doctored the last named of these on several occasions. After Thurmond's departure, Theophilus Cibber got up the pantomimes at Drury Lane more successfully than anything else he ever attempted in the theatre. Thurmond's most popular achievements were *Harlequin Doctor Faustus* and *Harlequin Sheppard* (the latter named after the juvenile delinquent Jack Sheppard whom Defoe made famous).

Though the processes of staging remained similar, the important companies began to add composers of music, song writers, musicians, and choreographers as resident members of their company, as opposed to the older practice of simply paying such specialists for particular works.

Most of the prominent composers in the early part of the period composed or arranged music for John Rich, particularly J. C. Pepusch, John F. Lampe, John E. Galliard. In the 1730's Prelleur and Eversman seemed to compose and arrange only for Giffard's company. Later, Thomas A. Arne became what might be called resident composer at Drury Lane, where his music for *Comus* had become very popular.

Resident choreographers at Drury Lane were Roger during 1729-30, John Thurmond, until 1733, M. G. Desnoyer, 1735-40, and then Leviez for the rest of the period. Glover and Lalauze were the chief ballet-masters at Covent Garden. After 1733 Thurmond joined Holt at Goodman's Fields.

After a new play had been accepted by management, the author chose the cast and read the play to the assembled players in the greenroom. Revivals of older plays were cast by the manager, of course, and the awarding of parts was closely watched by "the Town."²⁵⁵ The next step was to have the prompter copy out the parts for each player so that memorization could begin.

REHEARSALS

Some time after the players cast for a new work had been given their separate parts or "sides," the rehearsals started. They were held in the late morning; Giffard conducted his rehearsals at Goodman's Fields in 1735 from 10 A.M. to 1 P.M. (*London Daily Post and General Advertiser*, 31 March). They were held at the theatre, though the player Fielding announced on 17 August 1734 in preparation for Bartholomew Fair that he would "Rehearse his Play, and Practise his Musick, at his own House . . . at Ten this Morning." Members of the cast were required to attend,²⁵⁶ on pain of a forfeit, though C. B. Hogan points out that not all of them had to be there at once; when a player had finished his lines he might leave.²⁵⁷ Rehearsals usually were carried on for two weeks. If a play were put on in shorter time, it was usually a matter for unfavourable comment. Hewitt, complaining about the misfortunes of his own play *Tutor for the Beaus*, wrote in his Preface, "The Comedy made it's Appearance under many Disadvantages . . . It was read for the first Time to the Performers,

²⁵⁵ See the complaints about managerial miscasting in the *Daily Gazetteer*, 31 Oct. 1744.

²⁵⁶ "The Rehearsals of The Ephesian Matron having oblig'd Mr. Bridgwater to a close attendance."—*Daily Advertiser*, 17 April 1732.

²⁵⁷ "An Eighteenth-Century Prompter's Notes," *Theatre Notebook*, x (Jan. 1956), 37-44.

Tuesday the 15th, and acted Monday the 21st." There was general derogatory gossip about Macklin's *Henry VII*, a play got up in a hurry because of the topical connection in 1746. Macklin himself admitted in his Preface that the drama was put in rehearsal act by act; the only revisions were at the rehearsals. When Giffard wanted to produce *King Arthur* in the season of 1735-36, he started rehearsals on 1 December for a scheduled opening on 15 December; the production could not be got ready, and the actual performance was postponed until 17 December. The summer company at Covent Garden in 1733 announced on 10 August that "The Fancy'd Queen, advertised to be play'd Tomorrow, is deferred till Thursday next, the same not being yet perfect." Close to the first night, managers of the opera would hold public rehearsals known to twentieth-century audiences as previews. These were at the Haymarket Opera House, although the opera *Sabrina* was rehearsed in the morning of 25 April 1737 in Heidegger's own lodgings. Traditionally they were held at noon, and the Earl of Egmont speaks of the public rehearsal of *Flavius* on 17 April 1732 as being at noon.²⁵⁸ Such public rehearsals were rare occasions at the theatres, although the *Daily Advertiser* of 11 May 1737 reports a public rehearsal the previous day of *The Dragon of Wantley*; its premiere was to be on 16 May. Rehearsals for *Pamela*, which appeared on 9 November 1741, began on 22 September at Goodman's Fields. T. Cibber had *Romeo and Juliet* so far along in rehearsals that he was inviting guests to them a week before the play opened on 4 September 1744.

Mishaps could threaten the production schedule. The printed text of *Tutor for the Beaus* lists a Miss Hughes as playing the leading feminine role; however, this attribution was not the original arrangement. Mrs Giffard had taken the role first, but on Thursday night, 17 February 1737, she was suffering from an illness that had incapacitated her during most of the season and she returned her "lengths." This setback came at a bad time, as the play had been announced for Monday 21 February. The part was then assigned to another member of the company, a Mrs Hamilton. Unfortunately, she reported on early Saturday afternoon at rehearsal to say that she could not memorize the part unless there was drastic cutting of the lines. Her proposed remedy could not be followed, "the Nature of the Part not admitting." Now Giffard turned to Miss Hughes, who accepted the role in a very cheerful way, memorized the lines, and played the part without a blunder two nights later.²⁵⁹

²⁵⁸ *Diary*, I, 257. See also Deutsch, *Handel*, p. 288.

²⁵⁹ See J. Hewitt's Preface to *A Tutor for the Beaus* (1737).

Difficulties might arise even closer to curtain time. A temperamental actress might not come down to the theatre on the night of performance, or an actor might be "indisposed," a term which generally meant over-consumption of liquor. Two solutions were possible: the scheduled play might be given, but the prompter or stage manager would read the part, or a stock play could be substituted. If the latter decision were made, and if the manager had been notified in the morning, he had to change the announcements in the papers. Sometimes the stage hands reported that the machinery used for the elaborate pantomimes had broken down and could not be repaired in time for the performance. On 8 October 1737, a member of the Drury Lane company noted, "Phaeton posted but the Devil to Pay done" (Egerton 2320). Since the notice in the *London Daily Post and General Advertiser* for that day lists *The Devil to Pay* as the afterpiece, we know that *The Fall of Phaeton* was in the large posters. From this knowledge, we can infer that the posters were put up at an earlier hour than copy was sent to the newspaper office.

While some members of the audience might complain over the length of the complete program, the managers had to plan a full evening's entertainment for such nights when the main piece was only a three-act play. Consequently, notices in the 1730's begin to announce a triple feature, as on 23 January 1734, when Drury Lane revived Vanbrugh's *Cornish Squire*, with new music by J. F. Lampe and a new dance inserted. This farce remained a two-act piece, and another farce of two acts, *The Intriguing Chambermaid* was added, with the pantomime *The Harlot's Progress* afterwards. In the 1740's when there was a mild revival of the masques, three pieces often had to be scheduled to make up the program.

TIME OF PERFORMANCE

Throughout the greater part of the eighteenth century a London play-goer knew that the major theatres began at six o'clock; without a theatrical bill he would not know the starting time at one of the minor theatres. With the rise of new theatres in the 1730's, the managers began to experiment in the hope of finding a starting time that would draw more people. The newly-opened Goodman's Fields house moved the starting time back in its first season, but it reverted on 21 September 1730 "to begin positively at Six o'Clock, the Beginning later the last Season being found very

Inconvenient."²⁶⁰ The other alternative was an earlier hour. However, if a manager moved the hour up to five o'clock he found his house in direct competition with the pleasure gardens and wells that produced pantomimes in the late afternoon. Furthermore, the working public who attended the theatre were barely able to make a six o'clock curtain,²⁶¹ and various managers experimented with a later hour. Traditions were strong; the audience was satisfied with seven o'clock performances because of the heat in the early summer, but otherwise the time was six o'clock.

When legitimate drama was first offered at the James Street theatre, the actors began in the spring of 1734 to play at seven o'clock, and for the next five years that was the usual starting time at that place. Productions at York Buildings in 1734 followed no pattern, some starting at seven and some at six. In the following season the performances started at six-thirty or seven. Henry Fielding, responsible for so many other changes in dramatic tradition, changed from six to seven very early in the spring of 1736. On 30 April 1737, his famous satire, *The Historical Register*, was advertised to begin at seven.

This trend was altered by 1740, when the promoters at the smaller house began experimenting with an earlier hour. The actors at James Street reverted to a six o'clock hour during 1740 and 1741, and for a scheduled performance on 28 December 1741 moved up the hour to five. Early in 1741 plays were starting at seven at the New Haymarket, but in the following season the starting hour varied from six to six-thirty, although continuing with a summer schedule of seven. The manager of the New Wells, in the London Spa, Clerkenwell, began at five o'clock in the summer of 1742. During his difficulties with the law in his short but exciting season at the New Haymarket in the fall of 1744, T. Cibber also tried the five o'clock starting time. He may have felt that the managers of the patent houses would let him alone if his productions were scheduled at a different hour. On Easter Monday 1745 Hallam changed from six to seven at the New Wells, Lemon Street, Goodman's Fields.

The various players in the booths on the Bowling Green during the time of Southwark Fair in September showed no consistency at all. One troupe, playing in the New Theatre on the Bowling Green in October

²⁶⁰ But on 21 Jan. 1731 the Goodman's Fields advertisement states that "complaint being made of beginning too late, it is resolv'd for the future to begin every Night at exactly six o'Clock."

²⁶¹ "Compare this to your mechanick of pleasure who is to frequent the theatre. . . . He must be a fine gentleman, leave his work at five at the farthest . . . that he may be drest and at the playhouse at six.—*A Letter to the Right Hon. Sir Richard Brocas* (London, 1730).

1746, started by beginning their play at seven, moved back to six for their next performance, to six-thirty for the next one, and concluded by beginning the rest at seven. At the new theatre erected by Shepherd over in Mayfair, the promoter moved up to four o'clock, but soon changed back to six and then to six-thirty.

In 1729 the King's Opera House opened at the same time as the regular theatres; however, by the 1740's the opera began at six-thirty.

The most notable innovation, however, was to be tried by Samuel Foote at the little theatre in the Haymarket, where in 1747 he presented the first matinee in English dramatic history.²⁶² Actually this noonday performance was not so surprising an innovation as it is generally supposed to be. There were at least three kinds of entertainment drawing noonday crowds in the time of George II: prizefighting, public breakfasts, and auctions of paintings. In the 1740's prizefights were held at a booth in Tottenham Court, at the little theatre in the Haymarket, and at Broughton's Amphitheatre. The formula for the time of performance was, "The Doors open at Ten, and the Masters mount at Twelve Noon." This was the starting hour for many years, especially for prizefights at the New Haymarket. From the middle of the winter until the end of spring, there was a prizefight in London every week or ten days. Fairly large crowds attended, since Broughton, the chief promoter, gave the winner "the first Ten Guineas out of the Box," (i.e., the day's receipts). Public breakfastings were increasing, with notices appearing regularly in papers. Singers were employed at these affairs and sometimes punch and judy shows; otherwise they could hardly be called entertainments.

Meanwhile, the auctions of allegedly imported paintings had been enjoying a vogue that was almost to become a mania by the middle of the century. In the spring of 1747 the newspapers list from two to as many as six auctions on the same day. In the winter of 1746-47 the notices of the spurious "imported originals" were augmented by those listing collections of pictures from great private estates. On 3 January 1747 the famous auctioneer Cock announced the sale at auction of the effects and property of the late James Brydges, Duke of Chandos. Such interest was displayed and such great crowds desired admittance to see the objects which they believed Pope to have described in "Timon's Villa,"²⁶³ that Cock announced he was going to charge 2s. 6d. admission. "Curiosity will excite Numbers

²⁶² This section is condensed from my article, "On the Origin of Foote's Matinees," *Theatre Notebook*, VII (Jan. 1953), 28-32.

²⁶³ Alexander Pope, *An Epistle to Burlington*, II (1731), 79-152.

of Persons to crowd there as Spectators ONLY," Cock pleaded in his advertisements of the auction. Of the prominent auctioneers at this time, Cock, Ford, Geare, and Lamb began at 11:30 A.M., Prestage and Howard at noon, hours which would not have been maintained in the absence of popular attendance. Consequently, it is not surprising that such a close student of the London public as Samuel Foote should elect on 25 April 1747 to begin his productions at the New Haymarket at noon and to announce them in advertisements that are combinations of the usual newspaper notices of prizefights, auctions, and public breakfastings. By summer time, Foote shifted back to a conventional hour, but in the years to come he produced his pieces at twelve or one as long as he acted in the regular season.

Dependable evidence about the length of the entire performance is exceedingly rare. Such information became a desideratum to contemporary theatre-goers, and eventually became available in 1767 when Brownsmith issued a timetable. The occasional notices of "all will be over at Nine" appended to theatrical advertisements may justly be classified as promises rather than reliable testimony. The manager Hallam's statement in the advertisement for the opening night of the winter season of 1745-46 at Goodman's Fields, that the main piece and the farce would extend from 6 P.M. to 9:30 P.M., indicates the policy of the house; and we may accept it as fairly accurate since Hallam was not producing the extravagant pantomimes that occupied so much time at the patent houses. On 25 January 1733, when Lord Hervey had gone to see Mrs Porter play Queen Elizabeth in *The Unhappy Favorite*, the play was "done by nine a clock."²⁶⁴ Banks's tragedy is a full-length, five-act drama, and other plays may not have lasted so long as it. On the other hand, an additional hour would be needed for a pantomime used as afterpiece. A communication in the *Daily Journal* of 23 December 1736 tells of the writer's attendance at Drury Lane on a night when *Macbeth* and *Harlequin Restor'd* constituted the double feature. Exasperated, he left at ten-thirty, at which time the pantomime had not yet ended. He complains that *Macbeth* ran to nine-thirty with the entr'actes. The letter may reflect only the author's dislike of overly long spectacles, but his reference to specific hours indicates that many a night's production ran over four hours.

²⁶⁴ *Lord Hervey and His Friends*, p. 157.

THE PROMPTER'S DUTIES

When the evening's entertainment started, the prompter assumed authority and took charge of the proceedings. His station in the theatres was at the first entrance on the actor's left side (the right-hand side of the stage, to a person in front of the footlights). The location of all exits and entrances marked in working copies of a play is designated with reference to his position. At the Opera House in the Haymarket, the prompter was located in a hooded box at the front of the stage, in full view of the audience, after the Continental manner.^{26s}

Supplying the occasional line (needed by the player's loss of memory or else the proverbial intoxication) was only a part of the prompter's responsibilities. Armed with a whistle to be blown for a change in scenery and a bell to call for music, the prompter ruled the activities (*The Prompter*, 12 November 1734). Actors had to be called for entrances, offstage noises were signalled, and entr'acte dancers summoned. Above all, the timing of the various segments of the evening's program had to be maintained. If a player were taken ill during the performance, the prompter must place the under-prompter in the wings and step into the role of the stricken actor. If the audience wanted extra renditions of "The Roast Beef of England" and were upsetting the time schedule, the prompter had to summon the manager and try to keep the program moving.

PROLOGUES AND EPILOGUES

Adapters of Shakespeare's plays may have deleted comic episodes from a tragedy in preparing a text for the eighteenth-century stage, but the ending of any tragedy, old or new, was followed immediately by a flippant, even ribald epilogue. Some objections were raised against this antiphony, the question being raised very sharply by the poet of the age, Alexander Pope, in a letter of 12 September 1738 to Aaron Hill: "I have often wished to live to see the Day when Prologues and Epilogues should be no more. I wish a Great Genius would break thro' the silly, useless formality. But at least I would have one good try, to leave the Audience *full* of the *Effects* of a good tragedy, without an Epilogue" (*Correspondence*, IV, 127). To this uttered wish, the respondent made an immediate and practical reply:

^{26s} Lawrence, *Old Theatre Days and Ways*, pp. 35-36. I have not found a primary source earlier than Lawrence's citation of a periodical reference in 1761.

What you say, against Prologues and Epilogues, is a truth, which I heartily feel. . . . But he ought to be very well *mounted* who is for leaping in hedges of custom. As my affairs stand, at present, I should find it imprudent to give away the third nights (which till now I have always left to the House). And I doubt [i.e., doubt not] those disorderly hearts, which must throw the *first* night into uproar, upon retrenching a popular folly, might have effects for the above reason alone to be apprehended.—23 September, *Correspondence*, IV, 129

Hill's answer is supported by the record; prologues and epilogues continued to form a part of the evening's entertainment throughout the rest of the century. The custom was so thoroughly entrenched that mention of them is only occasionally included in the playbills or newspaper advertisements. For most of this period and for the Calendar of performances in Part 4 of the present Work, the principal source for identifying the speakers of prologues and epilogues is the printed edition of the play, where both the authors and the speakers are given. Thus while the speaking of a prologue and an epilogue was a universal practice at a premiere, it is difficult to determine whether the practice extended to subsequent performances of the play in its initial run. Thus for the first night of *The Lady's Revenge* at Covent Garden on 9 January 1734 nothing appears in the advertisements to indicate a prologue or epilogue, nor is any such mention in the notices for the next three performances of the play. However, in the author's Preface is the news that Ryan spoke the prologue every night, but that Mrs. Younger spoke the epilogue on the third and fourth nights. Who spoke the epilogue on the first night? Was any epilogue given on the second night? Had one actress spoken an epilogue on the first two nights and Mrs. Younger presented a different epilogue on the remaining nights? (Printed editions of Restoration and early eighteenth-century plays occasionally include more than one prologue or epilogue.)

Henry Fielding seems to have announced his prologues and epilogues more than any one else. Of course, if a particular prologue or epilogue happened to become fashionable, its inclusion in the program was mentioned in the advertisements. Thus the "Prologue and Epilogue proper to the Tragedy" was promised for *Chrononhotontologos* on each performance from 22 February to 5 March 1734. After a play went into repertory the prologue and epilogue were usually dropped, but on a revival of an old play that had dropped out of stock a new prologue and epilogue were composed and spoken for the occasion. New ones were also given for a production bespoken by a large group such as the Masonic brethren, or in connection with some current event, such as the rebellion of 1745 in Scotland, at which time all

of the theatres had prologues and epilogues spoken by woman “in the character of a (Female) Volunteer.” For a performance on 4 November 1746 at Covent Garden, Horace Walpole provided a new epilogue on the suppression of the rebellion to be spoken by Mrs Pritchard in the character of the Comic Muse.²⁶⁶ A gag by Theophilus Cibber soon became popular at the smaller theatres, with various plays ending with epilogues “spoken by Nobody.” Some verged on the specialty acts, such as Cushing’s “Prologue on Modern Tragedy spoken in the Character of a Jew,”²⁶⁷ or a “New Singing Prologue” given on 29 November 1729.

In the Introduction to Fielding’s *Don Quixote in England*, the Manager asks for the prologue, whereupon the Author raises a number of objections. The Manager echoes Aaron Hill’s reply to Pope, saying the audience would insist upon having one. The Author then makes an amusing generalization about the monotonous similarity of the prologues, where the first twelve lines inveigh against indecency, “and the last twenty show you what it is.”

The prologues and epilogues were rehearsed and the speakers drilled in gestures as carefully as in the preparation of the plays and afterpieces. Amusing testimony appears in a couplet from a prologue spoken at Drury Lane under the triumvirate.

*Then if I should mistake a Word, you know,
There's Mr Wilks within would Snub one so—²⁶⁸*

At six o’clock the prompter had signalled for the curtain to be pulled up, where it would stay for the duration of the program at most theatres. Fielding, however, began the practice of lowering the curtain at the end of a scene and raising it to begin the next scene, but there is no evidence that other managers continued this innovation.

When the afterpiece ended, a leading actor or the stage manager stepped forward and announced the main play and afterpiece for the next performance, just as in the Restoration (Egerton 2320). However, toward the end of the period under discussion a new feature was added at closing time. It was the singing of “God Save the King.” Authorities differ on setting the date when this custom originated. From our records the earliest example takes place on 10 March 1738, when a concert at the Swan Tavern concluded with the rendition of this song. On 1 March, 1739, the *Daily*

²⁶⁶ *General Advertiser*, 4 Nov. 1746.

²⁶⁷ At the theatre in Lemon St., Goodman’s Fields.—*Daily Advertiser*, 10 March 1746.

²⁶⁸ In *The Country Lasses* (1715).

Advertiser bill announcing a benefit production at the little theatre in the Haymarket for John Biggs states specifically that the program would conclude with "God Save the King." The enterprising Giffard had also announced that the program at Goodman's Fields of 29 April 1742 would "conclude with the Coronation Anthem." By the time of the Rebellion of 1745 all the theatres used it as the 1745-46 season got under way; at Drury Lane on 28 September 1745, "the Gentlemen belonging to that House performing the Anthem of 'God Save our Noble King'"; at the Lemon Street theatre in Goodman's Fields on 28 October, "to conclude with the Chorus of "Long Live the King"; and at Covent Garden on 26 December at the end of the play, "God Save the King."

THE THEATRICAL SEASONS

1729-1736

A NOTE ON THE CALENDAR

FOR a discussion of the methods used in compiling the calendar of performances, the reader should consult the Preface to this part of the work. However, some essential matters are reviewed briefly here.

The theatrical season is the unit of organization, and entries are arranged chronologically. Each season is a self-contained unit, prefaced with a list of the performers in each organized company. Full information is given for the first performance of a play; for successive ones a reference to a previous entry. (For a description of the "ladder" system of reference, see the Preface.)

The organization of the playbills and advertisements into a format has prevented any typographical reproduction of the structure of the bill itself. Entr'acte singing and dancing occupy separate sections of an entry, prefaced by the designation in roman numerals of the act after which they are offered. Newspaper advertisements and playbills generally include the admission charges, the time of performance, and various notices such as the place at which box tickets may be secured. For conciseness we have entered this information for each season the first time it occurs in our sources; thereafter, we enter only significant variations. Because quotation marks have been avoided, brackets are used to indicate paraphrasing of the bill at those points where confusion is likely between summary and reproduction of the language of the advertisement.



S E A S O N O F

1729-1730

THE MOST important event in the theatrical climate of this season was the opening of another major playhouse in London: the theatre in Goodman's Fields. For several years, particularly until the passage of the Licensing Act in 1737 and later at the debut of David Garrick, this theatre offered fresh and serious competition to the older houses.

Situated in a socially unpopular section of London, on Ayliff Street in Whitechapel, the playhouse in Goodman's Fields opened on 31 October 1729 under the direction of Thomas Odell, sometime Dublin actor. He faced great difficulties, not only in attracting playgoers to an unimpressive part of London and actors to a struggling enterprise, but also in combating the efforts of moralists and businessmen who objected to another theatre, especially one so close to the City. Many feared its influence upon young clerks and apprentices, but petitions asking its closure failed to keep Odell from having a full season.

In addition, the theatre in the Haymarket came to new life, invigorated late in the season by two of Henry Fielding's most successful pieces, *The Author's Farce* and *Tom Thumb*, and a third less successful play, *Rape Upon Rape*. With the first two he had a success almost as great as that experienced by *The Beggar's Opera* only a short time before.

As a result of these events, London had its most active season in decades. Frequently, Goodman's Fields, the Haymarket, Drury Lane, and Lincoln's Inn Fields played simultaneously, with the King's Theatre in the Haymarket offering operas twice weekly. In the summer both Goodman's Fields and the Haymarket played until August, and the offerings at Bartholomew Fair and Southwark Fair, with a similar one in

Tottenham Court, were advertised more extensively than had often been true in earlier years.

The theatres retained their customary practices with respect to admission charges and curtain time. The new house in Goodman's Fields, however, had a lower scale: boxes 3*s.*, pit 2*s.*, gallery 1*s.*, but held to the six o'clock opening. The principal sources of theatrical information continued to be the daily papers, with the *Daily Post* carrying the advertisements for Drury Lane and the New Haymarket, the *Daily Journal* those for Lincoln's Inn Fields, Goodman's Fields, and the King's. Occasionally, however, one theatre (Goodman's Fields is the principal example) advertised regularly in both journals. For Lincoln's Inn Fields the receipts have been preserved in *Rich's Register*.

The known rosters of the principal companies are as follows.

DRURY LANE. *Actors:* Berry, Boman, Bridgwater, Charke, Cibber, Cibber Jr, Corey, Excel, Griffin, Griffith, Hallam Sr, A. Hallam, Harper, Johnson, Miller, Mills, Wm. Mills, Norris, Oates, Roberts, Rosco, Shepard, Watson, Wilks, Williams. *Actresses:* Mrs Butler, Mrs C. Charke, Mrs Cibber, Mrs Grace, Mrs Heron, Mrs Horton, Mrs Mills, Mrs Moore, Mrs Oldfield, Mrs Porter, Miss Raftor, Mrs Roberts, Mrs Shireburn, Mrs Thurmond, Mrs Wetherilt, Mrs Willis. *Dancers:* Boval, Burnet, Essex, Grey, Haughton, Lally, Lally Jr, Rainton, Roger, Surel, Thurmond, Young Tench, Wetherilt, Young Wetherilt, Wright; Mrs Booth, Mrs Brett, Mlle Delorme, Miss Mears, Miss Robinson, Mrs Roger, Mrs Walter, Miss Williams. *Singer:* Baker. *Treasurer:* Castelman. *Numberer:* Jones. *Prompter:* Chetwood. *Boxkeepers:* Cook, Cooper, Taylor; Mrs Burton.

LINCOLN'S INN FIELDS. *Actors:* Boheme, Bullock, H. Bullock, W. Bullock (to 15 Nov.), Chapman, Clarke, Hall, Hippisley, Hulett, Legar (Laguerre), Milward, Morgan, Ogden, Penkethman (to 15 Nov.), Pit, Quin, Ray, Ryan, Salway, Walker, Wilcocks. *Actresses:* Mrs Berriman, Mrs Buchanan, Mrs Bullock, Mrs Cantrell, Mrs Egleton, Mrs Forrester, Miss Holiday, Mrs Kilby, Mrs Legar (Laguerre), Mrs Moreau, Mrs Rice, Miss Rogers, Mrs Templer, Mrs Vincent, Mrs Younger. *Dancers:* Delagarde, Dupre, Dupre Jr, Harrison, Lanyon, Lun (John Rich), Newhouse, Nivelon, Papillion, Pelling, Poitier, Rochetti, Salle, St. Luce, Smith, Thompson; Mrs Copeland, Mrs Hill, Miss La Tour, Mrs Ogden, Mrs Pelling, Miss Betty Rogers, Mrs Wright. *Singers:* Leveridge; Mrs Barbier, Mrs Chambers, Miss Sukey Rogers, Mrs Seedo. *Treasurer:* Wood. *Numberer:* Ford. *Boxkeepers:* Lawrence, Widow Redferne, Wilmer. *Doorkeepers:* Maine, Rowland.

GOODMAN'S FIELDS. *Actors:* Bardin, W. Bullock (after 15 Nov.), Burney Sr, Collet, Giffard, W. Giffard, Hallam, Huddy, Lacy, Machen, Mynns, Pearce, Penkethman (after 15 Nov.), Smith, R. Williams, W. Williams. *Actresses:* Mrs Clark, Mrs Giffard, Mrs Haughton, Mrs Kirk, Mrs Mountfort, Mrs Palmer, Mrs Purden, Mrs Seal, Mrs Thomas, Miss Vaughan, Miss M. Vaughan. *Dancers:* Burney Jr (after 25 Nov.), D'Anfoy, Dukes, Eaton, Sandham; Miss Mountfort, Miss Sandham, Miss Thornowets. *Singers:* Excell, Platt; Mrs Fitzgerald. *Musicians:* Jones, Thumoth. *Prompter:* Bowcher. *Boxkeeper:* Roberts.

NEW HAYMARKET. *Actors:* Achurch, Ayres, Cross, Davenport, Dove, Fielding, Hallam, W. Hallam, Harris, Harris Jr, Hicks, Holt, Johnson, Jones, Knott, Lacey, Marshall, Mullart, Paget, Peters, Reynolds, Richards, Rosco, Stoppelaer, Wathen, Wells, Wells Jr. *Actresses:* Mrs Blunt, Mrs Clarke, Mrs Forrester, Mrs Hayns, Mrs Jones, Mrs Kirk, Mrs Lacy, Miss Mann, Mrs Martin, Mrs Mullart, Mrs Newman, Mrs Nokes, Mrs Nottingham, Miss Palms, Mrs Pullen, Mrs Rhodes, Miss Smith, Mrs Sparling, Mrs Ward, Miss Williams, Mrs Williamson, Miss Wood. *Dancers:* Lewis, St. Luce; Mrs Britton.

TONY ASTON'S COMPANY. Tony Aston, Aston Jr, Green, Griffin, Norris, Peters; Mrs Griffin, Mrs Peters, Mrs Rhodes, Mrs Spiller.

KING'S. *Singers:* Antonio Bernacchi, Annibale Pio Fabri, Giovanni Goffredo Reimschneider; Signora Francesca Bertolli, Signora Antonia Merighi, Signora Anna Strada del Po.

September 1729

THE PROVOK'D HUSBAND; or, A Journey to London. Lady Townly - Mrs Oldfield; Townly - Wilks; Manly - Mills; Sir Francis - Cibber; Basset - Bridgewater; Lady Grace - Mrs Porter; Lady Wronghead - Mrs Thurmond; Jenny - Mrs Cibber; Mrs Trusty - Mrs Mills.

DANCING.

Thursday 11
DL

THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Boheme; Gloucester - Quin; Edgar - Ryan; Edmund - Walker; Kent - Hulett; Albany - Milward; Cornwall - Chapman; Goneril - Mrs Buchanan; Regan - Mrs Templer; Cordelia - Mrs Younger; Gentleman Usher - Morgan.

COMMENT. Written by Shakespeare. Receipts: £61 18s. 6d.

Friday 12
LIF

LOVE FOR LOVE. Sir Sampson - Shepard; Valentine - Wilks; Scandal - W. Mills; Tattle - Cibber; Foresight - Johnson; Trapland - Norris; Jeremy - Oates; Ben -

Saturday 13
DL

- Saturday 13** Miller; Mrs Frail – Mrs Porter; Mrs Foresight – Mrs Heron; Angelica – Mrs Thurmond; Prue – Mrs Cibber; Nurse – Mrs Willis.
DL
DANCING.
 COMMENT. Written by the late Mr Congreve.
- Tuesday 16** THE REHEARSAL. Bayes – Cibber. Also THE CONTRIVANCES; or, More Ways Than One. *Cast not listed.*
DL
DANCING.
 COMMENT. Afterpiece: Intermix'd with Songs in the Characters of Rovewell and Arethusa. N.B. The Songs in *The Contrivances* are printed, and will be deliver'd Gratis at the Theatre.
- Wednesday 17** SIR WALTER RALEIGH. Sir Walter – Quin; Howard – Ryan; Young Raleigh – Walker; Gundamor – Boheme; Cobham – Chapman; Salisbury – Hulett; Sir Julius – Milward; Lady Raleigh – Mrs Berriman; Olympia – Mrs Buchanan; Florella – Mrs Templer.
LIF
 COMMENT. Not Acted these Eight Years. Receipts: £36 12s.
- Thursday 18** THE DISTREST MOTHER. Andromache – Mrs Oldfield; Orestes – Mills; Pyrrhus – Williams; Pylades – Wm. Mills; Hermione – Mrs Porter. Also THE CONTRIVANCES. *Cast not listed.*
DL
- Friday 19** THE COUNTRY WIFE. Pinchwife – Quin; Horner – Ryan; Harcourt – Walker; Sparkish – Chapman; Dorilant – Milward; Sir Jasper – Hippisley; Quack – Hall; Country Wife – Mrs Younger; Lady Fidget – Mrs Bullock; Alithea – Mrs Berriman. Also FLORA. Hob – Legar; Sir Thomas – Hippisley; Friendly – Salway; Old Hob – Hall; Roger – Clarke; Dick – Pitt; Flora – Mrs Cantrell; Betty – Mrs Kilby; Hob's Mother – Mrs Egleton.
LIF
DANCING.
 COMMENT. Boxes 5s. Pit 3s. Gallery 2s. [customary advanced charges].
 Receipts: £54 4s.
- Saturday 20** OTHELLO, MOOR OF VENICE. Othello – Mills; Iago – Cibber; Cassio – Williams; Roderigo – Miller; Duke – Corey; Brabantio – Roberts; Lodovico – Wm. Mills; Montano – Watson; Desdemona – Mrs Thurmond; Emilia – Mrs Butler; Bianca – Miss Raftor.
DL
 COMMENT. Written by Shakespear. [For a brief comment on this performance, see *Weekly Journal or British Gazetteer*, 27 Sept.]
- Monday 22** HAMLET, PRINCE OF DENMARK. Hamlet – Ryan; Ghost – Boheme; King – Quin; Horatio – Milward; Laertes – Walker; Polonius – Hippisley; Fop – Chapman; Gravediggers – Bullock, Penkethman; Queen – Mrs Berriman; Ophelia – Mrs Vincent.
LIF
 COMMENT. Written by Shakespeare. Receipts: £59 6s. 6d.
- Tuesday 23** KING HENRY THE FOURTH, Part II: With the Humours of Sir John Falstaff and Justice Shallow. King – Mills; Prince of Wales – Williams; Lancaster – Wm. Mills; Westmoreland – Bridgwater; Justice – Boman; Archbishop of York – Roberts; Archbishop of Canterbury – Corey; Hastings – Watson; Falstaff – Harper; Shallow – Cibber; Poins – Oates; Bardolph – Shepard; Feeble – Griffin; Hostess Quickly – Mrs Wetherilt; Doll Tearsheet – Mrs Shireburn; Falstaff's Boy – Miss Robinson; Ancient Pistol – Cibber Jr; Justice Silence – Miller. Also THE BEGGAR'S WEDDING. *Cast not listed.*
DL
 COMMENT. Mainpiece: Alter'd from Shakespear by Mr Betterton.

THE RECRUITING OFFICER. Plume - Ray; Ballance - Giffard; Worthy - Robert Williams; Brazen - Gilbert; Bullock - Pinkethman; Kite - W. Williams; Melinda - Miss Mann; Silvia - Mrs Thomas; Rose - Mrs Ward; Lucy - Mrs Nokes. Also FLORA . Hob - Ray.	<i>Tuesday 23</i> SOU
COMMENT. Benefit Ray. At the Desire of several Gentlemen and Ladies. At Reynold's Booth in the Half-Moon-Inn, near the Bowling Green. At 7 P.M. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s.	
THE OLD BACHELOR. Old Batchelor - Quin; Belmour - Walker; Vainlove - Ryan; Sharper - Milward; Sir Joseph - Bullock; Bluff - Hall; Fondlewife - Hippisley; Laetitia - Mrs Bullock; Sylvia - Mrs Laguerre; Lucy - Mrs Egerton; Setter - Chapman; Araminta - Mrs Berrian; Belinda - Mrs Younger. Also FLORA . As 19 Sept. <i>DANCING.</i>	<i>Wednesday 24</i> LIF
COMMENT. Receipts: £58 8s. 6d.	
KING HENRY THE EIGHTH. King Henry - Harper; Wolsey - Cibber; Cranmer - Mills; Gardiner - Johnson; Queen Katherine - Mrs Porter; Anne Bullen - Mrs Horton.	<i>Thursday 25</i> DL
COMMENT. At the particular Desire of several Persons of Quality. Written by Shakespear.	
THE STRATAGEM. Archer - Ryan; Aimwell - Walker; Sullen - Quin; Sir Charles - Milward; Boniface - Bullock; Gibbet - Chapman; Scrub - Hippisley; Foigard - Morgan; Mrs Sullen - Mrs Bullock; Dorinda - Mrs Buchanan; Lady Bountiful - Mrs Egerton; Cherry - Mrs Legar. Also THE NECROMANCER . Infernal Spirit - Leveridge.	<i>Friday 26</i> LIF
COMMENT. Printed Books of the Entertainment are to be had at the Theatre. Receipts: £79 17s. 6d.	
THE MOURNING BRIDE. King - W. Mills; Osmyn - Mills; Gonsalez - Corey; Garcia - Williams; Heli - Boman; Almeria - Mrs Thurmond; Leonora - Mrs Shireburn; Zara - Mrs Porter. Also THE BEGGAR'S WEDDING . <i>Cast not listed.</i>	<i>Saturday 27</i> DL
COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by Mr Congreve.	
THE ROVER; or, The Banish'd Cavaliers. Rover - Ryan; Helena - Mrs Younger; Belvile - Quin; Frederick - Walker; Antonio - Milward; Pedro - Ogden; Angelica - Mrs Bullock; Florinda - Mrs Berrian; Valeria - Mrs Rice; Moretta - Mrs Egerton; Blunt - Hall. Also THE NECROMANCER . As 26 Sept.	<i>Monday 29</i> LIF
COMMENT. Receipts: £79 6s. 6d.	
THE RELAPSE; or, Virtue in Danger. Berinthia - Mrs Oldfield; Foppington - Cibber; Loveless - Wilks; Worthy - Mills; Young Fashion - Cibber Jr; Sir Tunbelly - Shepard; Lory - Harper; Coupler - Johnson; Shoemaker - Miller; Surgeon - Norris; Amanda - Mrs Porter; Hoyden - Mrs Mills. <i>MUSIC.</i> Select Pieces between the Acts. <i>DANCING.</i> <i>Harlequin</i> by Mrs Booth.	<i>Tuesday 30</i> DL
COMMENT. Written by the late Sir John Vanbrugh.	
THE BEGGAR'S WEDDING. Hunter - Stolar; King of Beggars - Williams; Bluff - Pierce; Grigg - Eaton; Phebe - Miss Palms; Tippet - Mrs Ward; Queen of Beggars - Mrs Palmer. Also FLORA . Hob - Eaton; Flora - Mrs Palmer. <i>DANCING.</i>	BLA
COMMENT. By a Company of Comedians from the Hay-Market. At the Great Theatrical Tyl'd Booth, during the four Days of Black-heath Fair. From 1 P.M. to 10 P.M.	

October 1729

- Wednesday 1* THE BEGGAR'S OPERA. *Cast not listed.*
 LIF COMMENT. Receipts: £67 2s. 6d. [Prince of Wales present.]
- Thursday 2* THE DOUBLE GALLANT; or, The Sick Lady's Cure. Careless - Wilks; Atall - Cibber; Sir Solomon - Johnson; Clerimont - Watson; Old Wilful - Miller; Sir Harry - Shepard; Lady Dainty - Mrs Oldfield; Lady Sadlife - Mrs Horton; Clarinda - Mrs Thurmond; Sylvia - Mrs Cibber; Wishwell - Mrs Mills. Also THE BEGGAR'S WEDDING. Hunter - Charke.
- Friday 3* MACBETH. Macbeth - Quin; Macduff - Ryan; Banquo - Boheme; Lenox - Walker; Seyward - Hulett; Seyton - Chapman; Malcolm - Milward; Lady Macbeth - Mrs Berriman; Lady Macduff - Mrs Buchanan; Hecate - Hall; Witches - Bullock, Morgan, Hippisley.
 MUSIC. With the Musick Vocal and Instrumental Incident to the Play. The Vocal Parts by Leveridge, Legar, Salway, Harrison, Thompson, Mrs Chambers, Mrs Egleton.
 DANCING. By Salle, Dupre, Pelling, Newhouse, Lanyon, Dupre Jr.
 COMMENT. Written by Shakespear. Receipts: £58 15s. 6d.
- Saturday 4* RULE A WIFE AND HAVE A WIFE. Copper Captain - Wilks; Estifania - Mrs Oldfield; Leon - Mills; Duke - Watson; Juan - W. Mills; Cacafofo - Shepard; Margarita - Mrs Horton; Altea - Mrs Grace; Old Woman - Norris. Also THE BEGGAR'S WEDDING. As 2 Oct.
 MUSIC. Select Pieces between the Acts.
 DANCING.
- Monday 6* THE PROVOK'D WIFE. Sir John - Quin; Constant - Walker; Heartfree - Ryan; Razor - Chapman; Lady Fanciful - Mrs Younger; Lady Brute - Mrs Berriman; Belinda - Mrs Bullock; Mademoiselle - Mrs Moreau. Also FLORA. As 19 Sept.
 MUSIC. Vocal, proper to the Play, by Leveridge and Legar.
 DANCING. Highlander and his Mistress by Salle and Laguerre.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £53 12s. 6d.
- Tuesday 7* CATO. Cato - Mills; Juba - Wilks; Sempronius - W. Mills; Syphax - Cibber; Portius - Williams; Marcus - Bridgwater; Decius - Boman; Lucius - Corey; Marcia - Mrs Horton; Lucia - Mrs Porter. Also THE CONTRIVANCES. *Cast not listed.*
 COMMENT. At the Desire of several Persons of Quality.
- Wednesday 8* THE RECRUITING OFFICER. Sylvia - Mrs Younger; Balance - Quin; Plume - Ryan; Worthy - Walker; Brazen - Chapman; Kite - Hall; Bullock - Bullock; Melinda - Mrs Bullock; Rose - Mrs Legar; Lucy - Mrs Egleton; Welsh Collier - Hippisley. Also FLORA. As 19 Sept.
 DANCING.
 COMMENT. Mainpiece: Written by Mr Farquhar. Receipts: £94 15s. [Prince of Wales and Princess Amelia present.]
- Thursday 9* THE OLD BACHELOR. Fondlewife - Cibber; Laetitia - Mrs Oldfield; Bellmour - Wilks; Sharper - Mills; Heartwell - Harper; Vainlove - Watson; Sir

Joseph - Miller; Bluff - Johnson; Setter - Oates; Belinda - Mrs Horton; Araminta - Mrs Butler; Sylvia - Mrs Cibber; Lucy - Mrs Mills. Also THE CONTRIVANCES. *Cast not listed.*

DANCING. *Spanish Dance* by Lally, Essex, and others. *Muzette* by Master Lally and Miss Robinson.

COMMENT. Mainpiece: Written by the late Mr Congreve.

Thursday 9
DL

KING HENRY THE IVTH: With the Humours of Sir John Falstaff. Falstaff - Quin; King - Boheme; Prince of Wales - Ryan; Hotspur - Walker; Worcester - Hulett; Kate - Mrs Bullock; Hostess - Mrs Egleton. Also THE NECROMANCER. As 26 Sept., but Punch - Nivelon; Infernal Spirits - Legar, Mrs Chambers added; 1st Fury - Salle; Harlequin Man and Woman - Du Pre, Mrs Legar; Pierrot Man and Woman - Salle, Mrs Bullock; Mezzetin Man and Woman - Newhouse, Miss La Tour; Scaramouch Man and Woman - Lanyon, Mrs Ogden; Miller's Wife - Mrs Legar.

COMMENT. Mainpiece: Written by Shakespear. Receipts: £103 17s. 6d.

Friday 10
LIF

JANE SHORE. Gloucester - Cibber; Hastings - Wilks; Bellmour - W. Mills; Dumont - Williams; Alicia - Mrs Porter; Jane Shore - Mrs Oldfield. Also THE CONTRIVANCES. *Cast not listed.*

COMMENT. At the particular Desire of several Persons of Quality.

Saturday 11
DL

OEDIPUS, KING OF THEBES. Oedipus - Boheme; Adrastus - Walker; Creon - Quin; Tiresias - Ogden; Haemon - Milward; Phorbas - Ryan; Aegeon - Hulett; Ghost - Chapman; Jocasta - Mrs Berriman; Eurydice - Mrs Bullock.

COMMENT. Written by Dryden and Lee. Receipts: £64 9s. 6d.

Monday 13
LIF

THE FUNERAL; or, Grief a la mode. Brumpton - Williams; Hardy - Cibber; Campley - Wilks; Trusty - Mills; Sable - Johnson; Puzzle - Shepard; Trim - Miller; Lady Brumpton - Mrs Horton; Charlot - Mrs Porter; Harriet - Mrs Booth; Mlle D'Epingle - Mrs Shireburn; Mrs Fardingale - Norris; Kate Matchlock - Harper. Also THE LOVERS OPERA. *Cast not listed.*

COMMENT. Afterpiece: With Alterations. Intermix'd with Songs made to Old Ballad Tunes and Country Dances.

Tuesday 14
DL

A BOLD STROKE FOR A WIFE. The Parts to be perform'd by Comedians from both the Theatres.

DANCING. *A Comic Dance between Scaramouch and a Countryman*, with Countryman by Charles the Trumpeter.

COMMENT. At the Desire of several Gentlemen and Ladies. Benefit Charles the Merry Trumpeter, a Batchelor, who used to Sound with Mr Bullock. At Lee's Booth on the Bowling Green. The Doors will be open'd at Five, and begin precisely at Six.

SOU

THE MERRY WIVES OF WINDSOR. *Cast not listed.* Also APOLLO AND DAPHNE; or, The Burgo-Master Trick'd. Apollo - Salle; Nymphs - Mrs Bullock, Miss La Tour, Mrs Ogden, Miss Hill; Daphne - Mrs Laguerre; Morpheus - Leveridge; Mystery - Laguerre; Slumber - Salway; Harlequin - Lun; Burgo-master - Nivelon; Boor Servant - Hippisley; Columbine - Mrs Younger; Scaramouch - Newhouse; Peasants - Newhouse, Lanyon, Pelling, Mrs Vincent, Mrs Kilby, Mrs Rice. With THE TRIUMPHS OF LOVE. Venus - Mrs Barbier; Diana - Mrs Chambers; Silenus - Leveridge; Bacchus - Salway; Pan - Laguerre; Zephyrus - Salle; Spaniards - Dupre, Miss La Tour; Polonese — Pelling, Mrs Ogden; French - Lafoy, Mrs Hill; Flora - Mrs Laguerre.

COMMENT. Receipts: £104 5s.

Wednesday 15
LIF

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| <i>Tbursday 16</i>
DL | THE PROVOK'D WIFE. Sir John - Cibber; Constant - Wilks; Lady Brute - Mrs Oldfield; Belinda - Mrs Booth; Lady Fanciful - Mrs Horton; Heartfree - W. Mills; Rake - Bridgwater; Bully - Harper; Justice - Shepard; Razor - Miller; Taylor - Griffin; Constable - Norris; Mademoiselle - Mrs Wetherilt. Also THE LOVERS OPERA. <i>Cast not listed.</i>
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. |
| <i>Friday 17</i>
LIF | VOLPONE; or, <i>The Fox.</i> <i>Cast not listed.</i> Also APOLLO AND DAPHNE. As 15 Oct., but Mrs Benson replaces Mrs Vincent as Peasant Woman.
COMMENT. Receipts: £61 10s. 6d. |
| <i>Saturday 18</i>
DL | THE PROVOK'D HUSBAND. As 11 Sept.
DANCING. <i>Love and Jealousie</i> (never perform'd before).
COMMENT. At the particular Desire of several Persons of Quality. |
| <i>Monday 20</i>
LIF | THE SPANISH FRYAR; or, <i>The Double Discovery.</i> Fryar - Quin; Torrismond - Ryan; Raymond - Boheme; Bertran - Milward; Lorenzo - Walker; Gomez - Hippisley; Pedro - Chapman; Leonora - Mrs Berriman; Elvira - Mrs Bullock.
DANCING. <i>Peasant</i> by Poitier. <i>Two Pierrots</i> by Nivelon and Poitier. <i>French Sailor</i> by Salle and Mrs Laguerre.
COMMENT. Receipts: £46 12s. |
| <i>Tuesday 21</i>
DL | THE TENDER HUSBAND; or, <i>The Accomplish'd Fools.</i> Capt Clerimont - Wilks; Biddy - Mrs Oldfield; Clerimont - Mills; Mrs Clerimont - Mrs Horton; Sir Harry - Harper; Humphrey - Miller; Fainlove - Mrs Mills; Tipkin - Norris; Pounce - Shepard; Aunt - Mrs Moore. Also THE LOVERS OPERA. <i>Cast not listed.</i>
DANCING. |
| <i>Wednesday 22</i>
DL | THE COMMITTEE. Careless - Wilks; Ruth - Mrs Oldfield; Blunt - Mills; Story - W. Mills; Day - Griffin; Abel - Cibber Jr; Bookseller - Norris; Arabella - Mrs Horton; Mrs Day - Mrs Wetherilt; Mrs Chat - Mrs Shireburn; Obadiah - Johnson; Teague - Miller.
DANCING. <i>Love and Jealousie</i> (with Alterations). |
| LIF | THE FORTUNE HUNTERS; or, <i>Two Fools Well Met.</i> Young Wealthy - Ryan; Sir William - Bullock; Tom Wealthy - Walker; Shamtown - Hippisley; Lady Sly - Mrs Berriman; Sophia - Mrs Bullock; Mrs Spruce - Mrs Egleton; Maria - Mrs Younger. Also THE DUTCH AND SCOTCH CONTENTION; or, <i>Love and Jealousy.</i> Burgomaster and Wife - Nivelon, Mrs Younger; Boor Servant - Ray; Highlander and Wife - Salle, Mrs Laguerre; Scots Servant - Laguerre; others by Du Pre, Pelling, Newhouse, Du Pre Jr, Mrs Pelling, Mrs Ogden, Miss La Tour, Mrs Hill.
COMMENT. Receipts: £32 13s. [Prince of Wales and Princess Caroline present.] |
| <i>Tbursday 23</i>
DL | SIR COURTY NICE; or, <i>It Cannot Be.</i> Sir Courtly - Cibber; Belguard - Watson; Farewell - W. Mills; Surly - Harper; Crack - Miller; Hothead - Shepard; Testimony - Johnson; Leonora - Mrs Thurmond; Violante - Mrs Butler; Aunt - Mrs Wetherilt. Also THE LOVERS OPERA. <i>Cast not listed.</i>
MUSIC. Select Picces between the Acts. |
| <i>Friday 24</i>
DL | THE STRATAGEM. Advertised, but dismissed. |
| LIF | THE ISLAND PRINCESS; or, <i>The Generous Portuguese.</i> King - Quin; Armusia - Ryan; Rui Dias - Milward; Governor - Boheme; Comic parts by Bullock, Hippisley, Morgan, Willcocks; Ouisara - Mrs Bullock. Also THE DUTCH AND |

SCOTCH CONTENTION. As 22 Oct.			
SINGING. By Mrs Barbier. <i>The Enthusiastick Song</i> by Leveridge.		Friday 24	LIF
DANCING. Incident to the Play by Salle, Nivelon, Dupre, Potier, Pelling, Newhouse De la Garde Jr, Lanyon, Dupre Jr, Mrs Legar, Mrs Pelling, Mrs Ogden, Mrs Hill, Miss La Tour.			
COMMENT. Receipts: £58 1s. 6d.			
THE ORPHAN; or, The Unhappy Marriage. Castalio - Wilks; Polydor - Williams; Chamont - Mills; Acasto - Corey; Monimia - Mrs Porter; Serena - Mrs Booth; Page - Miss Robinson. Also PERSEUS AND ANDROMEDA. Andromeda - Mrs Booth; with a Grotesque part: The Devil Upon Two Sticks. <i>Cast not listed.</i>		Saturday 25	DL
COMMENT. At the particular Desire of several Ladies of Quality.			
THE DOUBLE DEALER. <i>Cast not listed.</i> Also APOLLO AND DAPHNE.	LIF		
As 17 Oct.			
COMMENT. Receipts: £30 7s.			
CATO. As 7 Oct., but Sempronius, Portius, Marcus, Decius, Lucius omitted. Also THE CONTRIVANCES. Argus - Norris; Rovewell - Charke; Robin - Cibber Jr; Arethusa - Miss Raftor.		Monday 27	DL
SINGING. With Additional Songs, and a Dialogue proper to the Farce.			
COMMENT. Benefit Carey, Author of The Contrivances. [An additional song was printed in <i>Universal Spectator</i> , 25 Oct.]			
MACBETH. Macbeth - Mills.; Macduff - Wilks; Banquo - Williams; Lady Macbeth - Mrs Porter; Lady Macduff - Mrs Horton. Also DAMON AND PHILLIDA. <i>Cast not listed.</i>		Tuesday 28	DL
COMMENT. By His Majesty's Command. [The King, Queen, Prince of Wales, Duke, and five Princesses present.]			
THE PROPHETESS; or, The History of Dioclesian. <i>Cast not listed.</i> Also THE SULTAN. Sultan - Legar; Bostangi - Leveridge; Sultaness - Mrs Barbier; Selima - Mrs Chambers.	LIF		
DANCING. By Dupre, Nivelon, Salle, Pelling, Newhouse, Dupre Jr, Lanyon, Mrs Bullock, Mrs Pelling.			
COMMENT. Receipts: £41 5s. 6d.			
THE LONDON CUCKOLDS. Ramble - Ryan; Townly - Walker; Lady No - Mrs Bullock; Wiseacre - Bullock; Doodle - Hall; Dashwell - Morgan; Eugenia - Mrs Vincent; Peggy - Miss Holiday; Engine - Mrs Egerton. Also FLORA. As 19 Sept.		Wednesday 29	LIF
COMMENT. Receipts: £103 11s. 6d. [According to <i>Rich's Register</i> , the after- piece was <i>Apollo and Daphne</i> .]			
THE TEMPEST; or, The Enchanted Island. Prospero - Mills; Ferdinand - W. Mills; Hypolito - Mrs Cibber; Trincalo - Miller; Mustachio - Harper; Ventoso - Norris; Caliban - Johnson; Ariel - Miss Robinson; Miranda - Mrs Mills; Dorinda - Miss Raftor. Also NEPTUNE AND AMPHITRITE. <i>Cast not listed.</i>		Thursday 30	DL
SINGING. Dear, Dear Pretty Youth, composed by Henry Purcell, to be sung by Miss Raftor as Dorinda.			
DANCING. Dance of the Four Winds. Grand Dance of Infernal Spirits, as perform'd before the Grand Signor, by the Eunuchs of the Seraglio, at the Bairam Feast. Dance of Watermen.			
COMMENT. Alter'd from Shakespear by Sir Wm. Davenant and Mr Dryden. With Songs, Machines, and other Decorations proper to the Play.			

- Tursday 30* LIF A WOMAN'S REVENGE; or, A Match in Newgate. Old Mixem - Hall; Mrs Mixem - Mrs Egleton; Mother Griffin - Hippisley; Thinkwell - Bullock; Freeman - Milward; Bevil - Walker; Vizard - Chapman; Corinna - Mrs Berriman; Celia - Mrs Rice; Miranda - Miss Holiday; Prisoners - Ray, H. Bullock, W. Bullock. Also THE NECROMANCER. As 10 Oct.
COMMENT. Receipts: £41 13s.
- Friday 31* DL THE FATAL MARRIAGE; or, The Innocent Adultery. Isabella - Mrs Porter; Baldwin - Boman; Biron - Williams; Carlos - Cibber Jr; Villeroy - Mills; Frederick - Bridgwater; Fernando - Norris; Jacqueline - Miller; Julia - Mrs Butler; Victoria - Mrs Thurmond; Nurse - Mrs Wetherlt. Also THE CONTRIVANCES. As 27 Oct.
- LIF THE FALSE FRIEND. Felix - Boheme; Pedro - Ryan; John - Quin; Guzman - Walker; Lopez - Chapman; Galindo - Hippisley; Leonora - Mrs Bullock; Isabella - Mrs Vincent; Jacinta - Mrs Egleton. Also THE DUTCH AND SCOTCH CONTENTION. As 22 Oct.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £13 os. 6d.
- GF THE RECRUITING OFFICER. Plume - Giffard, from the Theatre Royal in Dublin; Balance - W. Giffard; Worthy - Smith; Brazen - Collet; Kite - W. Williams; Bullock - R. Williams; Melinda - Mrs Purden; Sylvia - Mrs Thomas; Rose - Mrs Mountfort; Lucy - Mrs Haughton. With a New Prologue and Epilogue address'd to the Town.
DANCING.
COMMENT. By Authority. At 6 P.M. Boxes 3s. Pit 2s. Gallery 1s. [The opening night of the new theatre in Goodman's Fields. The Prologue and Epilogue were printed in *Weekly Journal or British Gazetteer*, 8 Nov.]

November 1729

- Saturday 1* DL THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easy - Mrs Porter; Lady Graveairs - Mrs Horton; Edging - Mrs Mills. Also PERSEUS AND ANDROMEDA. *Cast not listed*, but see 25 Oct.
COMMENT. By Command of his Royal Highness. [The Prince, accompanied by the Duke of Manchester, Lord Charles Cavendish, and Colonel Schutz, present.]
- LIF VENICE PRESERV'D. *Cast not listed*. Also HARLEQUIN A SORCERER: With the Loves of Pluto and Proserpine. Harlequin - Lun; Clown - Nivelon; Servant - Ray; Columbine - Mrs Laguerre; Witches - Leveridge, Salway, Harrison, Mrs Chambers; Birdcatchers - Hippisley, Pelling; Petit Maitre - Legar; Italian - Rochetti; Pluto - Leveridge; Proserpine - Mrs Barbier; Sysiphus - Dupre Jr; Prometheus - Newhouse; Ixion - Lanyon; Clotho - Mrs Ogden; Lachesis - Mrs Hill; Atropos - Miss La Tour; Furies - Poitier, Dupre, Pelling.
COMMENT. Receipts: £38 9s.
- GF THE RECRUITING OFFICER. *Cast not listed*, but see 31 Oct.
COMMENT. *Daily Journal*, 3 Nov.: On Saturday last the Recruiting Officer was acted a second Time, . . . and notwithstanding it had not (thro' Mistake) been advertised in the Papers, yet there was a good House. . . . There are Constables attending Nightly, at the Master's Expence, to prevent Disorders.

THE COUNTRY WIFE. Country Wife - Mrs Cibber; Horner - Wilks; Sparkish - Cibber; Lady Fidget - Mrs Horton; Harcourt - Mills; Sir Jasper - Norris; Pinch-wife - Harper; Dorilant - Watson; Alithea - Mrs Butler; Lucy - Mrs Shireburn; Mrs Fidget - Mrs Walter; Mrs Squeamish - Mrs Grace.	<i>Monday 3</i> DL
DANCING. By Roger, Essex, Lally, Rainton, Young Lally, Miss Robinson.	
COMMENT. Written by Mr Wycherly.	
THE STRATAGEM. Archer - Giffard; Aimwell - W. Williams; Sullen - Smith; Sir Charles - Lacy; Gibbet - W. Giffard; Foigard - (R.) Williams; Boniface - Hallam; Scrub - Collet; Mrs Sullen - Mrs Haughton; Dorinda - Mrs Purden; Lady Bountiful - Mrs Thomas; Gipsey - Mrs Palmer.	GF
DANCING.	
TAMERLANE. Bajazet - Mills; Tamerlane - Williams; Moneses - Wilks; Axalla - Bridgwater; Prince of Tanais - Watson; Haly - Roberts; Dervise - Corey; Arpasia - Mrs Thurmond; Selima - Mrs Cibber. With the usual Prologue.	<i>Tuesday 4</i> DL
TAMERLANE. Tamerlane - Boheme; Moneses - Ryan; Axalla - Walker; Dervise - Milward; Omar - Hulet; Arpasia - Mrs Berriaman; Selima - Mrs Younger; Bajazet - Quin. With the usual Prologue. Also THE RAPE OF PROSERPINE: With The Birth and Adventures of Harlequin. Ceres - Mrs Barbier; Proserpine - Mrs Chambers; Jupiter - Rochetti; Mercury - Legar; Sylvans - Mrs Legar, Mrs Bullock, Mrs Vincent, Miss La Tour, Mrs Ogden; Gods of the Woods - Salle, Dupre, Pelling, Poitier; Sicilians - Lanyon, Dupre Jr, De la Garde Jr, Newhouse; Pluto - Leveridge; Demons - Salle, Dupre, Newhouse, Lanyon; Yeoman - Nivelon; Clodpole - Hippisley; Old Man - Smith; Harlequin - Lun; Colombine - Mrs Younger; Old Woman - Miss La Tour; Countrymen and Lasses - Newhouse, Lanyon, De la Garde Jr, Mrs Cantrel, Miss Holliday, Mrs Rice; Savoyard - Salway; Gardeners - Smith, Legard; Earth - Dupre; Air - Pelling; Fire - Poitier; Water - Salle; Females - Mrs Pelling, Miss La Tour, Mrs Bullock, Mrs Legar.	LIF
COMMENT. Receipts: £138 2s. [Prince of Wales and Princess Amelia present.]	
THE ORPHAN. Castilio - Giffard; Acasto - W. Williams; Polydore - Collet; Chamont - W. Giffard; Chaplain - R. Williams; Serina - Mrs Thomas; Page - Mrs Mountfort; Monimia - Mrs Giffard, from the Theatre Royal in Dublin, being the first Time of her Appearance on the English Stage.	GF
COMMENT. <i>Tamerlane</i> , intended, was deferred by the indisposition of Smith.	
TAMERLANE. As 4 Nov., but Omar - Cibber Jr. With the usual Prologue.	<i>Wednesday 5</i> DL
TAMERLANE. As 4 Nov. With the usual Prologue. Also THE RAPE OF PROSERPINE. As 4 Nov.	LIF
COMMENT. Receipts: £120 18s. 6d.	
LOVE FOR LOVE. Valentine - Giffard; Sir Sampson - W. Williams; Scandal - W. Giffard; Tattle - R. Williams; Foresight - Hallam; Ben - Burney Sr; Jeremy - Collet; Angelica - Mrs Purden; Mrs Foresight - Mrs Clark; Mrs Frail - Mrs Haughton; Prue - Mrs Mountfort; Nurse - Mrs Palmer.	GF
DANCING.	
THE WAY OF THE WORLD. Millamant - Mrs Oldfield; Mirabel - Wilks; Fainall - W. Mills; Witwoud - Cibber; Petulant - Boman; Sir Wilful - Harper; Waitwell - Shepard; Mrs Marwood - Mrs Porter; Mrs Fainall - Mrs Horton; Lady Wishfort - Mrs Mills; Foible - Mrs Shireburn. Also HARLEQUIN DOCTOR FAUSTUS. <i>Cast not listed.</i>	<i>Thursday 6</i> DL

- Tbursday 6*
- DL COMMENT. By Command of His Royal Highness. Mainpiece: Written by the late Mr Congreve. [Prince of Wales, attended by Lord Ashburnham and Colonel Townshend, attended. In *Daily Post*, 5 Nov., *The Conscious Lovers* had been announced for this day.]
- LIF THE BEGGAR'S OPERA. *Cast not listed.*
COMMENT. Receipts: £26 10s. 6d.
- GF TUNBRIDGE WALKS; or, The Yeoman of Kent. Reynard - Giffard; Woodcock - Hallam; Loveworth - W. Williams; Squib - Collett; Maiden - R. Williams; Hillaria - Mrs Haughton; Belinda - Mrs Purden; Mrs Goodfellow - Mrs Palmer; Penelope - Mrs Mountfort; Lucy - Mrs Thomas.
DANCING.
- Friday 7*
- DL THE STRATAGEM. Mrs Sullen - Mrs Oldfield; Aimwell - Mills; Archer - Wilks; Sullen - Harper; Foigard - Miller; Boniface - Shepard; Gibbet - Oats; Scrub - Norris; Dorinda - Mrs Cibber; Lady Bountiful - Mrs Wetherilt; Cherry - Mrs Mills. Also HARLEQUIN DOCTOR FAUSTUS. *Cast not listed.*
- LIF THE BUSY BODY. Sir George - Ryan; Charles - Walker; Marplot - Chapman; Sir Francis - Hippisley; Sir Jealous - Bullock; Isabinda - Mrs Bullock; Patch - Mrs Egleton; Miranda - Mrs Younger. Also FLORA. As 19 Sept.
DANCING.
COMMENT. Receipts: £20 11s.
- GF JANE SHORE. Hastings - Giffard; Gloucester - W. Giffard; Dumont - W. Williams; Bellmore - Collet; Ratcliff - R. Williams; Catesby - Mynns; Alicia - Mrs Haughton; Jane Shore - Mrs Giffard.
DANCING.
- Saturday 8*
- DL THE CONSCIOUS LOVERS. Sir John - Mills; Bevil Jr - Wilks; Sealand - Williams; Myrtle - Bridgwater; Cimberton - Griffin; Humphrey - Shepard; Tom - Cibber; Daniel - Cibber Jr; Indiana - Mrs Oldfield; Isabella - Mrs Thurmond; Mrs Sealand - Mrs Moore; Lucinda - Mrs Heron; Phillis - Mrs Cibber. Also HARLEQUIN DOCTOR FAUSTUS. *Cast not listed.*
COMMENT. By Command of His Royal Highness.
- LIF THE MAID'S TRAGEDY. Amintor - Ryan; Melantius - Quin; King - Boheme; Lisippus - Walker; Diphilus - Hulett; Strato - Milward; Calianax - Hippisley; Diagoras - Chapman; Evadne - Mrs Berriman; Aspatia - Mrs Buchanan. Also THE RAPE OF PROSERPINE. As 4 Nov.
COMMENT. Receipts: £46 17s. 6d.
- GF THE BUSY BODY. Sir George - Giffard; Sir Francis - Collet; Sir Jealous - Hallam; Charles - W. Williams; Marplot - R. Williams; Whisper - Machen; Isabinda - Mrs Seal; Patch - Mrs Haughton; Miranda - Mrs Giffard.
DANCING. By Eaton and Sandum.
- Monday 10*
- DL THE CONSCIOUS LOVERS. As 8 Nov.
COMMENT. Written by the late Sir Richard Steele.
- LIF THE MAID'S TRAGEDY. As 8 Nov. Also THE RAPE OF PROSERPINE. As 4 Nov.
COMMENT. Receipts: £52 9s. 6d.

THE SPANISH FRYAR.	Torrismond - Smith, being the first Time of his appearing on this Stage; Queen - Mrs Giffard; Bertran - W. Williams; Raymond - Lacy; Alphonso - Mynns; Pedro - R. Williams; Lorenzo - Giffard; Fryar - W. Giffard; Gomez - Collet; Elvira - Mrs Haughton. DANCING. As 8 Nov.	<i>Monday 10</i> GF
THE DISTREST MOTHER.	As 18 Sept. Also THE CONTRIVANCES. <i>Cast not listed</i> , but see 27 Oct. COMMENT. At the particular Desire of several Ladies of Quality.	<i>Tuesday 11</i> DL
THE EMPEROR OF THE MOON.	<i>Cast not listed</i> . Also FLORA. <i>Cast not listed</i> , but see 19 Sept. Also HARLEQUIN A SORCERER. As 1 Nov., but Papillon replaces Harrison as Witch; Newhouse replaces Poitier as Fury. COMMENT. By Command of His Royal Highness. Receipts: £116 16s. [Prince, Princess Royal, and Princess Carolina present.]	LIF
OROONOKO; or, The Royal Slave.	Oroonoko - Smith; Aboan - H. Giffard; Governor - Mynns; Blandford - R. Williams; Driver - Williams; Daniel - Collet; Deputy Stanmore - Hallam; Stanmore - Pearce; Imoinda - Mrs Purden; Widow Lackit - Mrs Clark; Charlotte - Mrs Seal; Lucy - Mrs Mountfort. DANCING. As 8 Nov.	GF
THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards.	Montezuma - Mills; Odmar - Bridgwater; Guyomar - Williams; Orbellan - Roscoe; Cortez - Wilks; Vasquez - W. Mills; Pizarro - Watson; Almeria - Mrs Porter; Alibech - Mrs Horton; Cydaria - Mrs Cibber. Also PERSEUS AND ANDROMEDA. As 25 Oct. COMMENT. By His Majesty's Command. Mainpiece: Not Acted these Seven Years. [King, Queen, Prince of Wales, and three eldest Princesses present.]	<i>Wednesday 12</i> DL
THE UNHAPPY FAVOURITE; or, The Earl of Essex.	Essex - Smith; Southampton - W. Williams; Burleigh - W. Giffard; Sir Walter - Mynns; Lieutenant - R. Williams; Queen - Mrs Haughton; Rutland - Mrs Purden; Nottingham - Mrs Thomas. DANCING. As 8 Nov.	GF
LOVE AND REVENGE; or, The Vintner Outwitted.	<i>Cast not listed</i> , but edition of 1729 lists: Heartfree - Wells; Rovewell - Mullart; Trueman - Lacey; Brainworm - Fielding; Mulligrub - Stoppelaer; Shameless - Dove; 2d Felon - Hicks; 3d Felon - Cross; Brush - Wells; Simon - Hicks; Bellamira - Mrs Mullart; Charlot - Mrs Clarke; Louisa - Miss Wood; Mother Pearce - Reynolds; Mrs Mulligrub - Mrs Rhodes. Prologue spoken by Fielding. COMMENT. A new Dramatick Opera [author unknown].	HAY
THE INDIAN EMPEROR.	As 12 Nov. DANCING. COMMENT. Written by the late Mr Dryden.	<i>Thursday 13</i> DL
JULIUS CAESAR: With the Death of Brutus and Cassius.	Caesar - Ryan; Brutus - Quin; Cassius - Boheme; Anthony - Walker; Octavius - Milward; Calphurnia - Mrs Buchanan; Portia - Mrs Bullock; Plebeians - Bullock, Hippisley, Hall, Morgan, H. Bullock. Also THE DUTCH AND SCOTCH CONTENTION. As 22 Oct. COMMENT. Mainpiece: Written by Shakespear. Receipts: £30 2s. 6d.	LIF
THE STRATAGEM.	As 3 Nov., but Gipsey omitted; Cherry - Mrs Mountfort. DANCING. As 8 Nov. COMMENT. At the Particular Desire of several Gentlemen and Ladies.	GF

- Tbursday 13* LOVE AND REVENGE. *Cast not listed*, but see 12 Nov. With a new Prologue.
HAY
- Friday 14* SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. Manuel — Cibber; Rosara — Mrs Booth; Octavio — Cibber Jr; Phillip — Bridgwater; Diego — Norris; Soto — Harper; Hypolita — Mrs Thurmond; Flora — Mrs Cibber; Viletta — Mrs Mills; Trappanti — Miller.
DL
DANCING. Work for a Cooper.
- LIF THE MISTAKE. Alvarez — Boheme; Felix — Hall; Carlos — Ryan; Lorenzo — Walker; Metaphrastus — Ogden; Sancho — Hippisley; Lopez — Chapman; Leonora — Mrs Younger; Camillo — Mrs Bullock; Isabella — Mrs Berriman; Jacinta — Mrs Egleton. Also HARLEQUIN A SORCERER. As 11 Nov.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £22 4s. 6d.
- GF A BOLD STROKE FOR A WIFE. Fainwell — W. Williams; Sir Philip — Lacy; Perriwinkle — Hallam; Tradelove — Mynns; Obadiah — Collet; Anne — Mrs Haughton; Mrs Prim — Mrs Thomas; Betty — Mrs Palmer.
DANCING. By Eaton and Sandham.
- HAY LOVE AND REVENGE. *Cast not listed*, but see 12 Nov. With a new Prologue.
COMMENT. Benefit the Author.
- Saturday 15* RULE A WIFE AND HAVE A WIFE. As 4 Oct. Also PERSEUS AND ANDROMEDA. As 25 Oct.
DL
COMMENT. By Command of His Royal Highness.
- LIF THE MERRY WIVES OF WINDSOR. *Cast not listed*. Also APOLLO AND DAPHNE. As 17 Oct., but Frenchman — St. Luce.
COMMENT. At the particular Desire of several Persons of Quality. Receipts: £44 4s. 6d.
- GF A BOLD STROKE FOR A WIFE. As 14 Nov., but Sackbut — R. Williams; Simon Pure — W. Giffard.
DANCING. As 14 Nov.
COMMENT. At the Desire of several Ladies.
- HAY LOVE AND REVENGE. Principal parts by Fielding, Mullart, Lacey, Wells, Stoplar, Reynolds, Mrs Mullart, Mrs Ward, Mrs Nokes, Miss Wood, but see 12 Nov.
- Monday 17* LOVE'S LAST SHIFT; or, The Fool in Fashion. Sir Novelty — Cibber; Loveless — Wilks; Amanda — Mrs Porter; Sir William — Johnson; Elder Worthy — Watson; Worthy — Mills; Snap — Cibber Jr; Sly — Miller; Narcissa — Mrs Thurmond; Hillaria — Mrs Horton; Flareit — Mrs Mills. Also THE WHAT D'YE CALL IT. *Cast not listed.*
DL
DANCING.
- LIF HAMLET, PRINCE OF DENMARK. As 22 Sept.
COMMENT. Written by Shakespear. Receipts: £24 11s. [Note that Penkethman Jr is advertised at both LIF and GF for this night.]
- GF THE OLD BACHELOR. Old Batchelor — W. Giffard; Bellmour — Giffard; Vainlove — Mynns; Sharper — W. Williams; Setter — Collet; Bluff — Pearce; Belinda — Mrs Giffard; Laetitia — Mrs Seal; Araminta — Mrs Clark; Sylvia — Mrs Mountfort; Lucy — Mrs Thomas; Fondlewife — Penkethman; Sir Joseph — W. Bullock, both from LIF, their first appearances here.
DANCING. As 14 Nov.

THE SCORNFUL LADY.	Loveless - Wilks; Lady - Mrs Oldfield; Young Loveless - W. Mills; Welford - Bridgwater; Sir Roger - Cibber; Savil - Johnson; Morecraft - Shepard; Poet - Norris; Captain - Harper; Martha - Mrs Cibber; Widow - Mrs Grace; Abigail - Mrs Willis. Also THE BEGGAR'S WEDDING. <i>Cast not listed</i> , but see 2 Oct.	Tuesday 18 DL
COMMENT.	Mainpiece: Written by Beaumont and Fletcher.	
THE ROYAL MERCHANT; or, The Beggar's Bush.	<i>Cast not listed</i> . Also APOLLO AND DAPHNE. As 15 Nov.	LIF
COMMENT.	Receipts: £36 8s. [Prince and Princess Amelia present.]	
LOVE FOR LOVE.	As 5 Nov., but Sir Sampson - Penkethman; Tattle - W. Bullock.	GF
DANCING.	As 14 Nov.	
COMMENT.	At the particular Desire of several Persons of Quality.	
LOVE AND REVENGE.	As 15 Nov., but Mrs Rhodes replaces Mrs Ward. Also DAMON AND PHILLIDA. <i>Cast not listed</i> .	HAY
AURENG-ZEBE; or, The Great Mogul.	Emperor - Mills; Aurengzebe - Wilks; Morat - Bridgwater; Arimant - W. Mills; Nourmahal - Mrs Porter; Indamora - Mrs Oldfield; Melesinda - Mrs Cibber; Zayda - Mrs Butler. Also HARLEQUIN HAPPY AND POOR PIERROT MARRIED. <i>Cast not listed</i> .	Wednesday 19 DL
COMMENT.	By His Majesty's Command. [King and Queen present.]	
THE ORPHAN.	As 4 Nov., but Polydor - Smith.	GF
DANCING.	As 14 Nov.	
COMMENT.	At the particular Desire of several Gentlemen and Ladies.	
AURENG-ZEBE.	As 19 Nov.	Thursday 20 DL
MACBETH.	<i>Cast not listed</i> , but see 3 Oct. Also THE RAPE OF PROSERPINE. As 4 Nov., but St. Luce replaces Poitier as God of the Woods; Fire omitted; Mrs Bullock omitted from Females.	LIF
COMMENT.	Receipts: £75. [<i>The Rival Queens</i> was advertised for this night, but <i>Rich's Register</i> lists <i>Macbeth</i> .]	
THE GAMESTER.	Gamester - Giffard; Sir Thomas - W. Giffard; Dorante - Penkethman; Lovewell - Smith; Marquis of Hazard - W. Bullock; Galloon - Hallam; Cogdie - R. Williams; Hector - Collet; Lady Wealthy - Mrs Clark; Angelica - Mrs Seal; Favorite - Mrs Palmer; Mrs Security - Mrs Thomas; Betty - Mrs Mountfort.	GF
DANCING.	By Mrs Haughton and others.	
LOVE AND REVENGE.	As 18 Nov. Also DAMON AND PHILLIDA. <i>Cast not listed</i> .	HAY
COMMENT.	Benefit the Author.	
LOVE MAKES A MAN; or, The Fop's Fortune.	Cholerick - Miller; Clodio - Cibber; Antonio - Shepard; Charino - Griffin; Carlos - Williams; Duart - Bridgwater; Manuel - W. Mills; Governor - Roberts; Sancho - Norris; Angelina - Mrs Cibber; Louisa - Mrs Horton; Elvira - Mrs Porter; Honoria - Miss Raftor.	Friday 21 DL
DANCING.	Both serious and comic.	
THE PROPHETESS.	<i>Cast not listed</i> . Also THE SULTAN. As 28 Oct.	LIF
DANCING.	As 28 Oct.	
COMMENT.	Receipts: £24 3s.	

- Friday 21** **VENICE PRESERV'D.** Jaffier - Smith; Pierre - W. Giffard; Priuli - Mynns; Bedamar - R. Williams; Renault - Lacy; Spinosa - W. Bullock; Antonio - Collet; Belvidera - Mrs Giffard.
DANCING. As 20 Nov.
- Saturday 22** **VIRTUE BETRAYED;** or, Anna Bullen. Anna Bullen - Mrs Oldfield; King Henry - Harper; Wolsey - Cibber; Northumberland - Bridgwater; Piercy - Wilks; Rochford - W. Mills; Lady Elizabeth - Mrs Horton; Lady Diana - Mrs Cibber; Young Princess Elizabeth - Miss Robinson.
COMMENT. At the particular Desire of several Ladies of Quality.
- LIF** **MEASURE FOR MEASURE.** Duke - Quin; Angelo - Boheme; Claudio - Ryan; Isabella - Mrs Buchanan. Also **APOLLO AND DAPHNE.** As 15 Nov.
COMMENT. By Command of His Royal Highness. Mainpiece: Written by Shakespear. Receipts: £82 15s. 6d.
- GF** **TUNBRIDGE WALKS.** As 6 Nov., but Maiden - W. Bullock.
DANCING.
- HAY** **THE BEGGAR'S WEDDING.** Hunter - Stopeler; Quorum - Fielding; Chaunter - Mullart; Grig - Reynolds; Cant - Wells; Phebe - Miss Wood; Tippet - Mrs Nokes; Mrs Chaunter - Mrs Mullart. Also **DAMON AND PHILLIDA.** Damon - Stopeler; Cimon - Reynolds; Mopsus - Mullart; Phillida - Mrs Nokes.
- Monday 24** **THE RECRUITING OFFICER.** Balance - Mills; Plume - Wilks; Brazen - Cibber; Kite - Harper; Worthy - Watson; Bullock - Miller; Pearmain - Norris; Sylvia - Mrs Thurmond; Melinda - Mrs Horton; Rose - Mrs Mills.
DANCING.
COMMENT. Written by the late Mr Farquhar.
- LIF** **THE CONFEDERACY.** *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 20 Nov.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £40 15s.
- GF** **LOVE MAKES A MAN.** Lewis - Penkethman; Carlos - Giffard; Cludio - W. Bullock; Antonio - Hallam; Charino - Collet; Governor - W. Giffard; Manuel - Lacy; Duart - Smith; Sancho - R. Williams; Monsieur - W. Williams; Angelina - Mrs Giffard; Louisa - Mrs Seal; Elvira - Mrs Haughton; Honoria - Mrs Clark.
DANCING.
- Tuesday 25** **THE SPANISH FRYAR.** Torrismond - Mills; Queen - Mrs Thurmond; Bertran - Williams; Lorenzo - Wilks; Pedro - W. Mills; Fryar - Shepard; Gomez - Norris; Elvira - Mrs Booth.
- LIF** **THE RAPE;** or, The Innocent Impostor. Principal parts by Boheme, Ryan, Quin, Walker, Milward, Hulett, Chapman, Mrs Berriman, Mrs Bullock, Mrs Younger, Mrs Buchanan, but edition of 1730 lists: King of Spain - Boheme; Alonzo - Quin; Sebastian - Ryan; Ramirez - Walker; Emanuel - Milward; Garcia - Hulett; Octavio - Chapman; Lionel - Ogden; Queen of Spain - Mrs Berriman; Queen Dowager of Portugal - Mrs Bullock; Emilia - Mrs Buchanan; Isabella - Mrs Younger; Merinda - Mrs Cantrel. Prologue spoken by Ryan. Epilogue spoken by Mrs Younger.
COMMENT. [By Nicholas Brady.] All the Characters new drest. Receipts: £67 8s.

LOVE MAKES A MAN. As 24 Nov.	Tuesday 25
DANCING. A new Pastoral Dance: <i>The Shepherd's Holiday</i> , by Burney Jr, from DL, his first on this stage, Sandham, Eaton, Mrs Haughton, Miss Sandham, Mrs Mountfort.	GF
SHE WOUD IF SHE COUD. <i>Cast not listed.</i> Also HARLEQUIN DOCTOR FAUSTUS. <i>Cast not listed.</i>	Wednesday 26
COMMENT. By His Majesty's Command. Mainpiece: Written by the late Sir George Etheridge. [King, Queen, Prince of Wales, three eldest Princesses present.]	DL
THE RAPE. As 12 Nov.	LIF
COMMENT. Receipts: £31 10s.	
THE UNHAPPY FAVORITE. As 12 Nov.	GF
DANCING. As 25 Nov.	
COMMENT. At the Desire of several Gentlemen and Ladies.	
FLORA. <i>Cast not listed.</i> Also DAMON AND PHILLIDA. As 22 Nov. Also THE HUMOURS OF HARLEQUIN. <i>Cast not listed.</i>	HAY
TIMON OF ATHENS; or, The Man-Hater. Timon - Mills; Evandra - Mrs Thurmond; Melissa - Mrs Horton; Demetrius - Corey; Nicias - Shepard; Phaeax - Harper; Aelius - Johnson; Cleon - Griffin; Isander - Norris; Alcibiades - Bridgewater; Apemantus - W. Mills; Poet - Cibber Jr. Also HARLEQUIN HAPPY AND POOR PIERROT MARRIED. <i>Cast not listed.</i>	Thursday 27
COMMENT. Mainpiece: Alter'd from Shakespear.	DL
THE RAPE. As 25 Nov.	LIF
COMMENT. By Command of His Royal Highness. Receipts: money £51 15s.; tickets £44.	
THE GAMESTER. As 20 Nov., but Galloon and Betty omitted.	GF
DANCING. As 25 Nov.	
AMPHITRYON; or, The Two Sosias. Jupiter - Wilks; Amphitryon - Mills; Gripus - Griffin; Mercury - Shepard; Sosia - Harper; Alcmena - Mrs Thurmond; Phaedra - Mrs Mills; Bromia - Mrs Wetherilt. Also THE STROLLERS. <i>Cast not listed.</i>	Friday 28
DANCING.	DL
COMMENT. Mainpiece: Written by the late Mr Dryden.	
THE RAPE. As 25 Nov.	LIF
COMMENT. Receipts: £15 9s.	
THE SPANISH FRYAR. As 10 Nov., but Leonora - Mrs Mountfort.	GF
DANCING. As 25 Nov.	
VENICE PRESERV'D. Jaffeir - Wilks; Pierre - Mills; Priuli - Boman; Belvidera - Mrs Porter. Also THE LOVERS OPERA. <i>Cast not listed.</i>	Saturday 29
COMMENT. By Command of His Royal Highness.	DL
KING HENRY THE IVTH, Part I. As 10 Oct. Also THE NECROMANCER.	LIF
As 10 Oct.	
COMMENT. Mainpiece: Written by Shakespeare. Receipts: £68 15s.	

- Saturday 29** **TUNBRIDGE WALKS.** As 22 Nov.
GF *DANCING.* As 25 Nov. Also *Two Pierrots.*
 COMMENT. At the Desire of several Gentlemen and Ladies.
- HAY** **FLORA.** *Cast not listed.* Also **DAMON AND PHILLIDA.** As 22 Nov. Also
 THE HUMOURS OF HARLEQUIN. Harlequin – Knott; Miller – Reynolds;
 Miller's Wife – Miss Mann.
- FLR** **TUNBRIDGE WALKS.** Woodcock – Tony Aston; Loveworth – Griffin; Maiden –
 Green; Squib – Peters; Reynard – Aston Jr; Belinda – Mrs Peters; Penelope –
 Mrs Griffin; Hillaria – Mrs Spiller. With a new Singing Prologue.
 SINGING. New Comical Songs between the Acts, particularly *A Dissertation on the Famous Beggar's Opera.*
 COMMENT. By a Company under the Direction of Mr Aston. At the Front Long Room, next to the Opera-House in the Hay-Market. Price 2*s.* 6*d.* At 6 P.M. N.B. We perform henceforward on Mondays, Wednesdays, and Fridays only.

December 1729

- Monday 1** **DL** **THE CHANCES.** John – Wilks; Frederick – Mills; Antonio – Miller; Duke – Bridgwater; Petruchio – W. Mills; Peter – Harper; Anthony – Norris; 1st Constantia – Mrs Cibber; 2d – Mrs Booth; Landlady – Mrs Willis. Also **THE WHAT D'YE CALL IT.** *Cast not listed.*
 DANCING.
 COMMENT. Mainpiece: As it was Alter'd by the late Duke of Buckingham.
- LIF** **THE EMPEROR OF THE MOON.** *Cast not listed.* Also **FLORA.** As 19 Sept., but Betty – Mrs Forrester. Also **LOVE AND JEALOUSY.** As 22 Oct.
 COMMENT. At the particular Desire of several Persons of Quality. Receipts: £57 4*s.* 6*d.*
- GF** **THE COMMITTEE.** Careless – Giffard; Blunt – Smith; Story – Lacy; Day – Penkethman; Obadiah – Burney Sr; Abel – W. Bullock; Bookseller – W. Williams; Teague – Collet; Ruth – Mrs Giffard; Arabella – Mrs Seal; Mrs Chat – Mrs Palmer; Mrs Day – Mrs Kirk, being the first Time of her appearing on this Stage.
 DANCING. The Pierrots.
- FLR** **THE STRATAGEM.** Aimwell – Peters; Archer – Aston Jr; Sullen – Griffin; Foigard – Green; Bonniface – Tony Aston; Scrub – Norris; Lady Bountiful – Mrs Rhodes; Mrs Sullen – Mrs Peters; Dorinda – Mrs Griffin; Cherry – Mrs Spiller.
 SINGING. Some new Scots and English Songs by Tony Aston.
 COMMENT. As we perform only on Mondays, Wednesdays, Fridays, any Gentleman, &c. may here have a Room[y] Building, Clothes, and Scenes for a private Play for four Guineas, on other nights.
- Tuesday 2** **DL** **LANCASHIRE WITCHES;** or, Teague O'Divelly. Sir Edward – Shepard; Sir Timothy – Cibber Jr; Squire Hartford – Miller; Tom Shalehead – Johnson; Teague – Oats; Belfort – W. Mills; Doubtly – Watson; Lady Shalehead – Mrs Wetherilt; Isabella – Mrs Horton; Theodosia – Mrs Grace.

MUSIC. All the Witches Musick, both Vocal and Instrumental, compos'd by the late Mr Barret.	Tuesday 2 DL
COMMENT. With all the Original Decorations of Rising, Sinking, and Flying; and Dances proper to the Play.	
THE PILGRIM. <i>Cast not listed.</i> Also THE NECROMANCER. As 10 Oct.	LIF
COMMENT. Receipts: £33 os. 6d.	
THE COMMITTEE. As 1 Dec.	GF
DANCING. <i>The Shepherd's Holiday</i> , as 25 Nov. Two Pierrots by Burney Jr and Eaton.	
LOTHARIUS. <i>Cast not listed</i> , but edition of 1729 lists: Adelaide - Signora Anna Strada del Po; Berengario - Annibale Pio Fabri; Idelberto - Signora Francesca Bertolli; Clodomiro - Giovanni Goffredo Riemschneider; Matilde - Signora Antonia Merighi; Lotario - Antonio Bernacchi.	King's
COMMENT. [Text altered from A. Salvi. Music by Handel.] Pit and Boxes by Tickets only at half a guinea. Gallery 5s. At 6 P.M. [Customary notices.]	
THE ALCYHIMIST. Subtle - Cibber; Face - Mills; Sir Epicure - Harper; Surly - W. Mills; Dapper - Cibber Jr; Drugger - Miller; Lovewit - Shepard; Tribulation - Griffin; Ananias - Johnson; Kastril - Bridgwater; Doll - Mrs Wetherilt; Dame Pliant - Mrs Shireburn.	Wednesday 3 DL
DANCING.	
COMMENT. Written by Ben. Johnson.	
MOMUS TURN'D FABULIST; or, Vulcan's Wedding. <i>Cast not listed</i> , but edition of 1729 lists: Jupiter - Milward; Neptune - Morgan; Apollo - Salway; Mars - Walker; Plutus - Hippisley; Vulcan - Hall; Mercury - Ray; Momus - Hulett; Juno - Mrs Egleton; Venus - Mrs Cantrell; Aegle - Miss Rogers.	LIF
COMMENT. [By Ebenezer Forrest.] By Command of His Royal Highness. After the Manner of the Beggar's Opera. All the Habits and Scenes entirely New. Receipts: £161 18s. 6d. [For a comment on this performance, see Thomas Edwards to John Clerke, "Unrecorded Comments on John Gay, Henry Travers, and Others", <i>N & Q</i> (August 1953), p. 338.]	
THE INCONSTANT; or, The Way to Win Him. Mirabel - Giffard; Old Mirabel - Collet; Duretete - R. Williams; Dugard - Myrnns; Petit - Hallam; Bravos - Penkethman, Lacy, Pearce, Machen; Oriana - Mrs Seal; Bizarre - Mrs Giffard; Lamorce - Mrs Thomas.	GF
DANCING. As 2 Dec.	
THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Wilks; Lady Lurewell - Mrs Oldfield; Angelica - Mrs Booth; Colonel Standard - Mills; Smuggler - Johnson; Beau Clincher - Miller; Clincher Jr - Oates; Vizard - W. Mills; Dicky - Norris; Lady Darling - Mrs Wetherilt; Parly - Mrs Mills.	Thursday 4 DL
DANCING. By Mrs Booth.	
COMMENT. At the particular Desire of several Ladies of Quality.	
MOMUS TURN'D FABULIST. As 3 Dec.	LIF
COMMENT. Receipts: £76 2s.	
VENICE PRESERV'D. As 21 Nov., but Duke - Machen; Spinoza omitted.	GF
DANCING. As 2 Dec.	
SHE WOU'D IF SHE COU'D. Sir Oliver - Norris; Sir Joslin - Harper; Courtal - Wilks; Freeman - Mills; Rakehell - Cibber Jr; Lady Cockwood - Mrs Shireburn; Gatty - Mrs Booth; Ariana - Mrs Cibber; Sentry - Mrs Mills; Gazett - Mrs Grace. Also THE STROLERS. <i>Cast not listed.</i>	Friday 5 DL
DANCING. By Mrs Booth.	
COMMENT. Mainpiece: Written by the late Sir George Etheridge.	

<i>Friday 5</i>	MOMUS TURN'D FABULIST. As 3 Dec. LIF COMMENT. Benefit John Rich. Receipts: £74 7s. 6d.
GF	LOVE FOR LOVE. As 18 Nov., but Trapland - Pearce. <i>DANCING.</i> As 2 Dec. COMMENT. At the particular Desire of several Gentlemen and Ladies.
HAY	LOVE AND REVENGE. As 18 Nov., but Mrs Newman replaces Mrs Rhodes. Also THE HUMOURS OF HARLEQUIN. <i>Cast not listed</i> , but see 29 Nov. COMMENT. At the particular Desire of several Ladies of Quality.
SH	CONCERT. COMMENT. Benefit Tho. Foster, late Mercer in Ludgate Street. Tickets 5s. Gallery 2s. 6d. At 7 P.M.
CRT	CONCERT. MUSIC. Compositions by Blow and Purcell. Vocal part by the King's Choir.
<i>Saturday 6</i>	THE PROVOK'D HUSBAND. As 11 Sept. DL COMMENT. At the particular Desire of several Persons of Quality.
LIF	MOMUS TURN'D FABULIST. As 3 Dec. COMMENT. Receipts: £93 8s.
GF	THE BUSY BODY. As 8 Nov., but Marplot - W. Bullock; Scentwell - Mrs Mountfort; Whisper omitted. <i>DANCING.</i> As 2 Dec.
King's	LOTHARIUS. <i>Cast not listed</i> , but see 2 Dec.
<i>Monday 8</i>	THE DISTREST MOTHER. As 18 Sept., but Pylades omitted. Also THE LOVERS OPERA. Dalton - Harper; Edgar - Charke; Moody - Cibber Jr; Varole - Miller; Aminadab Prim - Griffin; Clodpole - Berry; Clara - Mrs Cibber; Flora - Miss Raftor; Lucy - Mrs Thurmond. <i>DANCING.</i> End Act I: <i>Burgomaster's Daughter</i> (a new dance) by Miss Robinson. II: <i>Dutchman and Wife</i> by Roger and Rainton. III: <i>Sultana</i> by Miss Robinson. V: <i>Gondolier</i> by Lally and Miss Brett. COMMENT. Benefit the Author of <i>The Lovers Opera</i> .
LIF	MOMUS TURN'D FABULIST. As 3 Dec. COMMENT. By Command of His Royal Highness. Receipts: £93 8s. [Prince of Wales present.]
GF	THE FAIR PENITENT. Horatio - Huddy, being the first Time of his appearing on this Stage; Altamont - Giffard; Sciolto - W. Giffard; Lothario - W. Williams; Rossano - Lacy; Fair Penitent - Mrs Giffard; Lavinia - Mrs Haughton; Lucilla - Mrs Mountfort. <i>DANCING.</i>
<i>Tuesday 9</i>	MOMUS TURN'D FABULIST. As 3 Dec. LIF COMMENT. Benefit John Rich. Receipts: £58 10s. 6d.
GF	THE RECRUITING OFFICER. As 31 Oct., but Brazen - W. Bullock; Pearmain - Collet; Appletree - R. Williams; Bullock omitted. SINGING. By Miss Thornowets, being the first Time of her appearing on this Stage. COMMENT. Being Desired.

LOTHARIUS. <i>Cast not listed</i> , but see 2 Dec.	<i>Tuesday 9</i>
COMMENT. For a comment on this performance, see Rolli to Riva, 11 Dec., in Deutsch, <i>Handel</i> , pp. 249-50.	King's
WIT WITHOUT MONEY. Valentine - Wilks; Widow - Mrs Oldfield. Also THE COMICAL DISTRESSES OF PIEROT. Pierot (Husband) - Roger; Pieret (his Wanton Wife) - Mrs Thurmond; Columbine (her Servant) - Mrs Heron; Countryman (Pierot's Friend) - Charke; Harlequin - Rainton; Harlequin's Sprite (Lawyer's Clerk) - Miss Robinson; Courtier - Roscoe; Lawyer - Oates; Squire - Miller; Trainband Officer - Berry; Judge - Harper; Wives - Mrs Shireburn, Mrs Grace. With the SCENE OF APOLLO AND DAPHNE. Apollo - Thurmond; Daphne - Mrs Booth; Night - Miss Raftor.	<i>Wednesday 10</i> DL
COMMENT. At the particular Desire of several Persons of Quality. Afterpiece: A New Entertainment. [In <i>Daily Post</i> , 9 Dec., <i>The Fair Penitent</i> had been announced for this day.]	
MOMUS TURN'D FABULIST. As 3 Dec.	LIF
COMMENT. Receipts: £66 8s.	
LOVE MAKES A MAN. As 24 Nov., but Manuel omitted.	GF
SINGING. By Mrs Mountfort and Miss Thornewets.	
DANCING. <i>The Shepherd's Holiday</i> , as 25 Nov.	
COMMENT. At the particular Desire of several Persons of Quality. [The Duke of Richmond, Duke of Montague, Earl of Albermarle, and several other Noblemen present.]	
THE CARELESS HUSBAND. As 1 Nov. Also THE LOVERS OPERA. <i>Cast not listed</i> , but see 8 Dec.	<i>Thursday 11</i> DL
COMMENT. Benefit Thurmond.	
MOMUS TURN'D FABULIST. As 3 Dec.	LIF
COMMENT. Receipts: £32 9s.	
A BOLD STROKE FOR A WIFE. As 14 Nov., but Freeman - Machen; Simon Pure - W. Giffard.	GF
SINGING. As 10 Dec.	
DANCING. <i>The Shepherd's Holiday</i> , as 25 Nov.	
THE OLD BACHELOR. As 9 Oct.	<i>Friday 12</i>
MUSIC. Select Pieces between the Acts.	DL
DANCING. By Roger, Essex, Lally, Rainton, Houghton, Master Lally, Miss Robinson, Miss Brett.	
COMMENT. Written by the late Mr Congreve.	
MOMUS TURN'D FABULIST. As 3 Dec. Also APOLLO AND DAPHNE. <i>Cast not listed</i> , but see 15 Nov.	LIF
COMMENT. Receipts: £64 5s. 6d.	
OROONOKO. As 11 Nov., but Hotman - Machen.	GF
DANCING. A new <i>Indian Dance</i> by T. Burney, Eaton, Sandham, Mrs Thomas, Miss Sandham.	
SINGING. As 10 Dec.	
COMMENT. At the particular Desire of several Persons of Quality.	
CONCERT.	SH
COMMENT. Benefit Grano. Tickets a Crown.	

- Saturday 13* THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling – Cibber; Dorimant – Wilks; Loveit – Mrs Oldfield; Medley – Mills; Old Bellair – Harper; Young Bellair – Cibber Jr; Shoemaker – Miller; Harriet – Mrs Booth; Belinda – Mrs Cibber; Emilia – Mrs Heron; Lady Townly – Mrs Butler; Pert – Mrs Mills.
DANCING.
 COMMENT. At the particular Desire of several Ladies of Quality.
- LIF MOMUS TURN'D FABULIST. As 3 Dec. Also THE NECROMANCER. *Cast not listed*, but see 10 Oct.
 COMMENT. Receipts: £51 8s.
- GF THE COMMITTEE. As 1 Dec.
SINGING. As 10 Dec.
DANCING. As 2 Dec.
 COMMENT. At the particular Desire of several Persons of Quality.
- King's LOTHARIUS. *Cast not listed*, but see 2 Dec.
 COMMENT. [King, Queen, and the rest of the Royal Family present.]
- Monday 15* THE MOURNING BRIDE. As 27 Sept. Also THE CONTRIVANCES. *Cast not listed*, but see 27 Oct.
 COMMENT. Mainpiece: Written by the late Mr Congreve.
- LIF THE RIVAL QUEENS; or, The Death of Alexander the Great. Alexander – Boheme; Clytus – Quin; Lysimachus – Ryan; Hephestion – Milward; Cassander – Walker; Polyperchon – Hulett; Roxana – Mrs Berriman; Statira – Mrs Bullock; Sysigambis – Mrs Cantrel; Parisatis – Mrs Templer. Also FLORA. As 1 Dec.
 COMMENT. Receipts: £53 2s.
- GF THE STRATAGEM. As 13 Nov., but Boniface – Penkethman; Gibbet – W. Bullock; Sir Charles, Gypsey omitted.
DANCING. *The Moorish Dance* by T. Burney, Eaton, Sandham, Mrs Thomas, Miss Sandham.
SINGING. As 10 Dec.
- Tuesday 16 THE JEW OF VENICE. *Cast not listed*. Also THE RAPE OF PROSERPINE. As 20 Nov., but Mrs Hill replaces Mrs Vincent as Sylvan; St. Luce omitted from Gods; Pelling added to Demons; Mrs Copeland replaces Mrs Cantrell as Country Lass.
 COMMENT. Receipts: £58 13s.
- GF JANE SHORE. As 7 Nov., but Bellmour – Lacy.
DANCING. *Moorish Dance*, as 15 Dec. *Pierrots* by Burney Jr and Eaton.
- King's LOTHARIUS. *Cast not listed*, but see 2 Dec.
- Wednesday 17* THE PROVOK'D WIFE. As 16 Oct., but Mademoiselle – Mrs Shireburn. Also THE CONTRIVANCES. *Cast not listed*, but see 27 Oct.
 COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh.
- LIF THE BEGGAR'S OPERA. *Cast not listed*.
DANCING. *French Sailor* by Salle and Mrs Laguerre. *French Peasant* by Poitier. *Grand Dance in Momus Turned Fabulist*.
 COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £106 7s. 6d. *Ricb's Register*: Bespoke by the Dutchess of Richmond.

THE STRATAGEM.	As 15 Dec., but Sir Charles - Lacy; Cherry - Mrs Mountfort; Gypsey - Mrs Palmer.	Wednesday 17 GF
SINGING.	As 10 Dec.	
DANCING.	By T. Burney, Eaton, Sandham, Mrs Thomas, Miss Sandham.	
COMMENT.	At the Desire of several Persons of Quality.	
KING HENRY THE EIGHTH.	As 25 Sept. COMMENT. Written by Shakespear.	Thursday 18 DL
MOMUS TURN'D FABULIST.	As 3 Dec. Also FLORA. As 1 Dec., but Betty - Mrs Martin. COMMENT. By Command of His Royal Highness. Receipts: money £77 16s.; tickets £50 14s. [Prince of Wales and Princess Amelia present.]	LIF
THE INCONSTANT.	As 3 Dec., but W. Giffard replaces Penkethman as Bravo. DANCING. <i>The Shepherd's Holiday.</i>	GF
	SINGING. Cantata by Mrs Mountfort. By Miss Thornewets.	
HURLOTHRUMBO; or, News from Terra Australis Incognita.	Lord Flame - Johnson; King - Fielding; Hurlothrumbo - Mullart; Dologodelmo - Wells; Theorbeo - Stopler; Darony - Lacy; Urlemdenny - Reynolds; Lomporhomock - Dove; Darno - Wells Jr; Primo - Richards; Countermine - Peters; Temo - Harris; Genius - Holt; Puny - Hicks; Death - Jones; Cadamore - Mrs Mullart; Sementory - Mrs Nokes; Seringo - Miss Wood; Lusingo - Mrs Newman. COMMENT. At the particular Desire of several Ladies of Quality.	HAY
LOVE FOR LOVE.	As 13 Sept., but Mrs Foresight - Mrs Horton. Also THE LOVERS OPERA. <i>Cast not listed</i> , but see 8 Dec. COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Congreve.	Friday 19 DL
SIR WALTER RALEIGH.	<i>Cast not listed</i> , but see 17 Sept. Also THE RAPE OF PROSERPINE. As 16 Dec., but Poitier added to Gods; Fire - Poitier; Mrs Bullock added to Females. COMMENT. Receipts: £40 7s.	LIF
THE OLD BACHELOR.	As 17 Nov., but Vainlove - Huddy; Fondlewife - Burney; Bluff - Penkethman. DANCING. <i>The Shepherd's Holiday. Two Harlequins</i> by Burney Jr and Eaton. COMMENT. At the particular Desire of several Persons of Quality from the other End of the Town.	GF
THE FAIR PENITENT.	Calista - Mrs Oldfield; Altamont - Wilks; Sciolto - Williams; Horatio - Mills; Lothario - Bridgwater; Lavinia - Mrs Horton; Lucilla - Mrs Cibber. COMMENT. At the particular Desire of several Ladies of Quality.	Saturday 20 DL
THE AMOROUS WIDOW; or, The Wanton Wife.	<i>Cast not listed.</i> Also APOLLO AND DAPHNE. As 15 Nov. COMMENT. Receipts: £55 6s.	LIF
THE CONSTANT COUPLE.	Sir Harry - Giffard; Standard - Smith; Vizard - W. Williams; Smugler - Collet; Beau Clincher - Penkethman; Young Clincher - W. Bullock; Dicky - Eaton; Tom Errand - R. Williams; Lady Lurewell - Mrs Giffard; Lady Darling - Mrs Clark; Angelica - Mrs Haughton; Parly - Mrs Thomas.	GF

- Saturday 20* DANCING. *Two Harlequins. The Shepherd's Holiday.*
 GF SINGING. By Miss Thornewets.
 COMMENT. *Daily Journal*, 22 Dec.: As the Author, in Compliment to that excellent Comedian Mr Wilks, had declared, that whenever he should leave off playing the Character of Sir Harry Wildair, the Comedy might e'en trip to the Jubilee; so the Curiosity of the better Sort was a good deal raised, to see how it would fare in the Hands of a new Company, and were as agreeably surprized to see it play'd to a fine Audience, with universal Applause; and particularly the Parts of Wildair and Lurewell.
- King's* LOTHARIUS. *Cast not listed*, but see 2 Dec.
 COMMENT. For a comment by Mrs Pendarves to Mrs Anne Granville, 20 Dec., see Delany, *Autobiography*, I, 229.
- Monday 22* MOMUS TURN'D FABULIST. As 3 Dec. Also THE NECROMANCER. As 10 Oct.
 LIF COMMENT. Receipts: £69 9s. 6d.
- GF THE CONSTANT COUPLE. As 20 Dec.
 DANCING AND SINGING. As 20 Dec.
- HAY LOVE AND REVENGE. As 5 Dec. Also DAMON AND PHILLIDA. As 22 Nov.
- Tuesday 23* THE BEGGARS WEDDING. As 22 Nov. Also DAMON AND PHILLIDA. As 22 Nov.
- Friday 26* THE INDIAN EMPEROR. As 12 Nov. Also HARLEQUIN DOCTOR FAUSTUS. Harlequin – Surel; Pierot – Rainton; Scaramouch – Haughton; Statue – Roger; Bawd – Harper; Mephistophilus – Rainton; Death – Chark; Time – Rainton; Usurer – Norris; Shopkeeper and Wife – Hallam, Mrs Wetherilt; Doctor's Man – Young Wetherilt; Countrymen – Miller, Bridgwater, Oates, Wright. With Grand Masque of the Heathen Deities: Diana – Mrs Booth; Mars – Thurmond; Mercury – Lally; Bacchus – Boval.
 COMMENT. Mainpiece: Written by the late Mr Dryden.
- LIF THE COMICAL HISTORY OF DON QUIXOTE, II. *Cast not listed*. Also APOLLO AND DAPHNE. As 15 Nov.
 COMMENT. Receipts: £115.
- GF THE CONSTANT COUPLE. As 20 Dec.
 SINGING AND DANCING. As 20 Dec.
- Saturday 27* CATO. As 27 Oct., but Marcia – Mrs Oldfield; Sempronius – W. Mills; Portius – Williams; Marcus – Bridgwater; Lucius – Corey; Decius – Boman. Also THE BEGGARS WEDDING. *Cast not listed*, but see 2 Oct.
 COMMENT. By Command of His Royal Highness. [The Prince, attended by Lord Charles Cavendish and Colonel Townshend, and Princess Caroline, attended by the Countess of Suffolk, present.]
- LIF A WOMAN'S REVENGE. As 30 Oct., but Prisoners – Ray, H. Bullock, Clark; Milward listed for both Bevil and Freeman, but probably an error for Bevil-Walker. Also THE NECROMANCER. As 10 Oct.
 COMMENT. Receipts: £76 4s. 6d.
- GF THE CONSTANT COUPLE. As 20 Dec.
 SINGING AND DANCING. As 20 Dec.

HURLOTHRUMBO.	As 18 Dec., but Cuzzonida - Mrs Hill. With the usual Epilogue.	Saturday 27 HAY
DANCING.	End II: <i>Running Footman's Dance</i> by Davenport. III: <i>Dutch Skipper</i> . IV: <i>Pierrots Dance</i> by Davenport and Nott.	
COMMENT.	At the particular Desire of several Persons of Quality.	
THE RELAPSE.	As 30 Sept., but Lory - Oates. Also HARLEQUIN DOCTOR FAUSTUS.	Monday 29 DL
Diana - Mrs Booth, but see 26 Dec.		
COMMENT.	Mainpiece: Written by the late Sir John Vanbrugh.	
THE UNHAPPY FAVOURITE.	<i>Cast not listed.</i> Also FLORA.	LIF
Betty - Mrs Kilby. Also THE DUTCH AND SCOTCH CONTENTION.	As 18 Dec., but 22 Oct.	
COMMENT.	Receipts: £56 13s.	
THE CONSTANT COUPLE.	As 20 Dec.	GF
SINGING AND DANCING.	As 20 Dec.	
HURLOTHRUMBO.	As 27 Dec. With the usual Epilogue.	HAY
DANCING.	As 27 Dec., but <i>Pierrots Dance</i> omitted.	
COMMENT.	At the particular Desire of several Persons of Quality.	
THE DRUMMER; or, The Haunted House.	By a private company of Gentlemen and Ladies.	TT
KING HENRY THE FOURTH, Part II.	As 23 Sept. Also THE BEGGAR'S WEDDING.	Tuesday 30 DL
Hunter - Mrs Roberts, but see 2 Oct.		
COMMENT.	At the Desire of several Persons of Quality. Mainpiece: Alter'd from Shakespear, by Mr Betterton.	
KING LEAR AND HIS THREE DAUGHTERS.	As 12 Sept. Also THE DUTCH AND SCOTCH CONTENTION.	LIF
As 22 Oct.		
COMMENT.	Mainpiece: Written by Shakespeare. Receipts: £47 3s. 6d.	
THE CONSTANT COUPLE.	As 20 Dec.	GF
DANCING.	As 20 Dec.	
SINGING.	By Mrs Mountfort and Miss Thornewets.	
COMMENT.	<i>Daily Journal</i> , 31 Dec.: Whereas a Cracker was thrown with an evil Intention into the New Theatre in Goodman's-Fields on Tuesday last . . . This is to certify, that Peace Officers are constantly attending to prevent all kinds of Disorders, and that whoever shall discover the Offender or Offenders above-mentioned, shall receive five Guineas reward from me the Master of the said House. December 31, 1729. Thomas Odell.	
LOTHARIUS.	<i>Cast not listed</i> , but see 2 Dec.	King's
TAMERLANE.	<i>Cast not listed</i> , but see 5 Nov. Also HOB; or, The Country Wake. <i>Cast not listed</i> .	Wednesday 31 DL
DANCING.		
COMMENT.	By Command of Her Royal Highness the Princess Caroline.	
THE BEGGAR'S OPERA.	<i>Cast not listed</i> .	LIF
COMMENT.	Receipts: £38 2s.	
THE CONSTANT COUPLE.	As 20 Dec.	GF
DANCING.	<i>Shepherd's Holiday</i> .	
SINGING.	As 30 Dec.	

Wednesday 31 HURLOTHRUMBO. As 27 Dec. With the usual Epilogue.
 HAY COMMENT. At the particular Desire of several Persons of Quality.

January 1730

- Tbursday 1* DON JOHN; or, The Libertine Destroy'd. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 25 Oct. 1729, but Jupiter - Essex; Mercury - Rainton; Perseus - Lally; Medusa - Boval.
- LIF MACBETH. As 3 Oct. 1729, but Witches - Bullock, Morgan, H. Bullock. SINGING. As 3 Oct. 1729, but Mrs Cantrel added. DANCING. As 3 Oct. 1729. COMMENT. Receipts: £40 os. 6d.
- GF THE CONSTANT COUPLE. As 20 Dec. 1729. DANCING. *Two Pierrots* by Burney Jr and Eaton. A new Dutch Skipper and his Wife. SINGING. By Mrs Mountfort and Miss Thornowets.
- Friday 2* THE FUNERAL. As 14 Oct. 1729. Also PERSEUS AND ANDROMEDA. As 1 Jan.
- LIF THE COUNTRY HOUSE. *Cast not listed.* Also PERSEUS AND ANDROMEDA; or, The Spaniard Outwitted. Perseus - Mrs Barbier; Cepheus - Leveridge; Mercury - Laguerre; Steno - Salway; Cassiope - Mrs Seedo; Andromeda - Mrs Chambers; Medusa - Mrs Wright; Euryale - Papillion; Ethiopians - Thompson, Harrison; Cyclops - Hall, De la Garde, DuPre Jr, St. Luce, Smith; Amazons - Mrs Cantrel, Mrs Laguerre, Mrs Pelling, Mrs Ogden, Mrs Hill, Miss La Tour; Infernals - Papillion, Salle, Poitier, DuPre, Pelling, Newhouse, Lanyon; Harlequin - Lun; Petit Maitre - Poitier; Spanish Servant - Hippisley; Valet de Chambre - Ray; Colombine - Mrs Younger; Spaniard - Nivelon. COMMENT. Afterpiece: All the Characters new Drest. Likewise New Scenes, Machines, and other Decorations. Receipts: £172 17s. 6d.
- GF THE CONSTANT COUPLE. As 20 Dec. 1729. SINGING AND DANCING. As 1 Jan.
- Saturday 3* THE HUMOROUS LIEUTENANT. Demetrius - Wilks; Celia - Mrs Oldfield; Leontius - Mills; Lieutenant - Miller; King - Bridgwater; Lysimachus - Watson; Seleucus - Boman; Ptolomy - Corey; Menippus - Shepard; Charinthus - Norris; Leucippe - Harper. Also THE CONTRIVANCES. *Cast not listed*, but see 27 Oct. 1729. COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- LIF THE COUNTRY HOUSE. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 2 Jan. COMMENT. Receipts: £138.
- GF THE CONSTANT COUPLE. As 20 Dec. 1729. DANCING. *Two Pierrots* and *Dutch Skipper* by Burney Jr and Eaton. SINGING. As 1 Jan.
- King's LOTHARIUS. *Cast not listed*, but see 2 Dec. 1729.

THE WAY OF THE WORLD. As 6 Nov. 1729. Also **THE LOVERS OPERA.** *Monday 5*
Cast not listed, but see 8 Dec. 1729.
COMMENT. Mainpiece: Written by the late Mr Congreve.

THE COUNTRY HOUSE. *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** *LIF*
As 2 Jan.
COMMENT. By Command of His Royal Highness. Benefit John Rich. Receipts: £158 10s. 6d.

A WOMAN'S REVENGE. Thinkwell - Hallam; Freeman - Smith; Bevil - W. Williams; Mixem - Penkethman; Vizard - W. Bullock; Tom - Collet; Prisoners - W. Giffard, R. Williams, Eaton; Corinna - Mrs Haughton; Celia - Mrs Seal; Miranda - Mrs Purden; Mrs Mixem - Mrs Thomas. Also **HOB;** or, **The Country Wake.** *Cast not listed.*

DANCING. As 3 Jan.

SINGING. As 1 Jan.

THE TEMPEST. Advertised but dismissed. *Tuesday 6*
DL

A WOMAN'S REVENGE. *Cast not listed*, but see 27 Dec. 1729. Also **PERSEUS AND ANDROMEDA.** As 2 Jan.
COMMENT. Receipts: £89 os. 6d.

THE INCONSTANT. As 18 Dec. 1729, but Penkethman replaces W. Giffard as Bravo.

DANCING. *The Shepherd's Holiday. Two Pierrots.*

SINGING. As 1 Jan.

OTHELLO, MOOR OF VENICE. As 20 Sept. 1729. *Wednesday 7*
COMMENT. Written by Shakespear. *DL*

THE CHEATS OF SCAPIN. *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 2 Jan.

COMMENT. Receipts: £112 8s.

TUNBRIDGE WALKS. As 22 Nov. 1729, but Squib - Penkethman. Also **JEALOUSY DECEIVED;** or, **The Amours of Harlequin.** Columbine - Mrs Haughton; Countryman - Penkethman; Pierot - W. Giffard; Harlequin - Burney.

THE MOURNING BRIDE. As 27 Sept. 1729. Also **THE STAGE COACH.** *Tursday 8*
Squire Somebody - Miller.

COMMENT. By Command of his Royal Highness. Mainpiece: Written by the late Mr Congreve. [Prince and Princesses Amelia and Carolina were present.]

THE MISTAKE. *Cast not listed*, but see 14 Nov. 1729. Also **PERSEUS AND ANDROMEDA.** As 2 Jan.
COMMENT. Receipts: £101 12s.

A BOLD STROKE FOR A WIFE. As 11 Dec. 1729, but Sackbut - R. Williams. *GF*
Also **JEALOUSY DECEIVED.** As 7 Jan.

THE VILLAGE OPERA. Principal parts by Reynolds, Wells, Mullart, Stopler, Fielding, Lacy, Mrs Lindsey, Miss Wood, Mrs Nokes, Mrs Mullart, Mrs Martin, Miss Smith, Miss Palms. *HAY*

- Friday 9* THE HUMOURS OF OXFORD. Principal parts by Wilks, Mills, Cibber, Bridgwater, Harper, Griffin, Roberts, Norris, Mrs Oldfield, Mrs Porter, Mrs Booth, Miss Raftor; but edition of 1730 lists: Colonel Truemore - Mills; Gainlove - Wilks; Shamwell - Bridgwater; Haughty - Harper; Conundrum - Griffin; Apeall - Cibber; Vicechancellor - W. Mills; Old Apeall - Roberts; Timothy - Norris; Dash - Oates; Lady Science - Mrs Porter; Victoria - Mrs Booth; Clarinda - Mrs Oldfield; Kitty - Miss Raftor; Wife to Haughty - Mrs Grace. Prologue spoken by Wilks. Epilogue spoken by Miss Robinson.
 COMMENT. [By James Miller.] All the Characters new drest.
- LIF THE DRUMMER. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 2 Jan.
 COMMENT. Receipts: £107 1s.
- GF HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; Ghost - Smith; King - W. Giffard; Polonius - Collet; Laertes - W. Williams; Horatio - Huddy; Ostrick - W. Bullock; Guildenstern - R. Williams; Gravediggers - Penkethman, Hallam; Queen - Mrs Haughton; Ophelia - Mrs Giffard. Also JEALOUSY DECEIVED. As 7 Jan.
 COMMENT. At the Desire of several Gentlemen and Ladies.
- HAY THE VILLAGE OPERA. As 8 Jan.
- Saturday 10* THE HUMOURS OF OXFORD. As 9 Jan.
- DL THE MERRY WIVES OF WINDSOR. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 2 Jan.
 COMMENT. Receipts: £112 9s. 6d.
- GF HAMLET, PRINCE OF DENMARK. As 9 Jan.
 COMMENT. N.B. This Tragedy being so long, 'tis found necessary to drop the Entertainment during its Success.
- King's LOTHARIUS. *Cast not listed,* but see 2 Dec. 1729.
- Monday 12* THE HUMOURS OF OXFORD. As 9 Jan.
 DL COMMENT. Benefit the Author. [Prince and Princesses Amelia and Carolina present.]
- LIF THE FALSE FRIEND. *Cast not listed,* but see 31 Oct. 1729. Also PERSEUS AND ANDROMEDA. As 2 Jan.
 COMMENT. Benefit John Rich. Receipts: £96 2s. 6d.
- GF LOVE MAKES A MAN. As 10 Dec. 1729, but Elvira omitted; Manuel - Lacy; Honoria - Mrs Thomas. Also JEALOUSY DECEIVED; or, The Amours of Harlequin. As 7 Jan.
- Tuesday 13* THE HUMOURS OF OXFORD. As 9 Jan.
- DL THE DOUBLE DEALER. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 2 Jan.
 COMMENT. Mainpiece: Written by the late Mr Congreve. Receipts: £82 2s. 6d.
- GF THE CONSCIOUS LOVERS. Bevil Jr - Giffard; Sir John - W. Giffard; Sealand - Collet; Myrtle - Huddy; Cimberton - Penkethman; Humphrey - Bardin; Tom -

Bullock; Indiana – Mrs Giffard; Mrs Sealand – Mrs Kirk; Lucinda – Mrs Purden; Isabella – Mrs Thomas; Phillis – Miss Seal; and Daniel – R. Williams (<i>Daily Courant</i> only).	<i>Tuesday 13</i> GF
DANCING. <i>The Shepherd's Holiday. Two Pierrots.</i>	
SINGING. As 1 Jan.	
LOTHARIUS. <i>Cast not listed</i> , but see 2 Dec. 1729.	King's
THE HUMOURS OF OXFORD. As 9 Jan.	<i>Wednesday 14</i> DL
THE ROYAL MERCHANT. <i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 2 Jan. COMMENT. Receipts: £91 19s. 6d.	LIF
THE CONSCIOUS LOVERS. As 13 Jan.	<i>GF</i>
DANCING. As 13 Jan.	
SINGING. As 1 Jan.	
THE HUMOURS OF OXFORD. As 8 Jan. COMMENT. Benefit the Author.	<i>Thursday 15</i> DL
AESOP. <i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 2 Jan. COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £74 12s. 6d.	LIF
THE FAIR PENITENT. As 8 Dec. 1729. Also JEALOUS DECEIVED. As 8 Jan.	GF
AMPHITRYO. By the Westminster Scholars. COMMENT. By Plautus. [The Duke present.]	WS
THE HUMOURS OF OXFORD. As 9 Jan. Also THE CONTRIVANCES. <i>Cast not listed</i> , but see 27 Oct. 1729.	<i>Friday 16</i> DL
THE COUNTRY WIFE. <i>Cast not listed</i> , but see 19 Sept. 1729. Also PERSEUS AND ANDROMEDA. As 2 Jan. COMMENT. Receipts: £93 4s. 6d.	LIF
THE GAMESTER. As 20 Nov. 1729, but Galoon omitted; Lady Wealthy – Mrs Haughton; Betty omitted. Also JEALOUSY DECEIVED. As 7 Jan.	GF
THE VILLAGE OPERA. As 8 Jan., but Mrs Tent replaces Mrs Lindsey. Also THE HUMOURS OF HARLEQUIN. As 29 Nov. 1729, but Miller's Wife – Mrs Martin; Miller's Man – Dove. COMMENT. At the particular Desire of several Ladies of Quality.	HAY
THE PROVOK'D WIFE. As 11 Sept. 1729. Also THE BEGGAR'S WEDDING. As 30 Dec. 1729. COMMENT. At the particular Desire of several Persons of Quality.	<i>Saturday 17</i> DL
MEASURE FOR MEASURE. <i>Cast not listed</i> , but see 22 Nov. 1729. Also PERSEUS AND ANDROMEDA. As 2 Jan. COMMENT. Receipts: £78 7s. 6d.	LIF
THE COMMITTEE. As 1 Dec. 1729. DANCING. <i>Dutcbmann and his Wife. Moorish Dance.</i>	GF
SINGING. As 1 Jan.	

- Saturday 17 JULIUS CAESAR. Cast not listed.*
King's
- Monday 19 THE TENDER HUSBAND. As 21 Oct. 1729, but Fainlove - Mrs Cibber.*
DL *Also THE STROLLERS. Cast not listed.*
COMMENT. By Command of His Royal Highness.
- LIF *THE WIFE OF BATH. Wife of Bath - Mrs Egleton; Plowdon - Boheme; Sir Harry - Ryan; Merit - Milward; Doggrel - Chapman; Father Hubert - Hall; Grist - Hippisley; Spigot - Hulett; Myrtilla - Mrs Younger; Florinda - Mrs Templer; Busy - Mrs Cantrel; but edition of 1730 adds: Astrolabe - Ogden; Shipman - Ray.*
COMMENT. Never Acted here before. Revis'd and Alter'd by the Author.
All the Characters New Drest. Receipts: £96 5s. 6d.
- GF *THE DRUMMER. Sir George - Huddy; Phantom - Bardin; Tinsel - W. Bullock; Butler - Collet; Coachman - R. Williams; Gardiner - W. Giffard; Vellum - Penkethman; Lady Trueman - Mrs Haughton; Abigail - Mrs Kirk.*
DANCING. Two Pierrots. Moorish Dance.
SINGING. As 1 Jan.
COMMENT. Written by the late Mr Addison.
- Tuesday 20 *THE DOUBLE GALLANT. As 2 Oct. 1729, but Wishwell - Mrs Heron. Also THE WHAT D'YE CALL IT. Cast not listed.*
- LIF *THE WIFE OF BATH. As 19 Jan.*
COMMENT. Receipts: £37 6s.
- GF *THE DRUMMER. As 19 Jan.*
DANCING. Dutchman and his Wife by Burney and Eaton. Two Scaramouches by Sandham and Eaton.
COMMENT. Written by the late Mr Addison.
- Wednesday 21 *THE ALBION QUEENS; or, The Death of Mary Queen of Scotland. Norfolk - Wilks; Morton - Mills; Cecil - Williams; Davison - Bridgwater; Giffard - W. Mills; Queen Elizabeth - Mrs Porter; Queen Mary - Mrs Oldfield; Dowglas - Mrs Cibber. Also HARLEQUIN DOCTOR FAUSTUS. As 29 Dec. 1729.*
DL
COMMENT. At the particular Desire of several Ladies of Quality.
- LIF *THE WIFE OF BATH. As 19 Jan.*
COMMENT. Benefit the Author. Receipts: £56 0s. 6d.
- GF *HAMLET, PRINCE OF DENMARK. As 9 Jan., but Guildenstern omitted;*
2d Gravedigger - R. Williams.
SINGING. By Miss Thornewets.
- HAY *FATAL LOVE; or, The Degenerate Brother. Principal parts by Wells, Mullart, Lacy, Fielding, Jones, Mrs Mullart, Mrs Martin, Mrs Lindsey, Mrs Nokes, Miss Wood; but edition of 1730 lists: Don Manuel - Wells Sr; Alonzo - Stopler; Pizarro - Wells Jr; Pedro - Fielding; Alvarez - Mullart; Rinaldo - Lacy; Diego - Dove; Hermit - Reynolds; Page - Achurch; Servants - Hicks, Richards; Ismena - Mrs Mullart; Lucina - Mrs Martin; Cleone - Mrs Lindsey; Julia - Mrs Newman; Florella - Mrs Nokes. Prologue and Epilogue written by Charles Coffey.*
COMMENT. Written by Osborne Sidney Wandesford, Esq.
- Thursday 22 *DON JOHN. Cast not listed. Also HARLEQUIN DOCTOR FAUSTUS. As 26 Dec. 1729.*

THE RECRUITING OFFICER.	As 8 Oct. 1729, but Rose - Miss Holiday. Also THE NECROMANCER. <i>Cast not listed</i> , but see 10 Oct. 1729. COMMENT. Receipts: £43 17s. 6d.	Tursday 22 LIF
LOVE FOR LOVE.	As 5 Dec. 1729, but Foresight - Bardin; Mrs Foresight - Mrs Seal; Trapland - Norris. DANCING. <i>Two Pierrots. The Moorish Dance.</i> SINGING. By Miss Thornewarts. COMMENT. At the particular Desire of several Gentlemen and Ladies.	GF
FATAL LOVE.	As 21 Jan. COMMENT. This performance, though announced, may not have been given. The next advertisement of it on 2 Feb. 1730 has the heading: Never Acted but Once.	HAY
THE REHEARSAL.	As 16 Sept. 1729. Also HARLEQUIN DOCTOR FAUSTUS. As 26 Dec. 1729. COMMENT. At the Desire of several Persons of Quality.	Friday 23 DL
THE BUSY BODY.	As 7 Nov. 1729. Also FLORA. As 29 Dec. 1729. COMMENT. Receipts: £29 10s.	LIF
OROONOKO.	As 12 Dec. 1729, but Elder Stanmore - Bardin; Deputy - Hallam; Hotman omitted. DANCING. Wherein will be introduced <i>The Moorish Dance.</i> SINGING. By Miss Thornewarts.	GF
HAMLET, PRINCE OF DENMARK.	Hamlet - Wilks; Queen - Mrs Porter; King - W. Mills; Ghost - Bridgwater; Horatio - Mills; Polonius - Griffin; Laertes - Williams; Fop - Cibber Jr; Gravedigger - Johnson; Ophelia - Mrs Booth.	Saturday 24 DL
THE STRATAGEM.	<i>Cast not listed</i> , but see 26 Sept. 1729. Also APOLLO AND DAPHNE. As 15 Nov. 1729. COMMENT. Receipts: £58 12s. 6d.	LIF
THE FAIR PENITENT.	As 8 Dec. 1729. DANCING. <i>Toller's Grounds</i> by Burney and Eaton. <i>Peasant Dance</i> by Sandham and Miss Sandham. SINGING. By Miss Thornewarts. COMMENT. At the Particular Desire of several Gentlemen and Ladies.	GF
JULIUS CAESAR.	<i>Cast not listed.</i>	King's
TIMOOLEON.	<i>Cast not listed</i> , but edition of 1730 lists: Timophanes - Bridgwater; Timoleon - Mills; Dinarchus - Williams; Olinthus - W. Mills; Orthagoras - Corey; Aeschylus - Roberts; Lycander - Watson; Pheron - Roscoe; Ghost - Boman; Eunesia - Mrs Porter; Cleone - Mrs Cibber. Prologue spoken by Wilks. Epilogue spoken by Mrs Oldfield. COMMENT. [By Benjamin Martyn.] With new Habits, and other Decorations, proper to the Play.	Monday 26 DL
OROONOKO.	Oroonoko - Boheme; Aboan - Quin; Blanford - Milward; Stanmore - Chapman; Driver - Hall; Hotman - Hulett; Daniel - Hippisley; Imoinda - Mrs Bullock; Charlotte - Mrs Younger; Widow Lackit - Mrs Egerton; Lucy - Mrs Laguerre. Also THE DUTCH AND SCOTCH CONTENTION. As 22 Oct. 1729, but St. Luce replaces Newhouse. COMMENT. Receipts: £35 15s.	LIF

- Monday 26* THE TEMPLE BEAU. Temple Beau – Giffard; other parts by W. Giffard, W. Williams, Penkethman, Burney, W. Bullock, Collett, Mrs Giffard, Mrs Haughton, Mrs Purden, Mrs Seal; but edition of 1730 lists Sir Avarice Pedant – Collet; Sir Harry Wilding – Penkethman; Wilding – Giffard; Veromil – W. Giffard; Valentine – Williams; Pedant – Bullock; Pincet – Bardin; Lady Lucy Pedant – Mrs Giffard; Lady Gravely – Mrs Haughton; Bellaria – Mrs Purden; Clarissa – Mrs Seal. Prologue written by James Ralph and spoken by Giffard. Epilogue written by a Friend and spoken by Mrs Giffard.
 COMMENT. [By Henry Fielding.]
- Tuesday 27* TIMOLEON. As 26 Jan.
 DL
 LIF THE PROPHETESS. *Cast not listed.* Also THE SULTAN. As 28 Oct. 1729.
 DANCING. As 28 Oct. 1729.
 COMMENT. Receipts: £32 19s. 6d.
- GF THE TEMPLE BEAU. As 26 Jan.
- King's JULIUS CAESAR. *Cast not listed.*
- Wednesday 28* TIMOLEON. As 26 Jan.
 DL COMMENT. Benefit the Author. For the Conveniency of the Author's Friends, the Pit and Boxes will be laid together.
- LIF THE CONFEDERACY. *Cast not listed.* Also APOLLO AND DAPHNE. As 15 Nov. 1729.
 COMMENT. Receipts: £62 13s.
- GF THE TEMPLE BEAU. As 26 Jan.
 COMMENT. Benefit the Author. With an Additional New Song in the Second Act.
- Thursday 29* TIMOLEON. As 26 Jan.
 DL COMMENT. [The Prince of Wales present.] *Daily Journal*, 29 Jan.: The Tragedy of Timoleon has been received with very great Applause by the Town, notwithstanding the Endeavours of a certain Person (who can give a Preference to none but his own Performances) to depreciate it.
- LIF THE SPANISH FRYAR. *Cast not listed*, but see 20 Oct. 1729. Also THE NECROMANCER. As 10 Oct. 1729.
 COMMENT. Receipts: £38.
- GF THE TEMPLE BEAU. As 26 Jan.
 COMMENT. With an Additional New Song in the Second Act.
- HAY HURLOTHRUMBO. As 27 Dec. 1729, but Lusingo – Miss Smith; Urlemdenny – Jones; Primo – Reynolds; Death – Marshall; Cuzzonida omitted.
- Saturday 31* TIMOLEON. As 26 Jan.
 DL
 LIF THE BEGGAR'S OPERA. *Cast not listed.*
 COMMENT. At the Desire of several Persons of Quality. Receipts: £83 2s. 6d.
- GF THE TEMPLE BEAU. As 26 Jan., with Sir Avarice – Collett.
 COMMENT. As 29 Jan.
- King's JULIUS CAESAR. *Cast not listed.*

February 1730

TIMOLEON.	As 26 Jan.		<i>Monday 2</i>
COMMENT.	Benefit the Author.	DL	
THE ROVER.	As 29 Sept. 1729. Also FLORA. Hob - Legar; but see 29 Dec. 1729.	LIF	
COMMENT.	Receipts: £56 18s. 6d.		
THE TEMPLE BEAU.	As 26 Jan., but Bardin replaces Collet. See also 31 Jan.	GF	
COMMENT.	Benefit the Author. As 29 Jan.		
FATAL LOVE.	As 21 Jan., but Mrs Lindsey omitted.	HAY	
COMMENT.	Never Acted but Once. At the particular Desire of several Persons of Quality.		
TIMOLEON.	As 26 Jan.		<i>Tuesday 3</i>
MOMUS TURN'D FABULIST.	<i>Cast not listed</i> , but see 3 Dec. 1729. Also PERSEUS AND ANDROMEDA. As 2 Jan., but Spaniard and Spaniard's Servant now called Hussar and Hussar's Servant.	DL	
COMMENT.	Afterpiece: With Additions. Receipts: £132 13s. 6d.	LIF	
THE TEMPLE BEAU.	As 2 Feb.	GF	
COMMENT.	As 29 Jan.		
JULIUS CAESAR.	<i>Cast not listed.</i>	King's	
TIMOLEON.	As 26 Jan.		<i>Wednesday 4</i>
MOMUS TURN'D FABULIST.	<i>Cast not listed</i> , but see 3 Dec. 1729. Also PERSEUS AND ANDROMEDA. As 3 Feb.	DL	
COMMENT.	Receipts: £104 8s. 6d.	LIF	
THE TEMPLE BEAU.	As 2 Feb.	GF	
COMMENT.	As 29 Jan.		
THE STRATAGEM.	Also THE HUMOURS OF HARLEQUIN. Advertised, but apparently not given.	HAY	
COMMENT.	Advertised in <i>Daily Post</i> , 2 Feb., but not later, as a benefit for Mrs Martin.		
TIMOLEON.	As 26 Jan.		<i>Thursday 5</i>
COMMENT.	Benefit the Author.	DL	
MOMUS TURN'D FABULIST.	<i>Cast not listed</i> , but see 3 Dec. 1729. Also PERSEUS AND ANDROMEDA. As 3 Feb.	LIF	
COMMENT.	Receipts: £110 14s. At the Desire of several Persons of Quality.		
THE TEMPLE BEAU.	As 2 Feb.	GF	
COMMENT.	Benefit the Author. As 29 Jan.		

- Friday 6** **TIMOLEON.** As 26 Jan.
 DL
 LIF **THE MISTAKE.** *Cast not listed*, but see 14 Nov. 1729. Also **PERSEUS AND ANDROMEDA.** As 3 Feb.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £124 18s. 6d.
- GF **THE CONSTANT COUPLE.** As 20 Dec. 1729, but Lady Darling – Mrs Kirk.
 SINGING. By Miss Thornewets.
 DANCING. By Sandham, Eaton, and Miss Sandham.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- HAY **THE STRATAGEM.** Aimwell – Fielding; Archer – Lacy; Sullen – Mullart; Sir Charles – Stopler; Boniface – Jones; Gibbet – Wells; Scrub – Reynolds; Mrs Sullen – Mrs Mullart; Dorinda – Mrs Martin; Lady Bountiful – Mrs Nokes; Cherry – Miss Palms. Also **THE HUMOURS OF HARLEQUIN.** Miller's Wife – Mrs Martin, but see 16 Jan.
 COMMENT. Benefit Mrs Martin. Tickets for Wednesday 4 taken.
- Saturday 7** **TIMOLEON.** As 26 Jan.
 DL
 LIF **THE MERRY WIVES OF WINDSOR.** *Cast not listed*. Also **PERSEUS AND ANDROMEDA.** As 3 Feb.
 COMMENT. Receipts: £137 9s. 6d.
- GF **THE RECRUITING OFFICER.** As 31 Oct. 1729, but Brazen – W. Bullock; Bullock – Penkethman; Recruits – Collet, R. Williams; Lucy – Mrs Kirk; Rose omitted.
 SINGING. By Miss Thornewets.
 DANCING. By Sandham, Eaton, Miss Sandham. *Running Footman's Dance* by Sandham and Miss Sandham.
- King's **JULIUS CAESAR.** *Cast not listed*.
- Monday 9** **TIMOLEON.** As 26 Jan.
 DL COMMENT. Benefit the Author. The Twelfth Day.
- LIF **THE ANATOMIST; or, The Sham Doctor.** *Cast not listed*. Also **PERSEUS AND ANDROMEDA.** As 3 Feb.
 COMMENT. Receipts: £144 6s.
- GF **THE PROVOK'D HUSBAND.** Townly – Giffard; Lady Townly – Mrs Giffard; Manly – W. Giffard; Sir Francis – Penkethman; Basset – Bardin; Squire Richard – W. Bullock; Moody – Collet; Lady Grace – Mrs Seal; Lady Wronghead – Mrs Haughton; Jenny – Miss Mountfort; Mrs Motherly – Mrs Kirk; Myrtilla – Mrs Thomas.
 SINGING AND DANCING.
- Tuesday 10** **THE CONSTANT COUPLE.** As 4 Dec. 1729, but Parly – Mrs Roberts. Also **THE CHAMBERMAID.** *Cast not listed*, but edition of 1730 lists: Sir Nicholas Wiseacre – Harper; Sir William Freeman – Griffin; Freeman (Colin) – Mrs Roberts; Brush – Miller; File – Oates; Lady Wiseacre – Mrs Wetherilt; Rosella – Miss Raftor; Betty – Mrs Thurmond; Dolly – Mrs Grace.
 COMMENT. At the particular Desire of several Ladies of Quality. After-piece: [By Edward Philips.] A Comedy (of one Act), Intermix'd with Songs made to old Ballad Tunes. Benefit the Author.

THE ANATOMIST. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 3 Feb. *Tuesday 10 LIF*

COMMENT. Receipts: £141 2s.

THE TEMPLE BEAU. Sir Avarice - Burny; Sir Harry - Penkethman; Wilding Jr - Giffard; Veromil - W. Giffard; Valentine - W. Williams; Pedant Jr - Wm. Bullock; Pincet - Bardin; Lucy - Mrs Giffard; Lady Gravely - Mrs Haughton; Bellaria - Mrs Purden; Clarissa - Mrs Seal. With the Prologue and Epilogue. *SINGING AND DANCING.* The Original Songs and Dance. *GF*

COMMENT. At the Desire of several Persons of Quality.

KING HENRY THE FOURTH, Part II. As 23 Sept. 1729, but Pistol - Norris. *With a new Prologue and Epilogue for the Entertainment of the (Masons). Thursday 12 DL*

COMMENT. For the Entertainment of the Grand Master of the Antient and Hon. Society of Free and Accepted Masons. Alter'd from Shakespear by Mr Betterton.

AESOP. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 3 Feb. *LIF*

COMMENT. By Command of His Royal Highness. Benefit J. Rich. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £177 7s. [The Prince present.]

THE PROVOK'D HUSBAND. As 9 Feb., but Manly - Huddy; Mrs Trusty - Mrs Palmer. *GF*

SINGING. By Miss Thornewets.

DANCING. *Toller's Grounds* by Burney and Eaton.

LOVE AND REVENGE, As 5 Dec. 1729, but Mrs Martin replaces Mrs Newman. Also **THE HUMOURS OF HARLEQUIN.** Harlequin - Knott; Miller - Reynolds; Miller's Wife - Mrs Martin; Miller's Man - Dove, but see 6 Feb. *HAY*

COMMENT. Benefit Fielding. At the particular Desire of several Persons of Quality.

THE PROVOK'D HUSBAND. As 11 Sept. 1729, but Mrs Trusty - Mrs Roberts. *Also THE CONTRIVANCES. Cast not listed, but see 27 Oct. 1729. Saturday 14 DL*

COMMENT. At the particular Desire of several Persons of Quality.

THE CITY WIVES CONFEDERACY. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 3 Feb. *LIF*

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £172 3s.

LOVE FOR LOVE. As 22 Jan. *GF*

SINGING AND DANCING. As 12 Feb.

COMMENT. At the Desire of several Persons of Quality.

JULIUS CAESAR. *Cast not listed.* *King's*

COMMENT. [King, Queen, and three eldest Princesses present.]

TIMOOLEON. *Cast not listed,* but see 26 Feb. *Monday 16 DL*

THE CHEATS OF SCAPIN. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 3 Feb. *LIF*

COMMENT. Receipts: £167.

THE OLD BATCHELOR. As 19 Dec. 1729, but Fondlewife - Penkethman; Bluff - Pearce; Araminta - Mrs Purden; Betty - Mrs Palmer. Also JEALOUSY DECEIV'D. As 7 Jan. *GF*

COMMENT. At the Desire of several Persons of Quality.

- Tuesday 17* **TIMOLEON.** *Cast not listed*, but see 26 Jan.
 DL COMMENT. At the Desire of several Persons of Quality.
- LIF **THE ANATOMIST.** *Cast not listed*. Also **PERSEUS AND ANDROMEDA**.
 As 3 Feb.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £156
 13s. 6d.
- GF **THE PROVOK'D HUSBAND.** As 12 Feb.
 SINGING AND DANCING.
- King's **JULIUS CAESAR.** *Cast not listed*.
- Wednesday 18* **HURLOTHRUMBO.** As 29 Jan., but Soaretherial - Wells; Dologodelmo - Reynolds;
 HAY Darony - Hallam; Primo, Death, Countermeine, Temo, Genius, Puny omitted;
 Seringo - Mrs Martin; Lusingo - Miss Palms.
- SH **CONCERT.**
 MUSIC. Vocal and Instrumental, by the best Masters.
 COMMENT. Behold and have Regard for the Benefit of a Gentleman under Misfortunes.
- Thursday 19* **THE FAIR PENITENT.** Lothario by a Gentleman (Highmore), but see 20 Dec. 1729.
 DL COMMENT. The Boxes not being sufficient to answer the great Demand for Places, at the particular Desire of several Persons of Quality, the Pit and Boxes will be put together, for their better Accommodation.
- LIF **THE COUNTRY HOUSE.** *Cast not listed*. Also **PERSEUS AND ANDROMEDA**.
 As 3 Feb.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £173 3s. 6d. [King, Queen, Prince, Duke, and Princesses present.]
- GF **THE DRUMMER.** As 19 Jan. Also **JEALOUSY DECEIV'D.** As 7 Jan.
 COMMENT. Written by the late Mr Addison.
- Friday 20* **CONCERT.**
 YB **MUSIC.** By the best Masters from the Opera House.
 COMMENT. Benefit a Gentlewoman in Distress. At Topham's Great Room.
 7 P.M. Tickets 5s.
- Saturday 21* **THE FAIR PENITENT.** As 19 Feb.
 DL COMMENT. At the particular Desire of several Ladies of Quality. *Daily Courant*, 23 Feb.: And the Concourse was so great, that several Ladies of the first Rank were excluded for want of room.
- LIF **THE FATAL EXTRAVAGANCE.** *Cast not listed*. Also **PERSEUS AND ANDROMEDA**. As 3 Feb.
 COMMENT. Mainpiece: Not Acted these Eight Years. Receipts: £176 8s.
- GF **HAMLET, PRINCE OF DENMARK.** As 21 Jan., but Ghost omitted.
 SINGING AND DANCING. As 12 Feb.
- King's **JULIUS CAESAR.** *Cast not listed*.
 COMMENT. [Prince and the eldest Princesses present.]

- SIR COURTY NICE.** As 23 Oct. 1729. Also PERSEUS AND ANDROMEDA. *Monday 23*
Andromeda - Mrs Booth, but see 1 Jan. DL
- A WOMAN'S REVENGE.** *Cast not listed*, but see 27 Dec. 1729. Also PERSEUS LIF
AND ANDROMEDA. As 3 Feb.
COMMENT. Receipts: £163 15s. 6d.
- THE UNHAPPY FAVOURITE.** As 12 Nov. 1729. GF
SINGING. By Miss Thornewets.
DANCING. A new *Turkish Dance* by Burny and Miss Sandham.
- THE CHESIRE COMICKS;** or, The Amours of Lord Flame. Lord Flame - HAY
Johnson; other parts by Mullart, Wells, Stopler, Jones, Hallam, Marshall, Mrs
Mullart, Mrs Martin, Mrs Nokes, Mrs Hill, Miss Wood, Miss Palms.
COMMENT. Written by Mr Johnson, of Chesire, Author of *Hurlotbrumbo*.
[Apparently not published.]
- THE SCORNFUL LADY.** As 18 Nov. 1729. Also PERSEUS AND ANDRO- *Tuesday 24*
MEDA. As 23 Feb. DL
COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- THE FATAL EXTRAVAGANCE.** *Cast not listed*. Also PERSEUS AND AN- LIF
DROMEDA. As 3 Feb.
COMMENT. Receipts: £139 5s. 6d.
- THE FATAL VILLAINY.** Parts by Giffard, Huddy, W. Giffard, Smith,
W. Williams, Bardin, Mrs Giffard, Mrs Purden; but edition of 1730 lists: King GF
of Arragon - Will. Giffard; Ramirez - Huddy; Rinaldo - Williams; Sebastian -
Henry Giffard; Alonzo - Smith; Victoria - Mrs Giffard; Bellamante - Mrs Purden.
Prologue. Epilogue spoken by Mrs Giffard.
COMMENT. [By Thomas Walker.] With Rich New Habits.
- PARTHENOPE.** *Cast not listed*, but edition of 1730 lists: Partenope - Signora King's
Anna Strada del Po; Emilio - Annibale Pio Fabri; Armindo - Signora Francesca
Bertelli; Ormonte - Goffedro Giovanni Riemschnieder; Rosmira - Signora
Antonia Merighi; Arsace - Antonio Bernacchi.
COMMENT. [Text by S. Stampigli. Music by Handel.]
- THE CHESIRE COMICKS.** As 23 Feb. *Wednesday 25*
COMMENT. As 23 Feb. HAY
- CONCERT.** HIC
MUSIC. Several Concertos and Solos in a new Style of his (Castrucci's) own
Composition, the first Concerto and fifth Solo being reduc'd into Concertos of
the famous Corelli, his Master.
COMMENT. Benefit Castrucci, first Violin to the Opera. 7 P.M.
- THE MOURNING BRIDE.** As 27 Sept. 1729. Also PERSEUS AND ANDRO- *Thursday 26*
MEDA. As 23 Feb. DL
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written
by the late Mr Congreve.
- THE FATAL EXTRAVAGANCE.** *Cast not listed*. Also PERSEUS AND ANDRO- LIF
MEDA. As 3 Feb.
COMMENT. Receipts: £167 17s. 6d. [The King, Queen, and Prince present.]
- THE FATAL VILLAINY.** As 24 Feb. GF

- Friday 27* THE CHESIRE COMICKS. As 23 Feb. With a New Epilogue.
HAY COMMENT. As 23 Feb.
- HIC CONCERT.
 MUSIC. By the best Hands from the Opera.
 COMMENT. Benefit Betty Smith. 7 P.M.
- Saturday 28* SOPHONISBA. *Cast not listed*, but edition of 1730 lists: Masinissa – Wilks; Syphax –
DL Mills; Narva – Roberts; Scipio – Williams; Laelius – Bridgwater; Sophonisba –
 Mrs Oldfield; Phoenissa – Mrs Roberts. Prologue spoken by Williams. Epilogue
 spoken by Mrs Cibber.
 COMMENT. [Written by James Thomson.] With New Habits.
- LIF THE FATAL EXTRAVAGANCE. *Cast not listed*. Also PERSEUS AND ANDRO-
 MEDA. As 3 Feb.
 COMMENT. Receipts: £160 12s.
- GF THE FATAL VILLAINY. As 24 Feb.
 COMMENT. Benefit the Author.
- King's PARTHENOPE. *Cast not listed*, but see 24 Feb.
 COMMENT. [King and Queen present.]

March 1730

- Monday 2* SOPHONISBA. *Cast not listed*, but see 28 Feb.
DL
- LIF CARTOUCHE; or, The French Robber. *Cast not listed*. Also PERSEUS AND
 ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: £134 3s.
- GF THE STRATAGEM. As 17 Dec. 1729.
 SINGING. By Miss Thornowets.
 DANCING. *Turkish Dance* by Burny and Miss Sandham. *Harlequin* by Sandham.
- Tuesday 3* SOPHONISBA. *Cast not listed*, but see 28 Feb.
DL COMMENT. Benefit the Author.
- LIF MOMUS TURN'D FABULIST. *Cast not listed*, but see 3 Dec. 1729. Also
 PERSEUS AND ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: £141 8s.
- GF THE TEMPLE BEAU. As 10 Feb.
 COMMENT. At the Desire of several Persons of Quality.
- King's PARTHENOPE. *Cast not listed*, but see 24 Feb.
- Wednesday 4* CONCERT.
DL MUSIC. Vocal and Instrumental.
 COMMENT. Benefit Miss Cecilia Young, a Scholar of Signor Geminiani, who
 never yet sung in Publick. Pit and Boxes half a guinea. First Gallery 5s. Upper
 Gallery 2s. 6d. 7 P.M.

SOPHONISBA.	<i>Cast not listed</i> , but see 28 Feb. COMMENT. By Command of His Royal Highness.	Thursday 5 DL
THE FATAL EXTRAVAGANCE.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 3 Feb. COMMENT. Receipts: £166 11s. 6d. At the Desire of several Persons of Quality.	LIF
LOVE MAKES A MAN.	As 12 Jan., but Antonio - W. Williams; Monsieur - Bardin; Elvira - Mrs Haughton. SINGING AND DANCING. As 2 March. COMMENT. At the Particular Desire of several Gentlemen and Ladies.	GF
THE STRATAGEM.	As 6 Feb., but Aimwell - Mullart; Sir Charles omitted; Sullen - Dove; Mrs Sullen - Mrs Wilson; Dorinda - Mrs Kilby; Cherry - Mrs Martin. With a new Epilogue to be spoke by Mrs Kilby. COMMENT. Benefit Mrs Kilby. At the particular Desire of several Persons of Quality.	HAY
CONCERT.	COMMENT. Benefit John Festin. At Topham's Concert Room. Tickets 5s. At 7 P.M.	Friday 6 YB
SOPHONISBA.	<i>Cast not listed</i> , but see 28 Feb.	Saturday 7 DL
THE ANATOMIST.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 3 Feb. COMMENT. Receipts: £175 4s. 6d.	LIF
THE SPANISH FRYAR.	As 28 Nov. 1729, but Raymond - Machen; Leonora omitted. SINGING. By Miss Thornewets. DANCING. <i>Toller's Grounds. Turkish Dance</i> . By Burney, Eaton, Miss Sandham.	GF
PARTHENOPE.	<i>Cast not listed</i> , but see 24 Feb.	King's
SOPHONISBA.	<i>Cast not listed</i> , but see 28 Feb. COMMENT. By Command of his Royal Highness. [The Prince present.] Benefit the Author.	Monday 9 DL
OROONOKO.	As 26 Jan., but Oroonoko - Ryan; Blandford, Stanmore, Hotman omitted. Also HUDBRAS; or, Trulla's Triumph. <i>Cast not listed</i> . COMMENT. Afterpiece: [Author unknown. Apparently not published.] A New Ballad Opera. Benefit Ryan. Receipts: money £81 10s. 6d.; tickets £104 11s.	LIF
THE COMMITTEE.	As 1 Dec. 1729. SINGING. By Miss Thornewets. DANCING. <i>Turkish Dance</i> and <i>Dutch Skipper</i> by Burny, Miss Sandham, and Sandham.	GF
SOPHONISBA.	<i>Cast not listed</i> , but see 28 Feb.	Tuesday 10 DL
THE FATAL EXTRAVAGANCE.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 3 Feb. COMMENT. Receipts: £150 12s.	LIF
THE CONSTANT COUPLE.	As 6 Feb. SINGING. By Miss Thornewets.	GF

- Tuesday 10* GF DANCING. A new *Dance of Fawns* by Burny, D'Anfoy (his first on this stage), Sandham, Eaton, Miss Sandham, Mrs Thomas. *Two Pierrots* by Burny and Eaton.
 COMMENT. Benefit Giffard.
- King's PARTHENOPE. *Cast not listed*, but see 24 Feb.
- Wednesday 11* HAY THE METAMORPHOSIS OF THE BEGGAR'S OPERA. Macheath - Mrs Nokes; Peachum - Mrs Martin; Lockit - Mrs Mullart; Filch - Miss Palms; Mat - Mrs Kirk; Crookfinger'd Jack - Miss Wood; Ben Budge - Mrs Hayns; Robin - Mrs Clarke; Harry - Mrs Williams; Polly - Stopler; Lucy - Mullart; Mrs Peachum - Reynolds; Jenny - Lacey; Mrs Slammekin - Jones; Suky - Dove; Molly - Wells; Dolly - Hicks; Mother Dye - Reynolds. Also DAMON AND PHILLIDA. As 22 Nov. 1729.
 COMMENT. Benefit Mrs Nokes.
- Thursday 12* DL SOPHONISBA. *Cast not listed*, but see 28 Feb.
- LIF THE ANATOMISH. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: £166 10s. 6d. By Command of His Royal Highness. *The Recruiting Officer* for the benefit of Mrs Younger is deferred to Tuesday 17.
- GF THE CARELESS HUSBAND. Sir Charles - Giffard; Morelove - W. Williams; Foppington - Bullock; Lady Betty - Mrs Haughton; Lady Easy - Mrs Seal; Lady Graveairs - Mrs Thomas; Edgin - Mrs Kirk.
 SINGING. By Mrs Mountfort and Miss Thornewets.
 DANCING. *Pierrots* and *Fawns*.
 COMMENT. Benefit Mrs Haughton.
- HAY THE HALF PAY OFFICERS. Culverin - Wells; Bellair - Lacy; Fluellin - Jones; Mackmorris - Hallam; Loadum - Mullart; Meagre - Reynolds; Jasper - Wells Jr; Sharp - Marshall; Charlotte - Miss Jones, her first appearance on this stage; Lady Rich - Mrs Clarke; Benedict - Mrs Sparling; Jane - Mrs Mullart. Also FLORA. Hob - Jones. With a New Prologue to be spoke by Miss Jones and a New Epilogue by Wells.
 COMMENT. Benefit Wells. At the particular Desire of several Persons of Quality. Mainpiece: Not Acted these Ten Years.
- Friday 13* HAY HURLOTHRUMBO. Lord Flame - Johnson; but see 18 Feb. Also DAMON AND PHILLIDA. As 22 Nov. 1729.
- HIC CONCERT.
 COMMENT. Benefit Scarpentini. At 7 P.M.
- Saturday 14* DL SOPHONISBA. *Cast not listed*, but see 28 Feb.
 COMMENT. Benefit the Author.
- LIF FLORA. *Cast not listed*, but see 2 Feb. Also PERSEUS AND ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: £181 10s. 6d. At the Desire of several Persons of Quality.
- GF THE PROVOK'D HUSBAND. As 12 Feb.
 SINGING. By Miss Thornewets.
 DANCING. By Burney, D'Anfoy, Sandham, Eaton, Miss Sandham, and Mrs Thomas, particularly *Pierrots* and *Fawns*.

PARTHENOPE. <i>Cast not listed</i> , but see 24 Feb.	Saturday 14 King's
THE PROVOK'D HUSBAND. As 14 Feb., but Mrs Trusty – Mrs Mills. <i>DANCING.</i>	Monday 16 DL
COMMENT. Benefit Mills. At the particular Desire of several Ladies of Quality.	
THE PROVOK'D WIFE. As 6 Oct. 1729, but Mademoiselle – Mrs Laguerre. Also VENUS AND ADONIS (last Interlude). Venus – Mrs Barbier, with several of the best Italian Songs; Adonis – Mrs Seedo; Mars – Leveridge; with a Comic Ballad Scene between Mrs Cantrel and Salway. <i>SINGING.</i> By Mrs Wright and Mrs Chambers.	LIF
COMMENT. Benefit Mrs Barbier. This is the last Benefit Mrs Barbier will have in England. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £53 9s. 6d.; tickets £74 17s. 6d.	
THE PROVOK'D HUSBAND. As 12 Feb. <i>SINGING AND DANCING.</i> As 14 March.	GF
COMMENT. At the Desire of several Persons of Quality.	
SOPHONISBA. <i>Cast not listed</i> , but see 28 Feb.	Tuesday 17 DL
THE RECRUITING OFFICER. As 8 Oct. 1729, but Worthy – Milward; Rose – Miss Holiday. <i>MUSIC.</i> Poitier beats a Preamble on the Kettle Drum.	LIF
<i>DANCING.</i> End Act I: <i>Pierrots</i> by Nivelon and Poitier. II: <i>French Sailor</i> by Salle and Mrs Laguerre. III: <i>Numidian</i> by Glover and Miss La Tour. IV: <i>Highlander and Mistress</i> by Salle and Mrs Laguerre. V: <i>Poloneze</i> by Poitier and Miss La Tour.	
COMMENT. Benefit Mrs Younger. By Command of His Royal Highness. Written by Mr Farquhar. Receipts: money £75 17s.; tickets £119 6s. <i>Daily Journal</i> , 21 March: After the Play . . . the Prince of Wales and a great Number of the Nobility being present, Mr Leveridge (whose Benefit is also to come very shortly) advanced upon the Stage, and after paying his Honours to the Audience, invited them to his Benefit, by a humorous Song set to the merry Tune of the Black Joke; which was receiv'd by the whole House with a universal Encore.	
THE MERRY WIVES OF WINDSOR; or, The Humours of Sir John Falstaff. Falstaff – W. Giffard; Ford – Giffard; Sir Hugh – Penkethman; Shallow – Collet; Page – Huddy; Caius – Bardin; Fenton – Lacy; Host – R. Williams; Pistol – Pearce; Bardolfe – Machen; Slender – Bullock; Mrs Ford – Mrs Giffard; Mrs Page – Mrs Haughton; Ann Page – Mrs Mountfort; Mrs Quickly – Mrs Kirk. <i>SINGING.</i> By Miss Thornewets.	GF
<i>DANCING.</i> <i>Shepherd's Holiday</i> , <i>Two Pierrots</i> , and <i>Turkish Dance</i> .	
COMMENT. Benefit W. Giffard. At the Particular Desire of several Gentlemen and Ladies.	
PARTHENOPE. <i>Cast not listed</i> , but see 24 Feb.	King's
COMMENT. [King, Queen, Prince of Wales (but see LIF), and Princess Royal present.]	
THE BEGGAR'S OPERA. Polly – Mrs Pullen; Lucy – Mrs Nottingham. Also DAMON AND PHILLIDA. <i>Cast not listed</i> , but see 22 Nov. 1729. <i>COMMENT.</i> Benefit Mrs Pullen and Mrs Nottingham.	Wednesday 18 HAY
THE FAIR PENITENT. As 19 Feb., but Sciolto – Williams; Altamont – Wilks; Horatio – Mills; Calista – Mrs Oldfield; Lavinia – Mrs Horton; Lucilla – Mrs Cibber.	Thursday 19 DL

- Tursday 19*
- DL DANCING. By Mrs Booth.
 COMMENT. Benefit Mrs Oldfield. By Their Majesties' Command. Tickets for *Sophonisba* will be taken. [The King, Queen, Prince of Wales, and three eldest Princesses present.]
- LIF THE BEGGAR'S OPERA. Macheath - Quin.
 COMMENT. Benefit Quin. At the particular Desire of several Persons of Quality. Receipts: money £112 13s. 6d.; tickets £93 16s.
- GF THE MERRY WIVES OF WINDSOR. As 17 March.
 SINGING. By Miss Thornewets.
 DANCING. *Shepherd's Holiday*.
- Friday 20*
- HAY LOVE AND REVENGE. Mulligrub - Stopler; Brainworm - Marshall; Mother Pearce - Reynolds; Rovewell - Mullart; Trueman - Lacy; Heartfree - Hallam; Brush - Wells Jr; Bellamira - Mrs Mullart; Charlotte - Mrs Newman; Lovisa - Miss Palms; Mrs Mulligrub - Mrs Nokes; Prisoners - Dove, Marshall, Hicks; but see also 12 Feb. Also DAMON AND PHILLIDA. As 22 Nov. 1729.
 DANCING. *Dutch Skipper* and *Running Footman's Dance* by Davenport.
 COMMENT. Benefit Mullart, Mrs Mullart, Stopler.
- Saturday 21*
- DL THE ORPHAN. As 25 Oct. 1729, but Polydore - Gentleman; Chaplain - Bridgwater; Serina - Mrs Cibber.
 COMMENT. At the particular Desire of several Persons of Quality.
- LIF THE STRATAGEM. As 26 Sept. 1729, but Aimwell - Milward; Sir Charles - Pitt; Dorinda - Mrs Younger; Cherry - Miss Holiday.
 DANCING. End Act I: *Scating Dance*. II: *French Peasant* by Poitier. III: *Flag Dance*. IV: *Highlander* by Salle. V: *Sailor's Dance* called *Encore*.
 COMMENT. Benefit Nivelon. Receipts: money £97 17s.; tickets £61 12s.
- GF OROONOKO. As 23 Jan., but Governor - W. Giffard; Driver omitted; Widow Lackit - Mrs Haughton.
 DANCING. *Moorish Dance* by Burny, Sandham, Eaton, Miss Sandham, Mrs Thomas.
 SINGING. By Miss Thornewets.
- King's
- JULIUS CAESAR. *Cast not listed*.
 COMMENT. Benefit Signora Strada del Po. By His Majesty's Command.
- Monday 23-Saturday 28*
PASSION WEEK
- Monday 30*
- DL BAYES'S OPERA. *Cast not listed*, but edition of 1730 lists: Arabella - Mrs Butler; Bays - Th. Cibber; Belinda - Mrs Shireburn; Cantato - Mrs Roberts; Tragedo - Charke; Pantomime - Berry; Lord Briton - Bridgwater; Bassoon - Oates; Crowdero - Rosco; Harlequin - Miller; Crispin - Harper; Dulceda - Miss Raftor; Farcia - Mrs Heron. Prologue spoken by Cibber Jr.
 COMMENT. [By Gabriel Odingsells.]
- LIF A WOMAN'S REVENGE. *Cast not listed*, but see 27 Dec. 1729. Also PERSEUS AND ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: money £180; tickets £12 8s. Tickets for Boheme taken.
- GF THE FAIR QUAKER OF DEAL: With The Humours of the Navy. Flip - Penkethman; Mizen - Bullock; Worthy - Smith; Rovewell - Huddy; Sir Charles -

Barden; Cribbridge - W. Williams; Easy - R. Williams; Indent - Lacy; Coxen - Collet; Sailors - W. Giffard, Mynns, Pearce, Machin; Dorcas Zeal - Mrs Giffard; Arabella - Mrs Seal; Belinda - Mrs Haughton; Jenny - Mrs Thomas; Jiltup - Mrs Mountfort; Advocate - Mrs Kirk; Bar Maid - Mrs Palmer.

Monday 30
GF

SINGING. By Miss Thernowets.

DANCING.

THE AUTHORS FARCE: With The Pleasures of the Town. Luckless - Mullart; Witmore - Lacy; Marplay - Reynolds; Sparkish - Stopler; Don Tragedio - Marshall; Sir Farcical Comick - Davenport; Sig Opera - Stopler; Dr Orator - Jones; Mons Pantomime - Knott; Charon - Ayres; Bookweight - Jones; Scarecrow - Marshall; Harriet - Miss Palms; Goddess of Nonsense - Mrs Mullart; Somebody - Harris; Nobody - Wells; Poet - Hallam; Bookseller - Dove; Mrs Novel - Mrs Martin; Lady Kingcall - Mrs Clark; Punch - Reynolds; Joan - Hicks; but edition of 1730 lists: Luckless - Mullart; Witmore - Lacy; Marplay - Reynolds; Sparkish - Stopler; Bookweight - Jones; Scarecrow - Marshal; Dash - Hallam; Quibble - Dove; Blotpage - Wells Jr; Jack - Achurch; Jack Pudding - Reynolds; Bantomite - Marshall; Mrs Moneywood - Mrs Mullart; Harriet - Miss Palms; in Puppet Show: Player - Dove; Constable - Wells; Murdertext - Hallam; Goddess of Nonsense - Mrs Mullart; Charon - Ayres; Curry (Bookseller) - Dove; Poet - W. Hallam; Signior Opera - Stopler; Don Tragedio - Marshal; Sir Farcical Comick - Davenport; Dr Orator - Jones; Mons Pantomime - Knott; Mrs Novel - Mrs Martin; Robgrave - Harris; Saylor - Achurch; Somebody - Harris Jr; Nobody - Wells Jr; Punch - Reynolds; Joan - Hicks; Lady Kingcall - Miss Clarke; Mrs Cheatem - Mrs Wind; Mrs Glassring - Mrs Blunt. Prologue spoken by Jones.

COMMENT. [By Henry Fielding.]

HAY

BAYES'S OPERA. *Cast not listed*, but see 30 March.

Tuesday 31
DL
LIF

THE BEGGAR'S OPERA. Macheath - Walker, but see 19 March.

DANCING.

COMMENT. Benefit Walker. At the particular Desire of several Persons of Quality. Tickets for *Momus* and *The School Boy* taken. Receipts: money £60 17s.; tickets £38.

THE FAIR QUAKER OF DEAL. As 30 March. Also JEALOUSY DECEIV'D. GF
As 7 Jan., but Countryman - Penkethman becomes Miller - Penkethman.
SINGING. By Miss Thernowets.

JULIUS CAESAR. *Cast not listed*.

King's

COMMENT. With an Addition of some New Songs. [Prince, Princess Royal, Duke, and five Princesses present.]

April 1730

BAYES'S OPERA. *Cast not listed*, but see 30 March.

Wednesday 1
DL
LIF

THE ANATOMIST. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 3 Feb.

COMMENT. Receipts: £136 14s.

THE AUTHOR'S FARCE. As 30 March.

HAY

- Wednesday 1* GF THE PROVOK'D HUSBAND. As 12 Feb. Also HARLEQUIN TURN'D DANCING MASTER; or, The Highlander Bit. Colombine (a Scotch Woman) – Mrs Giffard; Highlander – Burny; Pierrot – Eaton; Harlequin – a Gentleman who never appeared on this Stage before.
 COMMENT. Benefit Mrs Giffard. At the particular Desire of several Ladies of Quality. Afterpiece: A new Entertainment in Grotesque and Scotch Characters. With new Scenes, Machines, Flyings, and Sinkings, and other Decorations. Tickets for *King Lear* taken this Day.
- Thursday 2* DL THE SPANISH FRYAR. As 25 Nov. 1729, but Torrismond – a Gentleman; Queen – Mrs Porter; Raymond – Boman; Gomez – Griffith, from Dublin; Elvira – Mrs Oldfield.
DANCING. By Mrs Booth.
 COMMENT. Benefit Mrs Porter. By Their Majesties' Command. [The King, Queen, and three eldest Princesses present.]
- LIF THE COUNTRY WIFE. As 19 Sept. 1729, but Alithea – Mrs Templer; Mrs Squeamish – Miss Holiday. Also THE WHAT D'YE CALL IT. Kitty – Mrs Younger; Sir Roger – Hall; Thomas – Chapman; Peascod – Ray; Peter – Hippisley; Steward – Milward; Constable – Bullock; Dorcas – Mrs Egleton.
MUSIC. A Preamble on the Kettle-Drums by Job Baker.
DANCING.
 COMMENT. Benefit Mrs Bullock. By Command of His Royal Highness. Receipts: money £56 1s.; tickets £98 10s. [The Prince present.]
- GF THE FASHIONABLE LADY; or, Harlequin's Opera: In the Manner of a Rehearsal. Parts by Penkethman, Bullock, Lacy, W. Giffard, W. Williams, Huddy, Smith, Collet, Bardin, Mrs Thomas, Mrs Mountfort, Mrs Giffard, Mrs Palmer; but edition of 1730 lists: Ballad – Penkethman; Meanwell – W. Giffard; Modelly – Bullock; Drama – Lacey; Mrs Foible – Mrs Mountford; Mrs Sprightly – Mrs Giffard; Prattle – Mrs Palmer; Merit – W. Williams; Smooth – Mrs Thomas; Hackum – Huddy; Whim – Smith; Trifle – Collet; Voice – Bardin; Harlequin – Burney.
DANCING. By Burny, Sandham, Eaton, R. Williams as Harlequin, Scaramouch, Punch, Pantalon.
 COMMENT. Never Acted before. [By James Ralph.]
- Friday 3* DL DON JOHN. Also HARLEQUIN DOCTOR FAUSTUS. Advertised but dismissed.
- LIF FLORA. *Cast not listed*, but see 2 Feb. Also PERSEUS AND ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: £142 15s. 6d.
- GF THE FASHIONABLE LADY. Parts as 2 April, but Harlequin – Burny; Scaramouch – Sandham; Pantaloone – Dukes; Punch – R. Williams; Pierot – Eaton.
- HAY THE AUTHOR'S FARCE. As 30 March.
- Saturday 4* DL THE CARELESS HUSBAND. As 1 Nov. 1729. Also HARLEQUIN DOCTOR FAUSTUS. As 26 Dec. 1729 (in *Daily Courant* only).
DANCING. The last new Dance, *The English Medley*, composed by Roger and performed by him, Mrs Booth, and others.
 COMMENT. At the particular Desire of several Persons of Quality.
- LIF THE CHEATS OF SCAPIN. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: £76 9s.

THE FASHIONABLE LADY.	As 3 April. COMMENT. Benefit the Author.	Saturday 4 GF
ORMISDA.	<i>Cast not listed</i> , but edition of 1730 lists: Artenice – Signora Anna Strada del Po; Ormisda – Annibale Pio Fabri; Arsace – Signora Francesca Bertoldi; Erismeno – Goffredo Giovanni Riemschneider; Palmira – Signora Antonia Merighi; Cosroe – Antonio Bernacchi. COMMENT. A New Opera. [By Zeno. Music probably by Bartholomeo Cordans.—See Deutsch, <i>Handel</i> , p. 254.]	King's
THE WAY OF THE WORLD.	As 6 Nov. 1729. Also THE BEGGARS WEDDING. <i>Cast not listed</i> , but see 30 Dec. 1729. DANCING. By Mrs Booth.	Monday 6 DL
	COMMENT. Benefit Mrs Booth. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Congreve. Afterpiece: Being particularly desired.	
LOVE'S LAST SHIFT.	Loveless – Ryan; Amanda – Mrs Buchanan. Also THE DUTCH AND SCOTCH CONTENTION. As 26 Jan. DANCING. <i>Wooden Shoe Dance</i> by Nivelon. <i>French Sailor</i> by Salle and Laguerre. <i>Flag Dance</i> by Nivelon. <i>Grand Comic Dance of Sailors</i> , in which Salle will perform a <i>Hornpipe</i> , in the Character of a Boatswain, Being his first Attempt in that Way. COMMENT. Benefit Salle. At the particular Desire of several Persons of Quality. Receipts: money £41 os. 6d.; tickets £38 14s.	LIF
THE AUTHOR'S FARCE.	As 30 March. Also THE CHEATS OF SCAPIN. Octavian attempted by a Gentleman; Scapin – Jones; Leander – Harris. With a New Prologue and Epilogue by Miss Jones. COMMENT. Benefit Jones and Harris. Afterpiece: At the Desire of several Ladies of Quality.	HAY
THE ROVER.	Rover – Giffard; Hellena – Mrs Seal; Angelica – Mrs Giffard; Belvil – Huddy; Frederick – W. Williams; Antonio – Bardin; Pedro – Smith; Stephano – Machen; Phillippe – Collet; Sancho – R. Williams; Blunt – Penkethman; Florinda – Mrs Purden; Valeria – Mrs Mountfort; Moretta – Mrs Thomas; Callis – Mrs Palmer; Lucetta – Mrs Kirk. SINGING. A Song by Miss Thorneets. <i>Susan's Complaint</i> by Miss Mountfort. DANCING. <i>Pierrots, Shepherds and Shepherdesses</i> . COMMENT. Written by Mrs A. Behn. Benefit Mrs Seal.	GF
THE COMICAL RIVALS; or, The School Boy.	School Boy – Mrs Younger. Also PERSEUS AND ANDROMEDA. As 3 Feb. COMMENT. Receipts: £116 4s.	Tuesday 7 LIF
THE AUTHOR'S FARCE.	As 30 March. COMMENT. At the particular Desire of several Ladies of Quality.	HAY
RULE A WIFE AND HAVE A WIFE.	Copper Captain – Giffard; Estifania – Mrs Giffard; Duke – W. Williams; Leon – Huddy; Juan – Bardin; Alonzo – Lacy; Sanchio – Bullock; Old Woman – Collet; Cacafogo – Penkethman; Margaretta – Mrs Haughton; Altea – Mrs Seal; Clara – Mrs Thomas. With a New Prologue to the Town by Smith. DANCING. <i>Turk's Dance</i> by Burny and Miss Sandham. <i>Scaramouch</i> by Sandham. <i>Pierrots</i> by Burny and Eaton. COMMENT. Benefit Smith. Written by Beaumont and Fletcher.	GF
ORMISDA.	<i>Cast not listed</i> , but see 4 April.	King's

- Wednesday 8* **THE PROVOK'D WIFE.** As 17 Dec. 1729, but Mademoiselle – a young Gentlewoman, being her first Attempt upon any Stage (Charlotte Charke, according to Genest, III, 258). Also **THE LOVERS OPERA.** Lucy – Mrs Thurmond, but see 8 Dec. 1729.
DANCING. Le Badinage Champetre.
 COMMENT. Benefit Mrs Thurmond. Mainpiece: Written by the late Sir John Vanbrugh.
- LIF **THE MISTAKE.** As 14 Nov. 1729, but Isabella – Mrs Morgan.
SINGING. By Mrs Chambers, Mrs Barbier, Mrs Wright, particularly a *Trumpet Song* by Mrs Chambers, accompanied by Lewis Granom.
DANCING. Highlander by Sally and Mrs Laguerre. *Dutch Clown* by Nivelon. *Numidian Dance* by Glover and Miss La Tour.
 COMMENT. Benefit Mrs Chambers. Written by the late Sir John Vanbrugh. Receipts: money £29 9s.; tickets £81 1s.
- HAY **THE RIVAL FATHER; or, The Death of Achilles.** Principal Parts by the Author and Mrs Eliza Haywood; but edition of 1730 lists: Achilles – the Author; Pyrrhus – Mullart; Alcimes – Wm. Hallam; Antilochus – Jones; Polyxena – Mrs Mullart; Briseis – Mrs Hayward; Ilione – Mrs Clark; Phenicia – Mrs Jones. Prologue spoken by Jones. Epilogue spoken by Mrs Eliza Haywood.
 COMMENT. [By William Hatchett.] With New Habits.
- GF **THE RECRUITING OFFICER.** As 7 Feb., but Collier – Eaton; Rose – Mrs Mountfort.
SINGING AND DANCING.
 COMMENT. Benefit Mrs Purdon. At the Desire of several Persons of Quality.
- Thursday 9* **THE COMICAL RIVALS.** As 7 April. Also **PERSEUS AND ANDROMEDA.**
 LIF As 3 Feb.
 COMMENT. Receipts: £138 6s. [Prince, Duke, Princesses present.]
- HAY **THE RIVAL FATHER.** As 8 April.
- GF **LOVE MAKES A MAN.** As 5 March. Also **THE WHAT D'YE CALL IT.** Peascod – W. Penkethman, Son to the late Mr Penkethman; Kitty – Mrs Giffard. With an Epilogue to be spoken by Penkethman, riding on an Ass.
 COMMENT. Benefit Penkethman, Son to the late Mr Penkethman.
- Friday 10* **THE MAN OF MODE.** As 13 Dec. 1729, but Harriet – Mrs Horton; Belinda – Mrs Porter; Lady Woodvill – Mrs Shireburn. Also **THE WHAT D'YE CALL IT.** *Cast not listed.*
 DL *DANCING.* By Rover, Essex, Lally, Rainton, Miss Robinson.
 COMMENT. Benefit Watson and Mrs Horton.
- LIF **THE MERRY WIVES OF WINDSOR.** Falstaff – Quin.
DANCING. Two Pierrots by Poitier and Nivelon. *Highlander and Mistress* by Salle and Mrs Laguerre. A new *Grand Warlike Dance with Moors* by Glover, Pelling, Newhouse, Lanyon, Mrs Bullock, Mrs Ogden, Mrs Hill, in which will be introduced a new *Polonese* by Poitier and Miss La Tour, with Poitier beating a Preamble on the Kettle Drums. *Flag Dance* by Nivelon. A new *French Peasant* by Poitier, Pelling, Newhouse, Lanyon, Du Pre, De la Garde, St. Luce, Miss La Tour, Mrs Bullock, Mrs Ogden, Miss Hill (Mrs Anderson, in *Daily Courant*).
SINGING. By Leveridge and Laguerre.
 COMMENT. Benefit Poitier, Petit-Maitre. At the Desire of several Ladies of Quality. Receipts: money £61 13s.; tickets £52 17s.

LOVE FOR LOVE.	As 22 Jan., but Trapland - Pearce. DANCING. <i>Shepherd's Holiday</i> by Burny, Sandham, Eaton, Mrs Haughton, Mrs Mountfort, Miss Sandham.	<i>Friday 10</i>
SINGING.	By Miss Thornewets.	GF
COMMENT.	Benefit Bullock.	
THE PROVOK'D HUSBAND.	As 16 March, but Jenny - Miss Raftor. DANCING. <i>The English Medley</i> , composed by Roger and performed by Mrs Booth, Roger, Lally, Thurmond, Boval, Rainton, Haughton.	<i>Saturday 11</i> DL
COMMENT.	At the particular Desire of several Persons of Quality.	
THE COMICAL RIVALS.	As 7 April. Also PERSEUS AND ANDROMEDA. As 3 Feb.	LIF
COMMENT.	Receipts: £106 19s.	
THE FASHIONABLE LADY.	As 3 April.	GF
ORMISDA.	<i>Cast not listed</i> , but see 4 April.	King's
THE RELAPSE.	As 29 Dec. 1729. DANCING. By Roger, Essex, Lally, Boval, Rainton, Mrs Booth, Mrs Mills, Mrs Walter, Mlle Delorme, particularly <i>Myrtillo</i> .	<i>Monday 13</i> DL
COMMENT.	Benefit Johnson. Written by the late Sir John Vanbrugh.	
THE OLD BACHELOR.	As 24 Sept. 1729, but Sir Joseph - Ray. Also THE CHEATS OF SCAPIN.	LIF
SCAPIN.	Scapin - Hippisley.	
DANCING.	<i>Two Pierrots</i> by Nivalon and Poitier.	
COMMENT.	Benefit Hippisley and Mrs Eggleton. Mainpiece: Written by the late Mr Congreve. Tickets for <i>The Amorous Widow</i> taken at this play. Receipts: money £26 17s.; tickets £143 5s.	
THE FASHIONABLE LADY.	As 3 April.	GF
THE AUTHOR'S FARCE.	As 30 March.	HAY
THE ROVER.	Rover - Wilks; Hellena - Mrs Booth; Angelica - Mrs Porter; Belvil - Mills; Frederick - Williams; Blunt - Johnson; Pedro - Bridgwater; Antonio - W. Mills; Sancho - Norris; Florinda - Mrs Horton; Valeria - Mrs Cibber; Moretta - Mrs Mills; Lucetta - Mrs Shireburn. Also THE BEGGAR'S WEDDING. <i>Cast not listed</i> , but see 30 Dec. 1729.	<i>Tuesday 14</i> DL
DANCING.	End Act I: <i>Dutch Dance</i> by Miss Robinson, a Scholar of Mr Essex. II: <i>Tambour Dance of Moors</i> by Essex, Lally, Thurmond, Rainton, Haughton. III: <i>La Pieraite</i> by Roger and Mrs De Lorme. IV: A New Dance by Miss Robinson, in which will be expressed all the different Movements in Dancing. V: A New <i>Grand Dance</i> by Essex, Roger, Thurmond, Lally, Rainton, Houghton, Mrs Walter, Mrs De Lorme, Miss Williams.	
COMMENT.	Benefit Essex. At the particular Desire of several Ladies of Quality. Afterpiece: Being particularly desir'd.	
THE COMICAL RIVALS.	As 7 April. Also PERSEUS AND ANDROMEDA. As 3 Feb.	LIF
COMMENT.	Receipts: £101 14s. 6d.	
THE CONSTANT COUPLE.	As 6 Feb. SINGING. In Italian and English by a Gentlewoman that never appeared on the Stage before, particularly the Famous Mr Henry Purcell's Song, <i>From Rosy Bowers</i> . DANCING. By Sandham, Burny, Eaton, Dukes, Mrs Haughton, Miss Sandham.	GF

- Tuesday 14 GF COMMENT. Benefit Sandham. At the Particular Desire of several Gentlemen and Ladies.
- King's ORMISDA. *Cast not listed*, but see 4 April.
- Wednesday 15 DL JANE SHORE. As 11 Oct. 1729. Also THE LOVERS OPERA. As 8 Dec. 1729, but Moody - Mrs Roberts; Clara - Mrs Heron.
DANCING. By Mrs Booth, Roger, Lally, Essex, Thurmond, particularly *Lads and Lasses* and *The Pierate*.
COMMENT. Benefit Williams.
- LIF HAMLET, PRINCE OF DENMARK. As 22 Sept. 1729, but 2d Gravedigger omitted; 1st Gravedigger - Leveridge (with Two New Songs in Character).
SINGING. End Act I: By Mrs Wright. II: *Since Times are so Bad* by Leveridge and Salway. III: By Mrs Chambers.
DANCING. IV: By Nivelon.
COMMENT. Benefit Leveridge. N.B. Tickets with the Black Joak to be had at Mr Leveridge's in Tavistock-Street. Receipts: £235.
- GF LOVE'S LAST SHIFT. Loveless - Giffard; Amanda - Mrs Giffard; Sir William - Collet; Sir Novelty - Bullock; Elder Worthy - Huddy; Young Worthy - W. Williams; Sly - R. Williams; Lawyer - Bardin; Narcissa - Mrs Seal; Hillaria - Mrs Purden; Flareit - Mrs Haughton; Snap - Penkethman. Also THE WHAT D'YE CALL IT. As 9 April. With an Epilogue to be spoken by Penkethman Riding on an Ass.
SINGING AND DANCING.
COMMENT. Benefit Huddy. At the Particular Desire of several Gentlemen and Ladies. Afterpiece: At the Particular Desire of several Ladies of Quality. Written by Mr Gay, Author of the Beggars Opera.
- HAY THE CHESIRE COMICKS. *Cast not listed*, but see 23 Feb.
COMMENT. With Alterations and Additions.
- HIC CONCERT.
COMMENT. Benefit Guering, Virtuoso of the Violin, who lately came over with His Grace the Duke of Hamilton.
- Thursday 16 DL THE ORPHAN. As 21 March, but Polydor - Williams; Serina - Miss Raftor; Chaplain omitted.
MUSIC. Select Pieces between the Acts. Also a Solo on the Little Flute by John Baston.
DANCING. By Essex, Lally, Thurmond, Mrs Booth, Miss Robinson, particularly a *Cbacone* by Mrs Booth. And a New Dance by Miss Robinson, a Scholar of Mr Essex (which was perform'd in the Rover with Universal Applause) in which will be express'd all the different Movements in Dancing.
COMMENT. Benefit Miss Robinson. At the Desire of several Ladies of Quality.
- LIF THE ANATOMIST. *Cast not listed*. Also THE COMICAL RIVALS. As 7 April. Also PERSEUS AND ANDROMEDA. As 3 Feb.
COMMENT. Receipts: £95 5s. 6d. The Run of Perseus and Andromeda . . . having postpon'd the Acting of the Tragedy of Merope, this is to inform such Persons who have taken Tickets of the Author, that the same may be return'd; or will be taken when the aforesaid Tragedy is acted the ensuing Season.

THE CONSCIOUS LOVERS.	Bevil Jr - Giffard; Indiana - Mrs Giffard; but see 13 Jan. Also HARLEQUIN TURN'D DANCING-MASTER. As 1 April, but Peasants - Sandham, Bardin; Visiting Ladies - Mrs Mountfort, Miss Thorne-wets; Peasant Women - Miss Sandham, Mrs Thomas, Mrs Palmer.	Tuesday 16 GF
MUSIC.	Select Pieces between the Acts.	
SINGING.	By Miss Thorne-wets, particularly <i>See From the Silent Groves</i> .	
DANCING.	<i>Pierrots</i> and <i>Flag Dance</i> by Burny, Dukes, and others.	
COMMENT.	Benefit T. Burny, Dancing-Master.	
THE AUTHOR'S FARCE.	As 30 March.	HAY
THE FUNERAL.	As 14 Oct. 1729. Also THE LOVERS OPERA. <i>Cast not listed</i> , but see 15 April.	Friday 17 DL
COMMENT.	Benefit Miller. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir Richard Steele.	
THE FALSE FRIEND.	As 31 Oct. 1729. Also FLORA. As 19 Sept. 1729, but see also 29 Dec. 1729.	LIF
SINGING.	<i>The Sailor's Song</i> by Laguerre.	
DANCING.	By Salle and Mrs Laguerre.	
COMMENT.	Benefit Laguerre and Mrs Laguerre. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £21 3s.; tickets £94 18s.	
THE STRATAGEM.	As 17 Dec. 1729, but Aimwell - W. Giffard; Mrs Sullen - Mrs Giffard. Also THE WHAT D'YE CALL IT. <i>Cast not listed</i> , but see 9 April. With an Epilogue spoken by Penkethman riding on an Ass.	GF
SINGING AND DANCING.	COMMENT. Benefit Collet. At the Desire of several Persons of Quality.	
THE AUTHOR'S FARCE.	As 30 March.	HAY
LOVE FOR LOVE.	As 19 Dec. 1729, but Angelica - Mrs Oldfield; Prue - Miss Raftor. Also THE BEGGARS WEDDING. <i>Cast not listed</i> , but see 30 Dec. 1729.	Saturday 18 DL
DANCING.	By Roger, Lally, Essex, Thurmond, Boval, Rainton, Mrs Booth.	
COMMENT.	Benefit Norris. Mainpiece: Written by Mr Congreve.	
THE COMICAL RIVALS.	As 7 April. Also PERSEUS AND ANDROMEDA. As 3 Feb.	LIF
COMMENT.	Receipts: £89 15s. 6d.	
THE FASHIONABLE LADY.	As 3 April.	GF
COMMENT.	Benefit the Author.	
ORMISDA.	<i>Cast not listed</i> , but see 4 April.	King's
THE TENDER HUSBAND.	Biddy - Mrs Oldfield; but see 19 Jan. Also PATIE AND PEGGY; or, The Fair Foundling. <i>Cast not listed</i> , but edition of 1730 lists: Sir William Worthy - Williams; Patie - Mrs Roberts; Roger - Cibber Jr; Glaud - Roscoe; Symon - Berry; Peggy - Miss Raftor; Jenny - Mrs Grace; Margery - Mrs Shireburn. Prologue spoken by Cibber Jr. Epilogue spoken by Mrs Cibber, Dress'd like a Petit Maitre.	Monday 20 DL
DANCING.	By Mrs Booth and Miss Robinson.	
COMMENT.	Benefit Cibber Jr and Mrs Cibber. At the particular Desire of several Persons of Quality. Afterpiece: [By Theophilus Cibber.] A New Scotch Ballad Opera.	

- Monday 20** **LIF** **CATO.** Cato - Boheme; Juba - Walker; Syphax - Quin; Sempronius - Hulett; Lucius - Ogden; Portius - Ryan; Marcus - Milward; Decius - Chapman; Marcia - Mrs Bullock; Lucia - Mrs Younger. Also **THE WEDDING.** In which will be introduced a Skimmington. Peartree - Salway; Rako - Ray; Fly [Ply] - Hulett; Margery - Mrs Cantrel; Goody Weeder - Mrs Egleton.
COMMENT. Benefit Milward. Mainpiece: Written by the late Mr Addison. Afterpiece: At the particular Desire of several Persons of Quality. Written by Mr [Essex] Hawker. Receipts: money £42 2s. 6d.; tickets £97 15s.
- GF** **HAMLET, PRINCE OF DENMARK.** As 21 Feb., but Hamlet - a Gentleman; Polonius - Penkethman; 2d Gravedigger - W. Williams.
SINGING. By Miss Thornewets.
DANCING. *Flag Dance* by Burny. *Dutch Skipper* by Sandham.
COMMENT. Benefit W. Williams. At the particular Desire of several Gentlemen and Ladies.
- HAY** **HURLOTHRUMBO.** As 13 March. Also **THE PLEASURES OF THE TOWN.** Luckless - Mullart; Tragedio - Marshall; Sir Farcical - Davenport; Opera - Stopler; Orator - Jones; Pantomime - Knott; Charon - Ayres; Bookweight - Jones; Scarecrow - Marshall; Harriet - Miss Palms; Goddess of Nonsense - Mrs Mullart; Somebody - Harris; Nobody - Wells; Poet - Hallam; Bookseller - Dove; Mrs Novel - Mrs Martin; Mrs Kingcall - Mrs Clark; Punch - Reynolds; Joan - Hicks.
COMMENT. Benefit Dove and Lee. At the particular Desire of several Persons of Quality.
- Tuesday 21** **DL** **THE DOUBLE GALLANT.** As 20 Jan., but Situp - Mrs Butler; Wishwell - Mrs Mills. Also **HARLEQUIN DOCTOR FAUSTUS.** *Cast not listed*, but see 26 Dec. 1729.
COMMENT. Benefit Thurmond and Mrs Butler.
- LIF** **THE FATAL EXTRAVAGANCE.** *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 3 Feb.
COMMENT. Receipts: £96 10s.
- GF** **THE FASHIONABLE LADY.** As 3 April, but Merit - a Gentleman, as a Favour to the Author.
- King's** **ORMISDA.** *Cast not listed*, but see 4 April.
COMMENT. Having Twelve Songs Chang'd.
- Wednesday 22** **DL** **THE COMMITTEE.** As 22 Oct. 1729. Also **THE LOVERS OPERA.** Dalton - Harper; but see 15 April.
DANCING. By Lally, Rainton, Roger, Essex, Miss Robinson.
COMMENT. Benefit Harper.
- LIF** **HENRY IV,** Part 1. Falstaff - Quin; but see 10 Oct. 1729.
SINGING. By Leveridge, Mrs Barbier, Mrs Wright, Mrs Chambers, particularly several English Ballads by Leveridge and Mrs Wright.
MUSIC. Mr Poitier will beat a Preamble on the Kettle Drums.
DANCING. *Warlike Dance* by Poitier, Pelling, and others.
COMMENT. Benefit Mrs Wright and Mrs Vincent. Receipts: money £23 3s.; tickets £113 3s.
- GF** **THE FASHIONABLE LADY.** As 21 April.

THE RIVAL FATHER. As 8 April.

COMMENT. Benefit the Author. For the Entertainment of two Syrian Princes just arrived from Mount Lebanon.

Wednesday 22
HAY

PHORMIO. By the Scholars.

CHA

RULE A WIFE AND HAVE A WIFE. Estifania - Mrs Oldfield; Copper Captain - Wilks; but see 4 Oct. 1729. Also **DIANA AND ACTEON.** Diana - Mrs Booth; Acteon - Lally; Companions of Acteon - Essex, Rainton, Boval, Houghton; Followers of Acteon - Burnet, Grey, Wright, Wetherilt Jr; Followers of Diana - Mrs Roger, Mrs Walter, Mrs Delorme, Miss Williams.

COMMENT. Benefit Roger, the Pierrot. At the particular Desire of several Persons of Quality. Afterpiece: A New Pantomime Entertainment. Composed by Monsieur Roger.

Thursday 23
DL

THE ROVER. As 29 Sept. 1729. Also **MYRTILLO.** Myrtillo - Mrs Seedo; Laura - Mrs Barbier; Lycon - Leveridge; Mopsa - Salway.

DANCING. With the proper Dances [for the afterpiece].

LIF

COMMENT. Benefit Hall and Mrs Seedo. Afterpiece: At the Request of several Ladies of Quality. Receipts: money £11 11s.; tickets £78 17s.

THE FASHIONABLE LADY. As 3 April, but see also 21 April.

GF

COMMENT. Benefit the Author. [*Grub St. Journal*, 23 April, has a leading article and letter on this play.]

WHIG AND TORY; or, The Double Deceit. Sir John - Griffin; Cobblecause - Harper. With the Original Prologue and Epilogue.

Friday 24
DL

MUSIC. II: A Solo on the Violin by Charke.

DANCING. III: *The Dutchwoman* by Miss Robinson. IV: *Pierraite* by Roger and Mlle Delorme. V: A *Grand Spanish Dance* by Lally, Essex, Thurmond, Haughton, Rainton.

SINGING. The usual Song by Miss Raftor.

COMMENT. Benefit Griffin. At the particular Desire of several Persons of Quality. Revis'd and alter'd by the Author.

THE STRATAGEM. As 21 March, but Aimwell - Walker; Sir Charles - Milward; Cherry - Mrs Laguerre. Also **THE WHAT D'YE CALL IT.** As 2 April.

LIF

DANCING. I: *The Fingalian* by Newhouse and Mrs Ogden. III: *Scots Dance* by Salle and Mrs Laguerre. IV: *Wooden Shoe Dance* by Nivelon. V: *French Peasant* by Poitier. End Afterpiece: A *Dance of Six Ethiopians*: Poitier will beat the Kettle Drum upon the Sound of the Trumpet; where Nivelon will dance the *Flag Dance*: 1st Ethiopian - Glover; 2d - Bellam; 3d - Newhouse; 4th - Du Pre Jr; 5th - Laguerre; 6th - St. Luce.

SINGING. II: By Leveridge and Laguerre.

COMMENT. Benefit Du Pre and Du Bois. Receipts: money £21 5s.; tickets £66 13s.

THE MERRY WIVES OF WINDSOR. As 17 March, but Sir Hugh - Eaton. With a new Prologue and Epilogue suitable to the occasion.

GF

SINGING. By Miss Thorneowets.

DANCING. *Shepherd's Holiday* by Burney, Sandham, Eaton, Mrs Haughton, Mrs Mountfort, Miss Sandham.

COMMENT. For the Entertainment of the Grand Master, the Deputy Grand Master, the Grand Wardens, and the Rest of the Brethren of the Antient and Honourable Society of Free and Accepted Masons. Written by Shakespear.

- Friday 24** **HAY** THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. *Cast not listed*, but edition of 1730 lists: King Arthur – Mullart; Tom Thumb – Miss Jones; Lord Grizzle – Jones; Noodle – Marshall; Doodle – Reynolds; 1st Physician – Hallam; 2d – Dove; Queen Dollalolla – Mrs Mullart; Princess Huncamunca – Mrs Jones. Prologue spoken by Jones. Epilogue spoken by Miss Jones.
 COMMENT. Afterpiece: [By Henry Fielding.] For a comment on the performance, see Egmont, *Diary*, I, 97.
- Saturday 25** **DL** THE STRATAGEM. As 7 Nov. 1729, but Sir Charles – W. Mills. With an entire New Prologue and the Free Mason's last new Epilogue.
 SINGING. A new Song proper to the Occasion.
 DANCING. *W'bitson Holyday* by Boval and Mrs Mills. *Dutch Boor and his Wife* by Roger and Rainton. *Sultana* by Miss Robinson.
 COMMENT. Benefit W. Mills and Mrs Mills. At the particular Desire of several Ladies of Quality.
- LIF** THE DOUBLE DEALER. *Cast not listed*. Also FLORA. *Cast not listed*, but see 17 April.
 DANCING. End Act I: *Saraband* by De la Garde and Miss Wherrit, Scholar to Newhouse, being the first Time of her appearing in that Character on the Stage. II: *Comic Dance* by Nivelon, in which he will introduce the Flag. III: *Numidian Dance* by Glover and Miss La Tour. IV: *Fingalian Dance* by Newhouse and Mrs Ogden. V: *French Peasant* by Newhouse and Miss Wherrit. Act I of Opera: *Grand Comic Dance in Camilla* by Nivelon, Miss La Tour, Pelling, Mrs Ogden, Mrs Pelling. Added to Flora: *Wrestling Dance* by Newhouse and Lanyon.
 COMMENT. Benefit Newhouse. Mainpiece: Written by the late Mr Congreve. Receipts: money £15 18s.; tickets £88 2s.
- GF** LOVE'S LAST SHIFT. As 15 April, but Flareit – Mrs Thomas.
 SINGING AND DANCING.
- King's** ORMISDA. *Cast not listed*, but see 4 April.
- HAY** THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. *Cast not listed*, but see 24 April.
 COMMENT. Prince of Wales present.
- Monday 27** **DL** THEODOSIUS; or, The Force of Love. Theodosius – Williams; Varanes – Bridgwater; Marcellus – Mills; Leontine – Corey; Atticus – Boman; Athenais – Mrs Porter; Pulcheria – Mrs Horton. Also PHEBE; or, The Beggar's Wedding. *Cast not listed*, but see 30 Dec. 1729.
 DANCING. By Essex, Lally, Thurmond, Haughton, Rainton, Mrs Walter, Mlle Delorme.
 COMMENT. Benefit Bridgwater and Corey. At the Desire of several Persons of Quality.
- LIF** THE COUNTRY WIFE. As 2 April, but Lucy – Mrs Morgan; Alithea – Mrs Berriman. Also THE WEDDING. As 20 April, but Ply – Hall.
 DANCING. End Act I: *Scotch Dance* by Mrs Bullock. II: *Two Pierrots* by Poitier and Pelling. III: *Numidian Dance* by Glover and Miss La Tour. IV: *Shepherd and Shepherdess* by Salle and Mrs Pelling. V: *Grand Dance* by Glover, Newhouse, Dupre Jr, St. Luce. End of Opera: *Grand Comic Dance of Sailors*, in which Salle will perform a *Hornpipe* in the Character of a Boatswain.
 COMMENT. Benefit Glover and Mrs Pelling. Receipts: money £27 14s.; tickets £118 14s.

THE BUSY BODY. As 6 Dec. 1729, but Whisper – R. Williams; Sir Jealous – W. Williams; Careless – Huddy; Scentwell omitted. Also **THE WHAT D'YE CALL IT.** As 9 April. Monday 27
GF

COMMENT. Afterpiece: Written by Mr Gay, Author of the Beggar's Opera.

THE FEMALE PARSON; or, Beau in the Suds. *Cast not listed*, and no actors' names in 1730 edition. Prologue. Epilogue. Also **TOM THUMB.** *Cast not listed*, but see 24 April. HAY

COMMENT. Mainpiece: [By Charles Coffey.] A New Farcial Ballad Opera. Afterpiece: By Desire. Tickets delivered for the Author's Benefit will be taken.

THE PROVOK'D WIFE. As 8 April, but Mademoiselle – Mrs Charke, being the Second Time of her Appearance upon the Stage. Also **THE CONTRIVANCES.** As 27 Oct. 1729, but Argus omitted. Tuesday 28
DL

MUSIC. Solo on the Violin by Charke.

SINGING. A New Cantata by Carey and an old Scotch Ballad called *Mary Scot*, sung by Miss Raftor.

DANCING. A new dance by Master Tench, being the first Time of his Performance on the Stage.

COMMENT. Benefit Charke and Miss Raftor. At the Desire of several Ladies of Quality.

A WOMAN'S REVENGE. *Cast not listed*, but see 27 Dec. 1729. Also **PERSEUS AND ANDROMEDA.** As 3 Feb. LIF

COMMENT. Receipts: £128 13s.

ORMISDA. *Cast not listed*, but see 4 April. King's

THE MAN'S BEWITCH'D; or, The Devil to do About Her. Faithful – Giffard; Captain Constant – W. Williams; Lovely – Huddy; Manage – W. Giffard; Trusty – Bardin; Sir David Watchum – Penkethman; Clinch – Collet; Roger – R. Williams; Slouch – Pearce; Old Constant – Mynns; Squire Num – W. Bullock; Belinda – Mrs Haughton; Laura – Mrs Seal; Maria – Mrs Mountfort; Dorothy – Mrs Palmer; Lucy – Mrs Thomas. Also **HARLEQUIN TURN'D DANCING-MASTER.** As 16 April, but Harlequin – Dukes. GF

DANCING. *The White Joke* (new) by Eaton.

COMMENT. Benefit R. Williams. Mainpiece: Not Acted these Twenty Years. On this day the Lord Mayor and the Court of Aldermen of the City presented a petition to the King seeking the suppression of the theatre in Goodman's Fields. Thomas Odell, Master of the Theatre, also appeared before His Majesty and sought royal leave to continue acting.—See *Grub St. Journal*, 7 May, for a summary of the events, but see also *Weekly Journal or British Gazetteer* and *London Journal*, 2 May.

AMPHITRYON. As 28 Nov. 1729, but Phoebus – Watson; Tranio – Roberts; Polydas – Oates. Wednesday 29
DL

MUSIC. Select Pieces. In III: Concerto on Little Flute by John Bastor.

DANCING. End Act I: *Polonese* by Miss Brett. II: *Sultaness* by Miss Robinson. IV: *Dutch Man and Woman* by Roger and Rainton. V: A new *Grand Dance* by Essex, Thurmond, Lally, Haughton, Boval, Rainton, Mrs Walter, Mlle Delorme.

COMMENT. Benefit Shepard.

THE PROVOK'D WIFE. As 16 March. Also **THE WEDDING.** As 27 April. LIF

MUSIC. Vocal, proper to the Play, by Leveridge and Laguerre.

DANCING. *Fingalian* by Newhouse and Mrs Ogden. A new *Pierrot and Pierrette*, composed by de St. Luce, and performed by him and Pelling. *Numidian* by Glover and Miss La Tour.

- Wednesday 29* LIF COMMENT. Benefit Chapman and Mrs Berriman. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £16 1s.; tickets £117 11s.
- HAY THE FEMALE PARSON. *Cast not listed.* Also TOM THUMB. *Cast not listed,* but see 24 April.
 COMMENT. Mainpiece: Written by the Author of The Beggar's Wedding.
- Thursday 30* DL LOVE MAKES A MAN. As 21 Nov. 1729, but Cholerick - Griffith; Carlos - Wilks; Sancho omitted.
 DANCING. By Roger, Essex, Lally, Houghton, Rainton, Mrs Walter, Mlle Delorme, Miss Robinson.
 COMMENT. Benefit Griffith, from the Theatre Royal in Dublin. By Command of his Royal Highness the Duke.
- LIF THE CONFEDERACY. Flippanta - Mrs Younger; Gripe - Hall; Moneytrap - Hippisley; Dick - Walker; Brass - Chapman; Clarissa - Mrs Bullock; Araminta - Mrs Vincent; Corinna - Miss Hollyday; Mrs Amlet - Mrs Egleton. Also THE COMICAL RIVALS. As 7 April.
 DANCING. End Act v: *Grand Comic Dance in Camilla* by Nivelon, Pelling, Mrs Pelling, Mrs Ogden, Miss La Tour. End I of *School Boy: French Peasant* by Poitier. End of Farce: *Two Pierrots* by Poitier and Nivelon.
 COMMENT. Benefit Miss Hollyday. By Command of His Royal Highness. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £35 4s. 6d.; tickets £70 19s.
- HAY THE FEMALE PARSON. *Cast not listed.* Also THE BEGGAR'S WEDDING. As 22 Nov. 1729, but Quorum, Cant, Mrs Chaunter omitted; Phebe - Miss Palms.
 COMMENT. Benefit the Author. Mainpiece: Written by the Author of the Beggars Wedding. Afterpiece: As it is contracted into one Act by the same Author.

May 1730

- Friday 1* DL LOVE FOR LOVE, As 18 April, but Angelica - Mrs Thurmond; Prue - Mrs Cibber. By Desire, an Entire new Prologue, and the Free Masons Epilogue.
 DANCING. By Essex, Lally, Thurmond, Roger, Haughton, Rainton, Mrs Delorme, Miss Robinson.
 COMMENT. Benefit Oates. Written by the late Mr Congreve.
- LIF THE RECRUITING OFFICER. As 17 March.
 DANCING. End Act I: *Numidian* by Glover and Miss La Tour. II: Comic Dance by Nivelon and Miss Wherrit. III: *Flag Dance* by Nivelon. IV: *Toller's Grounds* by Mrs Bullock and Mrs Ogden. V: *Pierrots* by Poitier and Nivelon.
 SINGING. II: *Now the Men and the Maids are Making of Hay* by Leveridge and Salway. IV: *The Merry Month of May* by Miss Rogers, the Lilliputian Lucy.
 COMMENT. Benefit Wood, Treasurer. Receipts: money £18 10s.; tickets £197 10s.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. Tom Thumb - Miss Jones; King Arthur - Mullart; Lord Grizzle - Jones; Noodle - Reynolds; Doodle - Marshall; Dr Churchyard - Hallam; Dr Fillgrave - Dove;

Queen Dollalolla — Mrs Mullart; Princess Huncamunca — Mrs Martin; Cleora — Mrs Smith; Mustacha — Mrs Clarke. With a New Prologue and Epilogue to the Tragedy; but see also 24 April.

COMMENT. At the particular Desire of several Ladies of Quality.

PHORMIO. By the Scholars. The Prologue and Epilogue were spoken in English.

COMMENT. [The Prologue is printed in *Universal Spectator*, 9 May; the Epilogue, in the same, 2 May.]

Friday 1
HAY

MACBETH. As 28 Oct. 1729, but Hecate — Johnson; Witches — Norris, Griffin, Hallam.

CHA

DANCING. French Peasant by Rainton and Mrs Walter. Pierot and Wife by Roger and Mrs Delorme. Dutch Boor and Wife by Roger and Rainton. Little Dutchwoman by Miss Robinson.

Saturday 2
DL

MUSIC. Concerto on Little Flute by John Baston.

COMMENT. Benefit Castelman, the Treasurer. Written by Shakespear.

THE ANATOMIST. Cast not listed. Also PERSEUS AND ANDROMEDA. As 3 Feb.

LIF

COMMENT. Receipts: £99.

ORMISDA. Cast not listed, but see 4 April.

King's

LOVE'S LAST SHIFT. Sir Novelty — Cibber; Loveless — Wilks; Amanda — Mrs Porter; but see 17 Nov. 1729.

Monday 4
DL

DANCING. End Act I: *The Provinciale* (new) by Master Lally and Miss Brett. II: *Pierrote* by Roger and Mlle Delorme. III: A new *Chacone* by Lally, Essex, Rainton, Haughton, Mrs Walter, Mlle Delorme, Miss Williams. IV: *Harlequins* by Master Lally and Miss Brett. V: *Myrtillo* by Lally, Mrs Booth, Boval, Mrs Mills, Rainton, Mrs Walter.

MUSIC. End III: Trumpet Sonata. In IV: Concerto with Flutes.

COMMENT. Benefit Lally.

THE BEGGAR'S OPERA. Polly — Mrs Cantrell; but see 30 March.

LIF

DANCING. Two *Pierrots* by Nivelon and Poitier. *Nunuidian Dance* by Glover and Miss La Tour.

COMMENT. Benefit Ford, the Numberer, and Mrs Cantrell. At the particular Desire of several Persons of Quality. Receipts: money £49 3s. 6d.; tickets £117 9s. [A Ticket (Pit, No. 119) for this performance is in the Folger Library; another (Pit, No. 107) is reproduced in Thaler, *Shakespere to Sheridan*, facing p. 52.]

THE AUTHOR'S FARCE. Cast not listed, but see 30 March. Also TOM THUMB.

HAY

As 1 May, but Princess Huncamunca — Mrs Jones. With a New Prologue and Epilogue.

COMMENT. At the particular Desire of several Ladies of Quality.

THE COMICAL RIVALS. As 7 April. Also PERSEUS AND ANDROMEDA.

Tuesday 5
LIF

As 3 Feb.

COMMENT. Receipts: £92 7s. 6d.

ORMISDA. Cast not listed, but see 4 April.

King's

CATO. As 7 Oct. 1729. Also PHEBE. Cast not listed, but see 30 Dec. 1729.

Wednesday 6
DL

DANCING.

COMMENT. Benefit Boman and Mrs Walter. At the particular Desire of several Persons of Quality.

- Wednesday 6* MARIAMNE. Mariamne - Mrs Buchanan; Sohemus - Quin; Flaminius - Ryan; Pheroras - Walker; Narbal - Milward; High Priest - Ogden; Sameas - Chapman; Arsinoc - Mrs Bullock; Salome - Mrs Egleton; Herod - Boheme. Also THE WEDDING. As 27 April.
DANCING. *Toller's Grounds* by Mrs Bullock and Mrs Ogden.
COMMENT. Benefit Mrs Buchanan. Mainpiece: Written by Mr Fenton. Receipts: money £30 17s. 6d.; tickets £100 15s.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 4 May. With Additions.
COMMENT. At the particular Desire of several Ladies of Quality. The Boxes not equal to the great Demand for Places, at the particular Desire of several Persons of Quality, Pit and Boxes will be put together.
- Thursday 7* TAMERLANE. As 5 Nov. 1729. Also THE CONTRIVANCES. As 28 April.
DL *COMMENT.* Benefit Jones, the Numberer, and Taylor and Cooper, Boxkeepers. At the Desire of several Persons of Quality.
- LIF LOVE MAKES A MAN. Cholerick - Morgan; Antonio - Bullock; Charino - Hippisley; Carlos - Walker; Dismallo - Chapman; Duart - Ryan; Manuel - Milward; Louisa - Mrs Bullock; Elvira - Mrs Berriman; Angelina - Miss Holiday. Also THE COBLER OF PRESTON. *Cast not listed*. And an Epilogue spoke by Morgan riding on an Ass.
MUSIC. *Trumpet Cantata* by Papillion.
DANCING. *Comic Dance* by Newhouse and Miss Wherrit.
COMMENT. Benefit Morgan and Mrs Morgan. Tickets delivered for Papillion and Machen taken at this play. Receipts: money £12 8s.; tickets £160.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 4 May. With an Addition of two New Scenes.
- Friday 8* MOMUS TURN'D FABULIST. *Cast not listed*, but see 3 Dec. 1729. Also PERSEUS AND ANDROMEDA. As 3 Feb.
LIF *COMMENT.* Receipts: £95 8s. 6d.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.
- Saturday 9* THE MISTAKE. As 8 April, but Isabella - Mrs Berriman. Also FLORA. *Cast not listed*, but see 17 April.
LIF *DANCING.* In *Flora: Wrestling Dance* by Lanyon and Newhouse. Entr'acte: *French Peasant* by de St. Luce. *French Sailors* by Salle and Mrs Laguerre. *Pierrot* by de St. Luce. *Flag Dance* by Nivelon.
MUSIC. Preamble on Kettle Drum by Job Baker.
COMMENT. Benefit de St. Luce and Lanyon. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £26 17s.; tickets £67 10s.
- King's ORMISDA. *Cast not listed*, but see 4 April.
- Monday 11* THE COUNTRY LASSES; or, The Custom of the Manor. Aura - Mrs Cibber; Sir John - Griffin; Lurcher - Cibber Jr; Modely - Bridgwater; Freehold - Harper; Heartwell - Roberts; Flora - Mrs Heron. Also THE COUNTRY WEDDING AND SKIMMINGTON. Peartree - Roberts; Rako - Charke; Ply - Berry; Mother - Mrs Shireburn; Margery - Mrs Heron.
DL *DANCING.* By Essex, Thurmond, Roger, Boval, Haughton, Rainton, Mrs Mills, Mrs Walter, Mlle Delorme, Miss Robinson.
COMMENT. Benefit Mrs Heron. Afterpiece: By Desire.

THE SQUIRE OF ALSATIA. Belfond Sr - Bullock Sr; Sir Edward - Quin; Sir William - Morgan; Belfond Jr - Walker; Trueman - Milward; Cheatly - Ogden; Shamwell - Chapman; Lolpoop - Hippisley; Hackum - Hall; Isabella - Mrs Vincent; Teresia - Miss Holliday; Mrs Termagent - Mrs Egleton; Lucia - Mrs Laguerre. *Monday 11 LIF*

DANCING. *Scots Dance* by Mrs Bullock. *Numidian* by Glover and Miss La Tour. *Fingalian* by Newhouse and Mrs Ogden.

COMMENT. Benefit a Gentleman who has Wrote for the Stage: Receipts: money £16 13s. 6d.; tickets £62 16s.

A BOLD STROKE FOR A WIFE. *Cast not listed*, but see 8 Jan. And a New **Prologue to the Town.** **SINGING AND DANCING.** *GF*

THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also **TOM THUMB.** *HAY As 7 May.*

LOVE FOR LOVE. As 1 May, but Ben - Griffith. Also **THE CONTRIVANCES.** *Tuesday 12 DL*

DANCING.

COMMENT. Benefit a Young Author. At the particular Desire of several Persons of Quality.

THE FATAL EXTRAVAGANCE. *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 3 Feb. *LIF*

COMMENT. Receipts: £70 3s. 6d.

VENICE PRESERV'D. As 4 Dec. 1729, but Captain - W. Williams. With a New **Prologue to the Town.** *GF*

SINGING AND DANCING.

MUSIC. A Lesson on the Harpsicord by Burny from Oxford.

ORMISDA. *Cast not listed*, but see 4 April. *King's*

TIMOOLEON. *Cast not listed*, but see 26 Jan. With the last new Prologue, address'd to the Ancient and Honourable Society of Free Masons. Also **THE STAGE COACH OPERA.** Jolt - James Excel, his first appearance on any stage; Nicodemus - Miller; Basil - Roberts; Macahone - Williams; Micher - Norris; Fetch - Oates; Landlord - Harper; Isabella - Miss Raftor; Dolly - Mrs Heron. Also a new Epilogue spoke by a Girl five Years old.

DANCING. End Act II: *Dutch Man and Woman* by Roger and Rainton. III: *Sultana* by Miss Robinson. IV: *Grand Dance of Moors.*

MUSIC. End Act v: (by Desire) Handel's Water Music, with a preamble on the Kettle Drums by Benjamin Baker.

COMMENT. Benefit Chetwood. Afterpiece: [Author unknown. Apparently unpublished.] With new Songs to old Ballad Tunes and Country Dances.

OROONOKO. As 9 March, but Oroonoko - Boheme; Blandford - Milward; Governor - Ogden; Stanmore - Chapman. Also **FLORA.** Hob - Salway, but see 17 April. *LIF*

DANCING. *Flag Dance* by Nivelon. *Saraband* by de la Garde and Miss Wherrit.

MUSIC. (At the particular Desire of several Persons of Quality) a Solo on the Hautbois, by the celebrated Signor Martini, lately arriv'd from Italy.

COMMENT. Benefit Salway. Receipts: money £21 6s. 6d.; tickets £73 16s.

- Wednesday 13* THE CONSTANT COUPLE. As 6 Feb., but Clincher Jr - Lacy.
 GF DANCING. *Dutch Skipper* by Sandham. *Two Pierrots* by Burny and Eaton.
 SINGING. By Miss Thornewets.
 MUSIC. A Lesson on the Harpsicord upon the Stage by Burk Thumoth, age 13.
 Also a Trumpet Piece called *Sellano*, accompanied by the rest of the Musick.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB.
 As 7 May.
 COMMENT. Benefit the Author. At the particular Desire of several Ladies of Quality.
- HIC CONCERT.
 MUSIC. By the best Hands.
 COMMENT. For the Benefit of a Distress'd Gentleman.
- Thursday 14* THE INDIAN EMPEROR. As 12 Nov. 1729, but Cydaria - Mrs Booth; Odmar -
 DL Roberts. Also THE COUNTRY WEDDING. *Cast not listed*, but see 11 May.
 COMMENT. Benefit Mrs Burton, Gallery Boxkeeper. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Dryden. Afterpiece: By Desire.
- LIF MACBETH. As 1 Jan., but Seyward - Houghton; King - Ogden; 1st Murderer - Hippisley.
 SINGING. In Italian by Mrs Barbier. The Original Music incident to the Play sung by Leveridge, Legar, Salway, Rochetti, Papillion, Baker, Thompson, Mrs Chambers, Mrs Egleton, Mrs Cantrel.
 MUSIC. Handel's Water Music, with a Preamble on the Kettle Drums by Benjamin Baker.
 DANCING. By Salle, Dupre, Pelling, Newhouse, Lanyon, Dupre Jr.
 COMMENT. Benefit Houghton and the Prompter. Written by Shakespear. Receipts: money £21 6s. 6d.; tickets £122 18s.
- GF HAMLET, PRINCE OF DENMARK. As 20 April, but Hamlet - Giffard; Polonius - Collet; Ostrick - Bardin; 2d Gravedigger - R. Williams.
 SINGING. By Miss Thornewets.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB.
 As 7 May.
 COMMENT. By His Royal Highness's Command. [The Prince present (his second at the main piece).]
- King's ORMISDA. *Cast not listed*, but see 4 April.
- Friday 15* THE MOURNING BRIDE. *Cast not listed*, but see 27 Sept. 1729. Also THE FAIRY QUEEN; or, Harlequin Turn'd Enchanter. Fairy Queen - Miss Raftor; Her Followers - Young Master Lally, Young Master Tench, Miss Robinson, Miss Brett; Shepherd - Rainton; Shepherd's Man - Wetherilt; Harlequin - Surel; Columbine - Mrs Walter. Concluding with the Loves of Shepherds and Shepherdesses: Shepherds - Lally, Essex, Haughton, Roger; Shepherdesses - Mrs Roger, Mlle Delorme, Miss Williams, Miss Mears.
 COMMENT. Benefit Surel, the Harlequin. At the particular Desire of several Persons of Quality. Afterpiece: A New Dramatick Entertainment of Dancing. Composed by Mr Surel.
- LIF THE MERRY WIVES OF WINDSOR. Falstaff - Quin; Shallow - Boheme; Sir Hugh - Hippisley; Ford - Ryan; Page - Ogden; Slender - Clarke; Fenton -

Chapman; Host - Bullock; Mrs Ford - Mrs Younger; Mrs Page - Mrs Benson; *Friday 15*
 Anne Page - Miss Holliday; Mrs Quickly - Mrs Egleton. Also **THE WEDDING.** *LIF*
As 27 April, but Ply - Hall.

DANCING. *Numidian* by Glover and Miss La Tour. *Fingalian* by Newhouse and
 Mrs Ogden.

COMMENT. Benefit Eversman and Mrs Benson. Afterpiece: At the Desire
 of several Persons of Quality. Receipts: money £11 15s. 6d.; tickets £114 6s.

THE COMMITTEE. As 1 Dec. 1729, but Abel - W. Giffard; Arabella - Mrs
 Haughton. Also **THE WHAT D'YE CALL IT.** *GF* As 9 April.

THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also **TOM THUMB.** *HAY*
As 7 May.

Saturday 16

NO PLAYS: WHITSON EVE

THE FATAL MARRIAGE. Isabella - Mrs Porter, but see 31 Oct. 1729. Also
THE CLOWN'S STRATAGEM; or, A New Way to get a Wife. Betty - Mrs
 Roberts; Old Gizzard - Hallam Sr; Constable Wrangle - Norris; Squeak -
 Wetherilt Jr; Jerry - A. Hallam; Mazzard - Rosco; Richard - Berry; Mrs Stubble -
 Mrs Wetherilt.

MUSIC. In III: Sonata of Corelli, proper to the Play.

SINGING. End III: A New Ballad to the tune of the Second Joke, sung by Mrs
 Roberts.

DANCING. IV: *La Matelote* by Miss Robinson. V: Last new Comic Dance by
 Rainton and Mrs Walter.

COMMENT. Benefit Mr and Mrs Roberts. Afterpiece: A new Dramatick
 Entertainment (being one short Act of low Humour) intermix'd with Comic
 Songs to Old Ballad Tunes and Country Dances. Tickets for Hallam and Wetherilt
 taken.

THE FAIR QUAKER OF DEAL. Fair Quaker - Mrs Younger; Arabella - Mrs
 Bullock; Flip - Hulett; Mizen - Ray; Worthy - Ryan; Rovewell - Milward;
 Sir Charles - Walker; Cribbridge - Ogden; Scruple - Hippisley; Sailors - Bullock,
 Hall, Morgan, H. Bullock, Wilcocks; Belinda - Mrs Kilby; Jenny - Mrs Egleton;
 Jiltup - Mrs Martin. Also **DAMON AND PHILLIDA.** Damon - Ray; Phillida -
 Mrs Cantrell.

DANCING. *Fingalian* by Newhouse and Mrs Ogden. *French Peasant* by Poitier.
 A new *Sailor's Dance* proper to the Play.

SINGING. By a Gentlewoman, in the Character of a Sailor, who never appeared on
 any Stage before.

COMMENT. Benefit Ray and Mrs Kilby. Afterpiece: By Desire. Receipts:
 money £21 18s.; tickets £92 13s.

LOVE FOR LOVE. As 10 April, but Tattle - R. Williams; Angelica - Mrs
 Giffard; Mrs Frail - Mrs Kirk; Trapland - Pearce. Also **JEALOUSY DECEIV'D.** *GF*
As 31 March.

SINGING. By Miss Thornewets.

THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also **TOM THUMB.** *HAY*
As 7 May.

THE PERFIDIOUS BROTHER. *Cast not listed.* Also **LOVE AT FIRST SIGHT.** *SOU*
Cast not listed. With a new Prologue and Epilogue.

- Monday 18**
SOU COMMENT. At the particular Desire of several Gentlemen and Ladies. For the Benefit of a Young Man. By a Company of Young Gentlemen. At Lee's Great Booth, on the Bowling-Green. Afterpiece: Being particularly desired. Written by Mr Gibson Jr. Intermix'd with Songs. [Announced only in *Craftsman*, 16 May.]
- Tuesday 19**
DL KING HENRY THE EIGHTH. As 25 Sept. 1729. Also THE LOVERS OPERA. As 15 April, but Varole - Oates.
DANCING. A new *Comic Dance* by Rainton and Mrs Walter. *Sultana* by Miss Robinson. The last new *Grand Dance* by Essex, Lally, Rainton, Thurmond, Boval, Haughton, Mrs Walter, Mrs Delorme, Miss Williams. *Dutchman and Dutchwoman* by Roger and Rainton.
 COMMENT. Benefit Wright. Mainpiece: Written by Shakespear.
- LIF THE EMPEROR OF THE MOON. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 3 Feb.
 COMMENT. Receipts: £81 15s.
- GF THE RECRUITING OFFICER. As 8 April, but Recruits - R. Williams, Pearce; Melinda - Mrs Haughton.
DANCING. *The White Joke* by Eaton.
- King's PTOLEMY. *Cast not listed*, but Deutsch, *Handel*, p. 254 lists: Tolomeo - Bernacchi; Seleuce - Signora Strada; Elisa - Signora Merighi; Alessandro - Signora Bertolli; Araspe - Fabri.
 COMMENT. With several Alterations.
- Wednesday 20**
LIF THE ROYAL MERCHANT. Clause - Quin; Goswin - Ryan; Hubert - Boheme; Hemskirk - Milward; Woolfort - Walker; Ferrit - Willcocks; Gertrude - Mrs Bullock; Jaculine - Mrs Laguerre; Higgen - Hippisley; Prig - Chapman. Also THE WEDDING. As 15 May.
DANCING. *Tollet's Ground* by Mrs Bullock and Mrs Ogden.
 COMMENT. Benefit Clarke, Willcocks, Mrs Hill. Receipts: money £21 9s. 6d.; tickets £117 10s.
- GF THE UNHAPPY FAVOURITE. As 12 Nov. 1729, but Rutland - Mrs Giffard.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.
- Thursday 21**
DL THE CONTRIVANCES. As 28 April, but Rovewell - Carey (for that Night only); Betty - Mrs Roberts. Also THE CLOWN'S STRATAGEM. *Cast not listed*, but see 18 May. With an Epilogue in Character to be spoken by Mrs Roberts.
SINGING. *The Tragical Cantata of the Mare that Lost Her Shoe*. Comic Songs by Carey.
DANCING.
MUSIC. Select Pieces.
 COMMENT. Benefit Roger and Carey.
- LIF CATO. As 20 April, but Marcus - Pitt.
DANCING. End Act I: *Chaconne* by Miss Betty Rogers, the Lilliputian Polly. III: *Flag Dance* by Nivelon and *Saraband* by De la Garde and Miss Wherrit. IV: *Highlander and his Mistress* by Salle and Mrs Legar. V: *Sailor's Dance*, in which Salle will perform a *Hornpipe* in the Character of a Boatswain.
SINGING. II: *Ye Nymphs and Sylvan Gods* by Miss Sukey Rogers, the Lilliputian Lucy. IV: A new Song set by Dr Pepusch and sung by Baker. V: *Polwart on the Green* by Miss Sukey Rogers.

COMMENT. Benefit Pitt, Baker, Gwinn. Written by the late Mr Addison. Receipts: money £16 18s.; tickets £156 3s.	<i>Tursday 21</i> LIF
THE ORPHAN. As 19 Nov. 1729, but Page omitted; Florella - Mrs Palmer. Also THE WHAT D'YE CALL IT. As 9 April. SINGING AND DANCING.	GF
THE AUTHOR'S FARCE. <i>Cast not listed</i> , but see 30 March. Also Tom HAY THUMB. As 7 May.	
THE ANATOMIST. <i>Cast not listed.</i> Also PERSEUS AND ANDROMEDA. As 3 Feb. COMMENT. Receipts: £66 14s.	<i>Friday 22</i> LIF
THE BUSY BODY. As 27 April, but Charles - Smith; Isabinda - Mrs Thomas; Marplot - R. Williams; Whisper - Machen. Also JEALOUSY DECEIV'D. <i>Cast not listed</i> , but see 31 March. MUSIC. Burk Thumoth, a Youth of 13 Years of Age, will perform one of Mr. Handel's Lessons on the Harpsicord; also a Trumpet-Piece by him.	GF
THE AUTHOR'S FARCE. <i>Cast not listed</i> , but see 30 March. Also Tom HAY THUMB. As 7 May.	
THE COMICAL HISTORY OF DON QUIXOTE, Part II. Quixote - Boheme; Sancho - Hall; Duke - Milward; Ambrosio - Walker; Cardenio - Pitt; Manuel - Chapman; Bernardo - Hippisley; Duchess - Mrs Berriman; Marcella - Mrs Templer; Lucinda - Miss Holliday; Teresa - Mrs Cook; Moll - Mrs Egleton. Also FLORA. Hob - Legar; Flora - Mrs Forrester; Sir Thomas - Hippisley; Friendly - Salway; Old Hob - Hall; Roger - Clarke; Dick - Pitt; Betty - Mrs Clarke; Hob's Mother - Mrs Egleton; but see 13 May. SINGING. An Irish Song by Mrs Forrester (in the main piece). DANCING. <i>Toller's Ground</i> by Mrs Bullock and Mrs Ogden. <i>Numidian</i> by Glover and Miss La Tour. COMMENT. Benefit Mrs Clarke and Mrs Forrester. Receipts: money £19 15s.; tickets £75 16s.	<i>Saturday 23</i> LIF
PTOLEMY. <i>Cast not listed</i> , but see 19 May. COMMENT. [Prince of Wales and Princess Caroline present.]	King's
THE AMOROUS WIDOW. Barnaby - Hippisley; Lovemore - Walker; Cunningham - Milward; Sir Peter - Hall; Clodpole - Bullock; Lady Laycock - Mrs Egerton; Philadelphia - Miss Holliday; Prudence - Mrs Morgan; Damaris - Mrs Laguerre; Merryman - Morgan; Wanton Wife - Mrs Bullock. Also FLORA. As 23 May, but Flora - Mrs Cantrell; Betty - Mrs Kilby. SINGING. I: <i>As Down in a Meadow</i> by Miss Sukey Rogers. II: A song set to music by Pepusch and sung by Baker. IV: <i>Polwart on the Green</i> by Miss Sukey Rogers. DANCING. III: <i>Cbacone</i> by Miss Betty Rogers. COMMENT. Benefit Bewley, Gallant, Mrs Keene, Mrs Atkins. Receipts: money £11 12s.; tickets £140 11s.	<i>Monday 25</i> LIF
THE AUTHOR'S FARCE. <i>Cast not listed</i> , but see 30 March. Also Tom HAY THUMB. As 7 May.	HAY
A WOMAN'S REVENGE. <i>Cast not listed</i> , but see 27 Dec. 1729. Also PERSEUS AND ANDROMEDA. As 3 Feb. COMMENT. Receipts: £44 7s.	<i>Tuesday 26</i> LIF

- Tuesday 26* THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. As 14 April, but Lear - Huddy; Edgar - Giffard; Gloucester - W. Giffard; Bastard - Theo. Lacy; Kent - Bardin; Albany - R. Williams; Cornwall - Machen; Burgundy - Bullock; Gentleman Usher - Penkethman; Goneril - Mrs Seal; Regan - Mrs Thomas; Cordelia - Mrs Giffard.
DANCING. *The White Joke* by Eaton.
COMMENT. Benefit Theo. Lacy. At the Desire of several Ladies of Quality.
- King's PTOLEMY. *Cast not listed*, but see 19 May.
- Wednesday 27* THE ROVER. As 14 April, but Pedro - Roberts; Valeria - Miss Raftor. Also THE STAGE COACH OPERA. As 13 May, but Nicodemus - A. Hallam; Jolt - Berry.
DANCING. *Pierrots* by Roger and Mlle Delorme. *Little Dutchwoman* by Miss Robinson. Last new comic dance by Rainton and Mrs Walter.
COMMENT. Benefit Cook, Boxkeeper.
- LIF THE STRATAGEM. As 24 April, but Dorinda - Mrs Younger.
SINGING. *Since Times are so Bad* by Leveridge and Salway.
DANCING. *Scottish Dance* by Mrs Bullock. *Fingalian* by Newhouse and Mrs Ogden. *Numidian* by Glover and Miss La Tour.
COMMENT. Benefit Moone, a Mercer. Receipts: money £12 10s.; tickets £114 14s.
- GF THE FAIR PENITENT. As 8 Dec. 1729, but Horatio - Gentleman; Lothario - Bardin. With a new Prologue spoke by the Gentleman who plays Horatio. Also FLORA. Hob - Bardin; Sir Thomas - W. Williams; Dick - Eaton; Old Hob - Pearce; Friendly - Mrs Thomas; Flora - Mrs Mountfort; Betty - Miss M. Vaughan, her first appearance on this stage; Hob's Mother - Mrs Palmer.
SINGING. By Miss Thornewets.
DANCING. *Flag Dance* by Burny.
COMMENT. Benefit Bardin.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.
- Thursday 28* KING LEAR AND HIS THREE DAUGHTERS. As 12 Sept. 1729.
LIF
SINGING. As 27 May.
DANCING. *Scottish Dance* by Mrs Bullock. *Cbacone* by De la Garde and Miss Wherrit. *Numidian* by Glover and Miss La Tour.
COMMENT. Benefit Wilmer and Widow Redfern, Boxkeepers. Written by Shakespear. Receipts: money £19 13s.; tickets £126 6s.
- GF THE FASHIONABLE LADY. Lady - Mrs Mountfort; Ballad - Penkethman; Meanwell - W. Giffard; Modely - Burny; Drama - Lacy; Merrit - W. Williams; Hackum - Pearce; Smooth - Mrs Thomas; Whim - Smith; Trifle - Collett; Voice - Bardin; Sprightly - Mrs Giffard; Prattle - Mrs Palmer; Mutes: Harlequin - Burny; Scaramouch - Sandham; Pantalon - Dukes; Punch - R. Williams; Pierrot - Eaton; but see 21 April.
MUSIC. *Selarce*, a Trumpet Solo, by Burk Thumoth.
COMMENT. Benefit Mrs Mountfort.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.

THE STRATAGEM. As 17 April, but Gibbet - Bardin; Mrs Sullen - Mrs Haughton; Gipsey omitted. Also JEALOUSY DECEIV'D. *Cast not listed*, but see 31 March. Friday 29
GF

COMMENT. Tickets for *Oroonoko* taken at this play.

THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM HAY THUMB. As 7 May.

PTOLEMY. *Cast not listed*, but see 19 May. Saturday 30
King's

June 1730

VOLPONE. Volpone - Quin; Mosca - Ryan; Corvino - Walker; Voltore - Boheme; Corbaccio - Hippisley; Bonario - Milward; Sir Politic - Chapman; Lady Woudbe - Mrs Younger; Celia - Mrs Bullock. Monday 1
LIF

SINGING. *Ye Nymphs and Sylvan Gods* and *Polwart on the Green* by Miss Sukey Rogers.

DANCING. *Cbacone* by Miss Betty Rogers. *Toller's Grounds* by Mrs Bullock and Mrs Ogden.

COMMENT. Benefit Lawrence (Boxkeeper), Rowland (Pit Doorkeeper), and Maine (Gallery Keeper). Written by Ben. Johnson. Receipts: money £14 7s.; tickets £152 17s.

THE OLD BACHELOR. As 16 Feb., but Sir Joseph - R. Williams; Belmour - Smith; Laetitia - Mrs Haughton; Araminta - Miss Vaughan, her first on any stage; Betty omitted. GF

SINGING. By Miss Thornewets.

DANCING. *Lads and Lasses* by Burny, Eaton, Miss Sandham, Miss M. Vaughan. *Two Pierrots* by Burny and Eaton. *Dutch Skipper* by Sandham.

THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM HAY THUMB. As 7 May

THE FASHIONABLE LADY. As 28 May. An Epilogue by Penkethman riding on an Ass. Tuesday 2
GF

MUSIC. A Trumpet Farce, call'd *See-larce*, to be perform'd by Burk Thumoth, accompanied by the rest of the Musick upon the Stage.

SINGING. A new Song, called *Myra's Choice*, to the Tune of the White Joke, by Mr Russell, who sung Hunter at the Hay-Market.

COMMENT. Benefit Mrs Thomas. Tickets for *Oroonoko* taken.

PTOLEMY. *Cast not listed*, but see 19 May. King's

THE COMICAL RIVALS. As 7 April. Also PERSEUS AND ANDROMEDA. As 3 Feb. Wednesday 3
LIF

COMMENT. Receipts: £119 19s. 6d.

OTHELLO, MOOR OF VENICE. Othello - a Gentleman, who never appeared on any stage since he perform'd the Part of Castalio at DL [Highmore]; Desdemona - Mrs Giffard; Emilia - Mrs Haughton; Cassio - W. Williams; Duke - Bardin; Roderigo - Penkethman; Lodovico - R. Williams; Brabantio - Machen; Montano - Lacy; Iago - W. Giffard. Also HARLEQUIN TURN'D DANCING MASTER. As 28 April, but Columbine - Miss M. Vaughan. GF

- Wednesday 3* GF DANCING. *The Shepherd's Holiday* (with Additions) by Tho. Burny, Sandham, Eaton, Mrs Haughton, Miss Sandham, Miss Mountfort.
COMMENT. Benefit Mynn and Burny Sr. Mainpiece: Written by Shakespeare.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.
- Thursday 4* LIF TAMERLANE. As 4 Nov. 1729, but Dervise and Omar omitted; Selima – Mrs Boheme, who never appeared on any stage before.
DANCING. *Flag Dance* by Nivelon. *French Sailor* by Salle and Mrs Laguerre.
COMMENT. Benefit Boheme. Receipts: money £22 3s. 6d.; tickets £54.
- GF THE SPANISH FRYAR. As 7 March. Also THE WHAT D'YE CALL IT.
Cast not listed, but see 9 April.
DANCING. *Tollet's Ground* by Burney and Eaton. *Flag Dance* by Burny. *White Joke* by Eaton.
COMMENT. Benefit Machen and Bowcher, the Prompter.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.
COMMENT. *Daily Journal*, 4 June: There is building, and almost finish'd here [in Richmond], a small, but very neat and regular Theatre, a little higher on the Hill than where the late Mr Penkethman's stood. We hear it will be open'd next Week by a Company . . . from . . . Lincoln's Inn Fields, and that their first Play will be the Recruiting Officer . . . and that they design to perform three or four Times a Week during the Summer Season.
- Friday 5* GF THE TEMPLE BEAU. As 10 Feb., but Pedant Jr – Bardin; Pincet – Collet; Bellaria – Miss Vaughan; Clarissa – Miss M. Vaughan.
SINGING AND DANCING.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.
- Saturday 6* King's PTOLEMY. *Cast not listed*, but see 19 May.
COMMENT. Princess Anne present.
- Monday 8* LIF THE COMICAL RIVALS. *Cast not listed*, but see 7 April. Also PERSEUS AND ANDROMEDA. As 3 Feb.
COMMENT. At the Desire of several Persons of Quality. Receipts: £77 17s. 6d.
- GF THE WIDOW BEWITCH'D. The Principal Parts by Giffard, W. Giffard, Williams, Penkethman, Collet, Mrs Giffard, Mrs Haughton, Miss Vaughan, Mrs Palmer, Mrs Mountfort; but edition of 1730 lists: Colonel Courtly – W. Giffard; Freelove – W. Williams; Stanza – Giffard; Cockade – Penkethman; Anchor – Collet; Old Lady Languish – Mrs Palmer; Young Lady Languish – Mrs Haughton; Arabella – Miss Vaughan; Matilda – Mrs Giffard; Mimick – Mrs Mountford. Prologue spoken by Giffard. Epilogue spoken by Mrs Haughton.
COMMENT. [By John Mottley.] Never acted before.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 30 March. Also TOM THUMB. As 7 May.
COMMENT. Tom Thumb and his Retinue are entirely new dress'd.

THE MAN'S BEWITCH'D.	As 28 April, but Num - Lacy; Laura - Miss Vaughan. Also FLORA. As 27 May, but Dick - Collet; Old Hob - Mynn; Hob - Pearce. DANCING. <i>Flag Dance</i> by Burny. COMMENT. Benefit Pearce and Mrs Palmer.	Tuesday 9 GF
ORMISDA.	<i>Cast not listed</i> , but see 4 April.	King's
THE WIDOW BEWITCH'D.	As 8 June.	Wednesday 10 GF
THE AUTHOR'S FARCE.	<i>Cast not listed</i> , but see 30 March. Also TOM THUMB. As 7 May.	HAY
THE WIDOW BEWITCH'D.	As 8 June. MUSIC. A new Concerto on the Flute, to be play'd on the Stage, by Mr Jacob Price, who never perform'd in publick before. COMMENT. Benefit the Author.	Thursday 11 GF
THE AUTHOR'S FARCE.	<i>Cast not listed</i> , but see 30 March. Also TOM THUMB. As 7 May.	HAY
MOMUS TURN'D FABULIST.	<i>Cast not listed</i> , but see 3 Dec. 1729. Also PERSEUS AND ANDROMEDA. As 3 Feb., but Perseus - Rochetti [<i>Daily Journal</i>] or Mrs Barbier [<i>Daily Courant</i>]. COMMENT. Being positively the last Time of the Company's Acting this Season. Receipts: £113 15s.	Friday 12 LIF
THE CONSTANT COUPLE.	As 13 May, but Clincher Jr - Bardin; Lady Darling - Mrs Palmer; Parly - Mrs Thomas. An Epilogue spoke by Penkethman riding on an Ass. DANCING. End Act II: <i>Lads and Lasses</i> . III: <i>Dutch Skipper</i> by Sandham. IV: <i>Shepherd's Holiday</i> by Burny, Sandham, Eaton, Mrs Haughton, Mrs Mountfort, Miss Sandham. SINGING. End Acts I and IV: By Miss Thornewarts. COMMENT. Benefit Roberts, Boxkeeper.	GF
THE AUTHOR'S FARCE.	<i>Cast not listed</i> , but see 30 March. Also TOM THUMB. As 7 May.	HAY
PTOLEMY.	<i>Cast not listed</i> , but see 19 May.	Saturday 13 King's
THE WIDOW BEWITCH'D.	As 8 June. Also FLORA. As 9 June.	Monday 15 GF
A BOLD STROKE FOR A WIFE.	As 8 Jan., but Sir Philip - Bardin; Perri-winkle - Collet; Obadiah - Penkethman; Simon Pure - Pearce. Also FLORA. As 9 June. SINGING. In Italian and English by Miss Thornewarts. DANCING. <i>Peasants Dance</i> by Sandham and Miss Sandham. <i>Two Pierrots</i> by Burney and Eaton. COMMENT. Benefit Miss Sandham and Miss Thornewarts.	Tuesday 16 GF
THE AUTHOR'S FARCE.	<i>Cast not listed</i> , but see 30 March. Also TOM THUMB. As 7 May.	HAY
THE FASHIONABLE LADY.	As 28 May, but Drama - Machen; Hackum - Huddy. An Epilogue by Penkethman riding on an Ass.	Wednesday 17 GF

- Wednesday 17* DANCING. *The White Joke* by Eaton.
 GF COMMENT. Benefit Horsley, Sandford (Sandham – *Daily Journal*), and Hooper.
- HAY THE AUTHOR'S FARCE. Punch – Reynolds; Joan – Hicks; Opera – Stopler; Orator – Jones; Goddess of Nonsense – Mrs Mullart; Mrs Novel – Mrs Nokes; but see 30 March. Also TOM THUMB. As 4 May.
- Thursday 18* THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. As 26 May, but Lear – a Gentleman for his Diversion, that lately play'd Hamlet; Bastard – W. Williams; Burgundy – Pearce; Goneril – Mrs Thomas; Regan – Mrs Palmer.
SINGING AND DANCING.
 COMMENT. Benefit Boulton, Bevil, Charlton.
- Friday 19* THE FAIR QUAKER OF DEAL. As 30 March, but Mizen – Bardin; Sir Charles – Machen; Purser – Burny; Arabella – Mrs Thomas; Jenny – Miss M. Vaughan; Advocate – Miss Vaughan. Also FLORA. As 9 June. Epilogue by Penkethman on an Ass.
DANCING. The White Joke by Eaton. *Two Pierrots* by Burny and Eaton.
 COMMENT. Benefit Beeson and Giles.
- HAY THE AUTHOR'S FARCE. As 17 June. Also TOM THUMB. As 4 May.
- Saturday 20* THE AUTHOR'S FARCE. As 17 June. Also TOM THUMB. As 4 May.
- HAY THE WIDOW BEWITCH'D. As 8 June. Also FLORA. As 9 June.
- Monday 22* GF THE AUTHOR'S FARCE. As 17 June. Also TOM THUMB. As 4 May.
- Tuesday 23* GF THE WIDOW BEWITCH'D. As 8 June. Also PHEBE. Hunter – Mrs Thomas; Chaunter – W. Williams; Phebe – Mrs Mountfort; Tippet – Mrs Palmer.
COMMENT. Benefit the Author.
- HAY RAPE UPON RAPE; or, The Justice Caught in his own Trap. *Cast not listed*, but edition of 1730 lists: Worthy – Paget; Squeezum – Jones; Politick – Roscoe; Ramble – Mullart; Constant – Stopler; Sotmore – F. Lacy; Daddle – Reynolds; Quill – Wells; Staff – Dove; Porter – Hicks; Faithful – Wathen; Hilaret – Mrs Mullart; Isabella – Mrs Williamson; Mrs Squeezum – Mrs Forrester; Mrs Staff – Mrs Lacy; Cloris – Mrs Smith. Prologue spoken by Paget. Epilogue spoken by Mrs Mullart.
COMMENT. Never Acted before. Written by the Author of Tom Thumb [Henry Fielding]. With New Scenes and other Decorations.
- Wednesday 24* HAY RAPE UPON RAPE. *Cast not listed*, but see 23 June.
- RI THE BUSY BODY. Sir George – Chapman; Sir Jealous – Bullock; Sir Francis – Smith; Charles – Milward; Marplot – Morgan; Whisper – Haughton; Miranda – Mrs Morgan; Isabinda – Mrs Grace; Patch – Mrs Martin; Scentwell – Mrs Rice.
DANCING. The Celebrated Dance in Momus, to the Black Joke Tune, by Nivelon.
COMMENT. By a Company of Comedians From the Theatre-Royal in Lincoln's-Inn-Fields. Boxes 3s. Pit 2s. Gallery 1s.
- Thursday 25* GF THE CONSTANT COUPLE. As 12 June. Also HARLEQUIN TURN'D DANCING-MASTER. As 3 June, but Visiting Ladies – Miss Thornowets, Mrs Mountfort; Peasant Wives – Miss Sandham, Mrs Thomas, Mrs Palmer.
DANCING. By Sandham and Miss Sandham.

COMMENT. Benefit Temple and Moses. At the particular Desire of several Gentlemen and Ladies.	<i>Thursday 25</i> GF
THE BEGGAR'S OPERA. <i>Cast not listed.</i> COMMENT. Announced in bill of 24 June but not later.	RI
THE BUSY BODY. As 22 May, but Scentwell - Mrs Palmer. Also PHEBE. As 23 June, but Quorum - Smith; Grig - Bardin. SINGING. By a Youth of 13 Years of Age, who never perform'd on this Stage.	<i>Friday 26</i> GF
RAPE UPON RAPE. <i>Cast not listed,</i> but see 23 June. COMMENT. Benefit the Author.	HAY
OTHELLO, MOOR OF VENICE. Othello - Paget, from the Theatre in Dublin; Iago - Rosco; Duke - Jones; Brabantio - Mullart; Cassio - Lacy; Ludovico - Stopelaer; Roderigo - Reynolds; Montano - Dove; Emilia - Mrs Mullart; Desdemona - Mrs Williamson, being her first Appearance. DANCING. <i>French Peasant</i> by M de L'Inconu. <i>Dutch Skipper</i> by Davenport. COMMENT. Benefit Paget and Rosco. Written by Shakespear. Particular Care is taken to keep the House cool. At. 7 P.M.	<i>Saturday 27</i> HAY
THE SPANISH FRYAR. Torrismond - Milward; Bertran - Houghton; Raymond - Ogden; Lorenzo - Chapman; Pedro - Morgan; Alphonso - Salway; Gomez - Smith; Queen - Mrs Templer; Elvira - Mrs Grace; Teresa - Mrs Rice; Fryar - Bullock. Prologue and Epilogue suitable to the Occasion. COMMENT. At the Desire of the Ancient and Honourable Society of Free and Accepted Masons.	RI
COMMENT. <i>Universal Spectator</i> , 27 June: Thomas Odell, Esq. Master of the New Theatre in Goodman's Fields, hath been at Windsor to obtain Leave to bring his Company of Comedians down thither to perform Plays during the Court's Stay at Windsor; and we hear that he hath succeeded therein.	GF
THE RECRUITING OFFICER. As 19 May, but Lucy - Mrs Palmer. Also FLORA. As 9 June, but Roger - Wingate. SINGING. <i>The White Joke</i> by Mrs Thomas in Man's Cloaths. A new <i>Mad Tom</i> by Bart Platt. DANCING. <i>The Yellow Joke</i> (new) by Eaton, compos'd by Ravenscroft. COMMENT. Benefit Wingate and Cox.	<i>Monday 29</i> GF
HAMLET, PRINCE OF DENMARK. As 14 May. MUSIC. End Act II: A Voluntary on the Welch Harp by Jones. III: A Trumpet Piece by Burk Thumoth, call'd <i>See-larco-a Veasi</i> . IV: A Solo by Ravenscroft upon the Stage, accompany'd by the Harpsichord. DANCING. I: <i>The Yellow Joke</i> , as 29 June. V: <i>Shepherds Holiday</i> by Burny, Sandham, Eaton, Mrs Haughton, Mrs Mountfort, Miss Sandham. COMMENT. Benefit Ravenscroft.	<i>Tuesday 30</i> GF
RAPE UPON RAPE. <i>Cast not listed,</i> but see 23 June.	HAY

July 1730

- Wednesday 1* OROONOKO. Oroonoko - Giffard; Aboan - Smith; Governor - W. Giffard; Blandford - R. Williams; Stanmore - Bardin; Jack Stanmore - Pearce; Driver - W. Williams; Hotman - Machen; Daniel - Collet; Imoinda - Mrs Giffard; Charlot - Mrs Thomas; Lucy - Mrs Mountfort; Widow Lackit - Mrs Haughton; but see 21 March. Also FLORA. As 29 June.
SINGING. By a Youth of Thirteen Years of Age.
- HAY RAPE UPON RAPE. *Cast not listed*, but see 23 June. Also TOM THUMB.
Cast not listed, but see 4 May.
- Thursday 2* THE WIDOW BEWITCH'D. As 8 June. Also PHEBE. As 26 June.
GF
- HAY RAPE UPON RAPE. *Cast not listed*, but see 23 June. Also TOM THUMB.
Cast not listed, but see 4 May.
COMMENT. Benefit the Author.
- Friday 3* THE BEGGAR'S OPERA. Macheath - Hulett; Polly - Mrs Cantrel; Lucy - Mrs Egleton; Lockit - Hall; but see 4 May.
LIF DANCING. *Toller's Grounds* by Mrs Bullock and Mrs Ogden. *Fingalian* by Newhouse and Mrs Ogden.
COMMENT. Benefit Hulett. At the Desire of several Persons of Quality. Receipts: money £37 17s. 6d.; tickets £45 16s.
- GF THE UNHAPPY FAVOURITE. As 20 May, but Raleigh omitted. Also FLORA.
As 29 June.
- HAY THE AUTHOR'S FARCE. As 17 June. Also TOM THUMB. As 4 May, but Dr Churchyard - Wells.
COMMENT. *Rape Upon Rape* deferred by the indisposition of a performer.
- Monday 6* THE PROVOK'D HUSBAND. Townly - Giffard; Lady Townly - Mrs Giffard; Manly - Huddy; Sir Francis - Penkethman; Basset - Bardin; Richard - R. Williams; Moody - Collet; Lady Grace - Mrs Haughton; Lady Wronghead - Mrs Thomas; Jenny - Mrs Mountfort; Mrs Motherly - Mrs Palmer; Myrtilla - Miss Vaughan; Mrs Trusty - Miss M. Vaughan; but see 1 April. Epilogue by Penkethman on an ass.
DANCING. End Act I: *The White Joke* by Eaton. III: By Dukes.
SINGING. II: By a Youth, aged 13. IV: By Mrs Mountfort.
COMMENT. Benefit Strollger.
- Tuesday 7* KING LEAR AND HIS DAUGHTERS. As 18 June, but Lear - Huddy.
GF SINGING AND DANCING.
- HAY THE FAIR PENITENT. Sciolto - Rosco; Altamont - Lacy; Horatio - Paget; Lothario - Mullart; Calista - Mrs Mullart; Lavinia - Mrs Britton; Lucilla - Mrs Forrester. Also JACK THE GIANT KILLER. *Cast not listed*; edition of 1730 does not give actors' names.
COMMENT. Afterpiece: A new Tragedy, of one Act (Author unknown).
- DL COMMENT. *Weekly Journal or British Gazetteer*, 11 July: On Tuesday Night last, some Rogues broke into the Wardrobe . . . in Drury-Lane, and stript Gold and Silver Lace off the Cloaths, to the Value of between 20 and 30 Pounds.

RULE A WIFE AND HAVE A WIFE. Copper Captain - Giffard; Leon - Huddy; Cacafogo - Penkethman; Margerita - Mrs Haughton; Estifania - Mrs Giffard; Altea - Mrs Palmer; Old Woman - Collet; but see 7 April. Also FLORA . As 29 June.	<i>Wednesday 8</i> GF
THE TEMPLE BEAU. As 5 June [Valentine - W. Williams]. <i>SINGING AND DANCING.</i>	<i>Thursday 9</i> GF
A BOLD STROKE FOR A WIFE. As 16 June. Also THE COBLER OF PRESTON . Toby Guzzle - Penkethman; Sir Jasper - Bardin; Clerimont - Mynn; Dame Hacket - Pearce; Dorcas Guzzle - Eaton. <i>SINGING.</i> By Mrs Mountfort.	<i>Friday 10</i> GF
RAPE UPON RAPE. <i>Cast not listed</i> , but see 23 June. Also JACK THE GIANT HAY KILLER . <i>Cast not listed</i> .	
JANE SHORE. As 16 Dec. 1729, but Bellmour - Bardin. Also THE COBLER OF PRESTON . As 10 July. <i>SINGING.</i> By Mrs Mountfort.	<i>Monday 13</i> GF
THE CONSTANT COUPLE. As 12 June. Also FLORA . As 29 June, but Roger omitted. <i>SINGING.</i> The Song of <i>New Mad Tom</i> by a Gentleman. <i>COMMENT.</i> Benefit of Bolton (a Smith).	<i>Tuesday 14</i> GF
THE BEGGAR'S OPERA. <i>Cast not listed</i> . <i>COMMENT.</i> Benefit W. Giffard. At the particular Desire of several Persons of Quality.	<i>Wednesday 15</i> GF
THE BEGGAR'S OPERA. <i>Cast not listed</i> .	<i>Thursday 16</i> GF
THE PROVOK'D HUSBAND. Townly - Chapman; Manly - Milward; Sir Francis - Morgan; Squire Richard - Salway; Basset - Houghton; Moody - Bullock; Poundage - Hall; Lady Townly - Mrs Templer; Lady Grace - Mrs Grace; Lady Wronghead - Mrs Morgan; Jenny - Mrs Rice; Mrs Motherly - Mrs Martin; Myrtilla - Mrs Chapman; Trusty - Mrs Ogden. <i>DANCING.</i> By Smith and Mrs Ogden.	RI
THE GAMESTER. As 16 Jan., but Marquis - Bardin; Angelica - Mrs Thomas; Mrs Security - Mrs Palmer; Mrs Favorite - Mrs M. Vaughan; Mrs Topknot - Miss Vaughan; Betty - Mrs Mountfort. Also THE STAGE COACH (Opera). Jolt - Excell. <i>SINGING.</i> Some Songs by Excell. <i>DANCING.</i> <i>The Medley of Joaks</i> by Eaton and Miss Sandham. <i>COMMENT.</i> Benefit Excell.	<i>Friday 17</i> GF
TOM THUMB. <i>Cast not listed</i> , but see 4 May. Also DAMON AND PHILLIDA . <i>Cast not listed</i> , but see 22 Nov. 1729. Also THE AMOROUS ADVENTURE ; or, The Plague of a Wanton Wife. Ranger - Reynolds; Servant - Dove; Columbine - Mrs Forrester; Bawd - Jones; Harlequin - Lewis; Pierot - St. Luce; Foresters - Davenport, Stopler, Hicks; Women Peasants - Mrs Nokes, Mrs Britton, Miss Palms. <i>COMMENT.</i> Third Piece: A new Pantomime Entertainment. With Cloaths, Scenes, Machines, and other Decorations, all entirely New. At the particular Desire of several Ladies of Quality.	HAY

- Saturday 18* HAY TOM THUMB. *Cast not listed*, but see 4 May. Also DAMON AND PHILLIDA. *Cast not listed*, but see 22 Nov. 1729. Also THE AMOROUS ADVENTURE. As 17 July.
 COMMENT. At the particular Desire of several Ladies of Quality.
- RI LOVE MAKES A MAN. *Cast not listed*.
 COMMENT. Announced in *Daily Journal*, 15 July, but not later.
- Monday 20* GF THE BEGGAR'S OPERA. *Cast not listed*.
 COMMENT. The Benefits are all over for this Season.
- Tuesday 21* GF THE BEGGAR'S OPERA. Mackheath - Bardin; Polly - Mrs Giffard; Lucy - Mrs Mountfort.
- HAY RAPE UPON RAPE. *Cast not listed*, but see 23 June. Also THE AMOROUS ADVENTURE. As 17 July.
- Wednesday 22* GF THE MAN'S BEWITCH'D. As 9 June, but Num - Bardin; Trusty - Machin. Also FLORA. As 29 June.
 COMMENT. Tickets delivered out for Miss Vaughan will be taken in.
- HAY TOM THUMB. *Cast not listed*, but see 4 May. Also DAMON AND PHILLIDA. *Cast not listed*, but see 22 Nov. 1729. Also THE AMOROUS ADVENTURE. As 17 July.
 DANCING. *Wooden Shoe Dance*.
- Thursday 23* GF THE BEGGAR'S OPERA. As 21 July.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- HAY TOM THUMB. *Cast not listed*, but see 4 May. Also DAMON AND PHILLIDA. *Cast not listed*, but see 22 Nov. 1729. Also THE AMOROUS ADVENTURE. As 17 July.
 DANCING. *Wooden Shoe Dance*.
- Friday 24* GF THE RECRUITING OFFICER. As 29 June. Also PHEBE. As 26 June.
- HAY TOM THUMB. *Cast not listed*, but see 4 May. Also DAMON AND PHILLIDA. *Cast not listed*, but see 22 Nov. 1729. Also THE AMOROUS ADVENTURES. As 17 July.
- Monday 27* GF THE FASHIONABLE LADY. As 17 June, but Hackum - Pearce; Harlequin - Dukes; Pantalon omitted.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- Tuesday 28* GF THE BEGGAR'S OPERA. As 21 July.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- HAY THE BEGGAR'S WEDDING. *Cast not listed*, but see 30 Dec. 1729. Also THE AMOROUS ADVENTURE. As 17 July.
 DANCING. By St. Luce and Mlle Delorme.
- Wednesday 29* GF HAMLET, PRINCE OF DENMARK. As 14 May.
- Thursday 30* GF THE CONSTANT COUPLE. As 12 June.

August 1730

THE RUM DUKE AND THE QUEER DUKE; or, A Medley of Mirth and Sorrow. Rum Duke – Mullart; Queer Duke – Rosco; other parts by Jones, Stoppelaer, Dove, Mrs Mullart, Mrs Forrester, Mrs Britton, and others from the Haymarket. Also PUNCH'S ORATORY; or, The Pleasures of the Town: Containing several diverting Passages, . . . a very elegant and learned Dispute between Punch and another great Orator: Punch's Family Lectures; or, Joan's Chimes on her Tongue to some Tune. Punch – Reynolds; Joan – Mrs Egleton, from LIF; Orator – Jones; Opera – Stoppelaer; Goddess of Nonsense – Mrs Mullart; Mrs Novel – Mrs Nokes.

DANCING. By St. Luce.

COMMENT. Mainpiece: A Comical Tragical Farcical Droll. Afterpiece: A celebrated Operatical Puppet-Show. No Wires, all alive. At Reynolds' Booth. [Advertised also on 3, 4, 5, 6, 7, 8, 11, 12 Aug.]

MAD TOM OF BEDLAM; or, The Distress'd Lovers: With the Comical Humours of Squire Numscul. Numscul – Penkethman; Mad Tom – Wm. Giffard; Isabella – Mrs Haughton; Sir William Friendly – Huddy; Jeremy – R. Williams; Cook – Pearce; Butler – Machen; Gardener – W. Williams; Robin – Eaton; Lady Numscul – Mrs Thomas; Lady Friendly – Mrs Mountfort; Betty – Mrs Palmer; Justice Gripeall – Collett.

SINGING. By Mr Corse, age 12.

DANCING. Dutch Skipper by Sandham. Drunken Man by Wilcox. (On 8 Aug. and thereafter): Mad Dance and Pierrot by Le Sieur Labisle, from France.

COMMENT. Written by the late facetious Mr Doggett. By the Company of Comedians from GF in the Booth next the Turnpike in Tottenham Court. [Advertised also on 3, 4, 5, 6, 7, 8, 10, 11, 13, 14, 15, 17, 18, 19 Aug.]

LOVE FOR LOVE. Cast not listed.

COMMENT. Benefit Milward. [Announced in *Daily Journal*, 5 Aug., not later.]

PERSEUS AND ANDROMEDA. With all the Songs sung by Men and Women.

COMMENT. The Noted Yeates, at his Booth adjoining the Sun.

THE RUM DUKE AND THE QUEER DUKE. As 1 Aug. Also **THE MILLER'S HOLIDAY;** or, Love in a Furz-Bush. Harlequin – Knott; Miller – Reynolds; Miller's Man – Dove; Miller's Wife – Mrs Egleton.

DANCING. By St. Luce and others.

COMMENT. From 1 P.M. to 10 P.M. [Also advertised on 12, 14, 15, 18 Aug.]

CONCERT.

MUSIC. Vocal and Instrumental.

COMMENT. At the particular Desire of the King of the Cherokees, the Prince, the four Generals, and the young Captain, lately arrived from South Carolina. At Common Prices.

THE GENEROUS FREE MASON; or, The Constant Lady: With the Comical Humours of Squire Noodle and his Man Doodle. King of Tunis – Barcock; Mirza – Paget; Sebastian – Oates; Clerimont – Fielding; Sir Jasper – Burnett; Squire Noodle – Berry; Doodle – Smith; Davy – Excell; Captain – Brogden; Queen – Mrs Kilby; Maria – Miss Oates; Caelia – Mrs Grace; Jacinta – Miss Williams; Jenny – Mrs Stevens; Lettice – Mrs Roberts.

Saturday 1
TC

TC

Thursday 6
RI

Monday 10
TC

Tuesday 11
TC

Wednesday 19
DL

Thursday 20
BF

- Thursday 20* BF DANCING. By St. Luce and Mlle Delorme, particularly *Wooden Shoe, Pierrot and Pierraite*, and *Black Joke*.
 COMMENT. [Edition of 1730 lists airs by Henry Carey, Charke, J. Sheelis.] At Oates-Fielding Booth. [Advertised also 21, 22, 25, 26, 27, 28, 29 Aug.; 1, 2, 3, 4, 5, 7 Sept.]
- BF WAT TYLER AND JACK STRAW: Being the Representation of that Celebrated and Heroick Action of Sir William Walworth, a Lord Mayor of London, perform'd in the Reign of King Richard the Second; shewing how he stab'd the insolent Rebel, Wat Tyler, at the Head of his Rout, in Smithfield, for which Reason the Dagger, which he so loyally employ'd, was added to the City's Arms, and remains there still, as a Memorial of the King's Gratitude and the Lord Mayor's loyalty. Wat Tyler - Penkethman; Jack Straw - Collet; King - Bardin; Lancaster - Huddy; Suffolk - Smith; Lord Mayor - W. Williams; Young Walworth - Havard; Pease Stock - W. Giffard; 1st Mob - R. Williams; 2d - Pearce; 3d - Wilcocks; 4th - Machen.
 COMMENT. At Penkethman-W. Giffard Booth. [Also announced on 22 Aug.]
- Saturday 22* BF SCIPIO'S TRIUMPH; or, The Siege of Carthage: With the Comical Humours of Noodle, Stitch, Puzzle. Scipio - Mullart; Alcius - Rosco; Lelius - Stoppelaer; Almeyda - Mrs Mullart; Phenissa - Mrs Williamson; Noodle - Jones; Stitch - Dutton; Puzzle - Hippisley. Also HARLEQUIN'S CONTRIVANCE; or, The Plague of a Wanton Wife. Harlequin - Knott; Forester - Reynolds; His Man Clumsey - Dove; Columbine - Mrs Forester; Bawd - Jones; Foresters - Stoppelaer, Wathen, Hicks, Mrs Nokes, Mrs Clark, Miss Palms.
 COMMENT. At Reynolds' Booth.
- Monday 24* BF THE SIEGE OF BETHULIA. Rustego - Harper. Also ROBIN HOOD AND LITTLE JOHN. *Cast not listed*, and edition of 1730 does not list actors' names. Also THE STRATAGEMS OF HARLEQUIN; or, The Peasant Trick'd. *Cast not listed*.
 COMMENT. At Lee-Harper Booth. First piece: From 10 A.M. to 7 P.M. Second piece: At 8 P.M. Third piece: After Robin Hood.
- BF THE MAD TOM OF BEDLAM. As at TC 1 Aug., but Robin - Bardin.
 DANCING. *Mad Dance. Dutch Skipper* by Sandham upon his Toes. *Drunken Man* by Wilcox.
 COMMENT. At Penkethman-W. Giffard Booth. Written by the late facetious Mr Doggett. [Advertised also on 25, 26, 27, 28, 29 Aug.]
- Monday 31* BF WAT TYLER AND JACK STRAW. As 20 Aug., but Aurelia - Mrs Haughton; Mrs Tyler - Mrs Palmer; Suky Tyler - Mrs Thomas; Goody Tyler - Burney; Genius of England - Mrs Mountfort. Epilogue by Penkethman on an Ass.
 SINGING AND DANCING.
 COMMENT. At Penkethman-W. Giffard Booth.
- BF SIEGE OF BETHULIA. Holofernes - Chapman; Achior - Hulett; Zalmanah - Lacy; Rustego - Harper; Terrible - Morgan; Countryman - Ray; Judith - Mrs Spiller; Delcimena - Mrs Morgan; Countrywoman - Mrs Egerton. Also ROBIN HOOD AND LITTLE JOHN. *Cast not listed*. Also THE STRATAGEMS OF HARLEQUIN; or, The Peasant Trick'd. *Cast not listed*.
 COMMENT. At Lee-Harper Booth.

September 1730

WAT TYLER AND JACK STRAW. As 31 Aug. Also **FLORA.** *Cast not listed.* **SINGING AND DANCING.**

COMMENT. At Penkethman-W. Giffard Booth. [Also announced on 2, 3, 7 Sept.]

Tuesday 1
BF

TOM THUMB. Tom Thumb - Miss Jones; King Arthur - Mullart; Lord Grizzle - Jones; Noodle - Rosco; Doodle - Wathen; Churchyard - Wells; Fillgrave - Dove; Queen Dollalolla - Mrs Mullart; Princess Huncamunca - Mrs Williamson; Mustacha - Mrs Clarke. Also **HARLEQUIN'S CONTRIVANCE;** or, The Plague of a Wanton Wife. Harlequin - Knott; Forester - Reynolds; Clumsey - Dove; Colombine - Mrs Forester; Bawd - Jones; Foresters - Stoppelaer, Wathen, Hicks; Women Peasants - Mrs Nokes, Mrs Clark, Miss Palms.

COMMENT. At Reynolds' Booth.

Friday 4
BF

ROBIN HOOD AND LITTLE JOHN: Shewing how he was banish'd by the Instigation of the Earl of Pembroke, for the Love of the Fair Matilda; His bold Adventures with his Man Little John; and the Band of Outlaws; on which Information the King went with his Army to Pembroke, and Robin Hood's happy Return to Court: With the Comical Adventures of Little John and the Pindar's Wife. King - Chapman; Robin Hood - Hulett; Pembroke - Lacy; Little John - Ray; Pindar - Harper; Matilda - Mrs Lacy; Marina - Mrs Morgan; Pindar's Wife - Mrs Egleton. Also (at 8 P.M.) **THE STRATAGEMS OF HARLEQUIN.** *Cast not listed.*

COMMENT. At the Great Booth. [Advertised also on 8, 10, 15, 17 Sept.]

Tuesday 8
SF

GUY, EARL OF WARWICK. Guy - Hulett; Emperor - Rosco; Duke of Lorrain - Lacy; Rogero - Morgan; Phillis - Mrs Morgan; Jilt - Mrs Egleton; Emperor's Daughter - Mrs Lacy; Boozall - Harper.

COMMENT. At Lee-Harper Booth. From 10 A.M. to 10 P.M. Book of the Droll sold at Booth. [Also advertised 8, 10, 15, 17 Sept.]

SF

PERSEUS AND ANDROMEDA. Sung by men and women.

SF

COMMENT. At Yeats' Booth.

AMURATH THE GREAT, EMPEROR OF THE TURKS: Containing the Distress'd Loves of Achmet and Selima; or, The London Prentice's Glory: With the Comical Humours and Surprizing Adventures of the London 'Prentice and Want Brains his Man. London Prentice - Penkethman; Want Brains - Reynolds; Amurath - Huddy; Achmet - Mullart; Haly - Jones; Selim - Achurch; Selima - Mrs Newsted; Zara - Mrs Dutton. Also **HARLEQUIN'S CONTRIVANCE;** or, The Plague of a Wanton Wife. Harlequin - Davenport; Forester - Reynolds; Clumsey - Dove; Colombine - Mrs Nokes; Bawd - Jones; Foresters - Arthur, Achurch, Dutton; Women Peasants - Mrs Dutton, Mrs Clark, Miss Palms.

COMMENT. At Penkethman's Booth.

Wednesday 9
SF

THE GENEROUS FREE-MASON; or, The Constant Lady. Squire Noodle - Berry; King of Tunis - Fielding; Mirza - Paget; Sebastian - Oates; Clerimont - Woodward; Sir Jasper - Burnett; Doodle - Young Bencraft; Davy - Excell; Queen - Mrs Kilby; Maria - Miss Oates; Caelia - Mrs Grace; Jacinta - Miss Williams; Jenny - Mrs Stevens; Lettice - Mrs Roberts.

DANCING. By Smith, Young Clark, Miss Williams, particularly *French Peasant* and *Black Joke*.

SF

Wednesday 9 SF COMMENT. At Oates-Fielding Booth in Bird-Cage Alley. [Announced also on 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22, 23 Sept.]

Monday 14 SF TOM THUMB. King Arthur - Mullart; Grizzle - Jones; Noodle - Achurch; Doodle - Wathen; Fillgrave - Dove; Churchyard - Wells; Queen Dollalolla - Mrs Newstead; Princess Huncamunca - Mrs Jones; Tom Thumb - Miss Jones. Also HARLEQUIN'S CONTRIVANCE; or, The Plague of a Wanton Wife. Harlequin - Davenport; Ranger - Reynolds; Clumsey - Dove; Columbine - Mrs Nokes; Bawd - Jones; Foresters - Wathen, Wells, Hicks; Women Peasants - Mrs Smith, Mrs Clark, Mrs Bateman.

SINGING. By Mrs Nokes.

COMMENT. By the Company of Comedians from the Hay-Market at the Great Theatrical Booth in Bird-Cage Alley.



S E A S O N O F 1730-1731

THIS SEASON had the most comprehensive offerings of plays and dramas thus far in the eighteenth century. Four theatres—Drury Lane, Lincoln's Inn Fields, Goodman's Fields, and the Haymarket—offered full repertories, and the King's Theatre in the Haymarket presented Italian operas throughout the winter. On a great many nights Londoners had a choice of four dramatic or operatic offerings. In addition, Drury Lane and the Haymarket played during the summer, and the offerings at Bartholomew and Southwark Fairs were advertised more extensively than usual.

The theatres made no important changes in their admission charges or curtain time, and they continued to insert their notices in a variety of newspapers. The principal sources of theatrical information are the *Daily Post* (primarily for Drury Lane, Goodman's Fields, and the Haymarket), *Daily Journal* (for Lincoln's Inn Fields and the King's), and *Daily Courant* (the King's Theatre), but each paper occasionally carried notices of theatres not regularly advertising in it. Early in 1731 the *Daily Advertiser* began publication and irregularly carried notices, particularly advance bills for benefits. The receipts for Lincoln's Inn Fields come from *Rich's Register*.

The principal persons on the rosters of the companies are as follows.

DRURY LANE. *Actors:* Berry, Boman, Bridgwater, Burnet, Charke, Cibber, Cibber Jr, Corey, Evans, Excel, Fielding, Griffin, A. Hallam, Harper, Highmore, Johnson, Marshall, Mills, W. Mills, Norris, Oates, Paget, Roberts, Shepard, Fisher Tench, H. Tench, Watson, Wetherilt Jr, Wilks, Williams. *Actresses:* Mrs Boman, Mrs Booth, Mrs Butler, Mrs Charke, Mrs Cibber, Mrs Grace, Mrs Heron, Mrs Horton, Miss Mears, Mrs Mills, Miss Oates, Mrs Porter, Miss Raftor, Miss Robinson, Mrs Shireburn, Mrs Thurmond,

Miss Vaughan, Miss M. Vaughan, Mrs Wetherilt, Miss Williams, Mrs Willis. *Dancers*: Essex, Gray, Hallam, Haughton, Lally, Lally Jr, Leigh, Peploe, Rainton, Rainton Jr, Roger, Surel, Tenoe, Thurmond, Wright; Miss Brett, Mlle Delorme, Miss Raftor, Mrs Roberts, Mrs Walter. *Singers*: Stoppelaer; Miss Oates. *Treasurer*: Castelman. *Prompter*: Chetwood. *Numberer*: Jones.

LINCOLN'S INN FIELDS. *Actors*: Aston, Boheme, Bullock, H. Bullock, Chapman, Clarke, Hall, Haughton, Hippisley, Hulett, MacLean, Milward, Morgan (to 8 Nov.), Ogden, Pitt, Quin, Ray, Ryan, Smith, Walker, Wilcocks. *Actresses*: Mrs Adams, Mrs Berriman, Mrs Boheme, Mrs Buchanan, Mrs Bullock, Mrs Cantrell, Mrs Egleton, Mrs Forrester, Miss Holliday, Mrs Kilby, Mrs Legar, Mrs Martin, Mrs Oldfield, Mrs Pelling, Mrs Rice, Mrs Stevens, Mrs Templer, Mrs Vincent, Mrs Wright, Mrs Younger. *Dancers*: de la Garde Jr, Dupre, Dupre Jr, Glover, Harrison, Jones, Lanyon, Lun (John Rich), Newhouse, Nivelon, Pelling, Poitier, Rochetti, Salle, Salway, Thompson; Mrs Benson, Mrs Carter, Mrs Clamchin, Mrs Hill, Miss La Tour, Mrs Ogden, Miss Rogers, Mlle Salle, Mrs Seedo, Miss Wher-rit. *Singers*: Leveridge, Legar, Papillion; Mrs Carter. *Musicians*: Job Baker, Eversman, Miss Short. *Treasurer*: Wood. *Numberer*: Ford. *Boxkeepers*: Hughes, Lawrence, Redferm, Warriner, Wilmer.

GOODMAN'S FIELDS. *Actors*: Bardin, Barret, Boman (after 18 Jan.), W. Bullock, Burney, Collett, Eaton, Giffard, W. Giffard, Havard, Huddy, Machen, Mecklin, Morgan (after 13 Dec.), Mynns, Pearce, Penkethman, Peterson, Rosco (after 18 Oct.), Smith, R. Williams, W. Williams, Woodward (to 8 Nov.), Young Woodward, Worsley. *Actresses*: Mrs Fitzgerald, Mrs Giffard, Mrs Haughton, Mrs Morgan (after 13 Dec.), Mrs Mountfort, Mrs Palmer, Mrs Plomer, Miss Smith, Mrs Thomas, Miss Vaughan, Mrs Woodward. *Dancers*: Bowcher, Dukes, Pollett, Sandham; Miss Sandham. *Singers*: Master Corse, Dodson, Stoppelaer; Misses Hambleton, Miss Hill, Mrs Tarr. *Prompter*: Bowcher. *Musician*: Job Baker. *Wardrobe Keeper*: Sandford. *Boxkeepers*: Bevil, Charlton, Roberts. *Pit Doorkeeper*: Moses.

HAYMARKET (all companies). *Actors*: Ayres, Cross, Davenport, Dove, Furnival, Giffard (briefly), Hallam, Havard, Hicks, Jones, Lacy, Morgan (after 8 Nov.), Mullart, Pullen, Reynolds, Roberts (after 8 Nov.), Ross, Royer, Stoppelaer, Wathen, Watson, Young Verhuyck, Woodward (after 8 Nov.). *Actresses*: Mrs Careless, Mrs Clark, Mrs Elsam, Mrs Furnival, Mrs Giffard (briefly), Mrs Hutton, Miss Jones, Mrs Lacy, Mrs Morgan (to 13 Dec.), Mrs Mullart, Mrs Nokes, Miss Norris, Miss Palms, Miss Price, Mrs Pullen, Mrs Stokes, Mrs Storey, Miss Talbot, Mrs Williamson, Mrs

Woodward. *Dancers*: Lewis; Mrs Charke, Miss Smith. *Singer*: Excel. *Prompter*: Green.

KING'S. *Singers*: Giovanni Commando, Annibale Pio Fabri, Francesca Bernardi, called Senesino; Signora Francesca Bertolli, Signora Antonia Merighi, Signora Anna Strada de Po.

September 1730

HAMLET, PRINCE OF DENMARK. Hamlet - Wilks; Queen - Mrs Porter; Ophelia - Mrs Booth; King - Wm. Mills; Horatio - Mills; Laertes - Williams; Ghost - Bridgwater; Fop - Cibber Jr; Gravedigger - Johnson. With a new Prologue address'd to the Merchants of Great Britain.

Saturday 12
DL

THE ROVER; or, The Banish'd Cavaliers. Rover - Wilks; Hellena - Mrs Booth; Angelica - Mrs Porter; Belvil - Mills; Frederick - Williams; Blunt - Johnson; Pedro - Bridgwater; Antonio - Wm. Mills; Sancho - Norris; Florinda - Mrs Horton; Valeria - Miss Raftor; Moretta - Mrs Mills; Lucetta - Mrs Shireburn. Prologue as 12 Sept.

Tuesday 15
DL

DANCING. Pieraies by Roger and Mlle Delorme. *Little Dutch Woman* by Miss Robinson. *French Gardiner and his Mistress* by Rainton and Mrs Walter.

THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Boheme; Gloster - Quin; Edgar - Ryan; Bastard - Walker; Kent - Hulett; Albany - Milward; Cornwall - Chapman; Gentleman Usher - Morgan; Goneril - Mrs Buchanam; Regan - Mrs Templer; Cordelia - Mrs Younger.

Wednesday 16
LIF

COMMENT. Receipts: £58 8s.

LOVE MAKES A MAN; or, The Fop's Fortune. Carlos - Giffard; Cholerick - Penkethman; Clodio - W. Bullock; Antonio - W. Williams; Charino - Collet; Governor - W. Giffard; Duart - Smith; Manuel - Bardin; Sancho - R. Williams; Louisa - Mrs Woodward, being the first time of her appearing on this Stage; Angelina - Mrs Giffard; Elvira - Mrs Houghton; Honoria - Mrs Thomas. *SINGING AND DANCING.*

GF

THE OLD BACHELOR. Fondlewife - Cibber; Laetitia - Mrs Thurmond; Bellmour - Wilks; Sharper - Mills; Heartwell - Harper; Vainlove - Watson; Sir Joseph - Cibber Jr; Bluff - Johnson; Setter - Oates; Belinda - Mrs Horton; Araminta - Mrs Butler; Sylvia - Mrs Cibber; Lucy - Mrs Mills. *MUSIC. Select Pieces between the Acts.*

Thursday 17
DL

DANCING. By Roger, Essex, Rainton, Mlle Delorme, Mrs Walter, particularly *The Matelots* and *Dutch Boor and his Frou*.

COMMENT. Written by the late Mr Congreve.

THE COUNTRY WIFE. Country Wife - Mrs Younger; Pinchwife - Quin; Horner - Ryan; Harcourt - Walker; Sparkish - Chapman; Dorilant - Milward; Sir Jasper - Hippisley; Quack - Hall; Lady Fidget - Mrs Bullock; Alithea - Mrs Berriman; Mrs Squeamish - Miss Holliday.

Friday 18
LIF

DANCING. Peasant by Nivelon. *Fingalian* by Newhouse and Mrs Ogden.

COMMENT. Receipts: £21 13s. 6d.

- Friday 18* THE RECRUITING OFFICER. Plume - Giffard; Ballance - W. Giffard; GF Worthy - Smith; Brazen - Bullock; Bullock - Penkethman; Recruits - Collet, R. Williams; Welch Collier - Eaton; Sylvia - Mrs Thomas; Melinda - Mrs Haughton; Rose - Mrs Mountfort; Lucy - Mrs Palmer; Kite - Woodward, who never appear'd on this Stage before.
DANCING. *Harlequin's Dance* by Sandham and his Daughter.
- HAY* THE STRATAGEM. Aimwell - a Gentleman for his Diversion; Archer - Hewson; Sir Charles - Stoppelaer; Sullen - Dove; Foigard - Jones; Bonniface - Lacy; Gibbet - Ross; Scrub - Reynolds; Lady Bountiful - Mrs Elsam; Dorinda - a Gentlewoman who never perform'd on any Stage before; Mrs Sullen - Mrs Woodward; Cherry - Mrs Careless; Gipsey - Mrs Storey.
SINGING. *Barbarous Cruel Man* (the favourite Song) by Stoppelaer. By Excell also.
DANCING.
COMMENT. Benefit Hewson. Boxes 5s. Pit 3s. Gallery 2s.
- Saturday 19* THE MOURNING BRIDE. Osmyn - Mills; Zara - Mrs Porter; Almeria - DL Mrs Thurmond; King - W. Mills; Gonsalez - Corey; Garcia - Williams; Heli - Boman; Leonora - Mrs Shireburn. Also THE STROLLERS. Sir Barnaby - Griffin; Carbine - Bridgwater; Macahone - Williams; Buskin - Cibber Jr; Betty - Harper.
COMMENT. Mainpiece: Written by the late Mr Congreve. *Daily Post*, 18 Sept.: Mrs Oldfield . . . who was dangerously ill, is in a fair Way of Recovery.
- Monday 21* MACBETH. Macbeth - Quin; Macduff - Ryan; Banquo - Boheme; Lenox - LIIF Walker; Seyward - Hulett; Seyton - Chapman; Malcolm - Milward; Lady Macbeth - Mrs Beriman; Lady Macduff - Mrs Buchanan; Hecate - Hall; Witches - Bullock, H. Bullock, Morgan; 1st Murderer - Hippisley.
MUSIC. With the Musick, both Vocal and Instrumental, incident to the Play. The Vocal Parts by Leveridge, Legar, Salway, Papillon, Thompson, Mrs Seedo, Mrs Egleton, Mrs Cantrel.
DANCING. By Salle, Dupre, Pelling, Newhouse, Lanyon, Dupre Jr.
COMMENT. Written by Shakespeare. And all the Flyings, Sinkings, and usual Decorations. Receipts: £56 1s. 6d.
- GF THE STRATAGEM. Archer - Giffard; Aimwell - W. Williams; Sullen - Smith; Gibbet - Bullock; Foigard - R. Williams; Bonniface - Pearce; Sir Charles - Barden; Scrub - Collett; Mrs Sullen - Mrs Giffard; Dorinda - Mrs Thomas; Lady Bountiful - Mrs Palmer; Cherry - Mrs Mountfort.
SINGING AND DANCING.
COMMENT. To begin positively at Six o'Clock, the Beginning later the last Season being found very Inconvenient.
- Tuesday 22* KING HENRY THE 8TH. Henry - Harper; Wolsey - Cibber; Cranmer - DL Mills; Gardiner - Johnson; Queen Katherine - Mrs Porter; Anna Bullen - Mrs Horton. Also THE CONTRIVANCES. *Cast not listed.*
COMMENT. Afterpiece: Intermix'd with Songs and Dialogues.
- Wednesday 23* THE STRATAGEM. Archer - Ryan; Aimwell - Walker; Sullen - Quin; Sir LIIF Charles - Milward; Bonniface - Bullock; Gibbet - Chapman; Foigard - Morgan; Scrub - Hippisley; Mrs Sullen - Mrs Bullock; Dorinda - Mrs Younger; Lady Bountiful - Mrs Egleton; Cherry - Mrs Legar. Also DAMON AND PHILLIDA. *Cast not listed.*
DANCING. *Scottish Dance* by Mrs Bullock. *Two Pierrots* by Nivelon and Poitier. *Numidian* by Glover and Miss La Tour.
COMMENT. Receipts: £45 10s. 6d.

THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Giffard; Lady Townly - Mrs Giffard; Manly - Huddy; Sir Francis - Penkethman; Bassett - Barden; Richard - Bullock; Moody - Collett; Lady Grace - Mrs Haughton; Lady Wronghead - Mrs Woodward; Jenny - Mrs Mountfort; Mrs Motherly - Mrs Palmer; Myrtilla - Mrs Thomas.

Wednesday 23
GF

DANCING.

COMMENT. At the particular Desire of several Gentlemen and Ladies.

VOLPONE; or, The Fox. Volpone - Mills; Mosca - Wilks; Corvino - Cibber; Corbaccio - Johnson; Voltore - Roberts; Sir Politick - Norris; Bonario - Wm. Mills; Peregrine - Watson; Lady Wou'dbe - Mrs Horton; Caelia - Mrs Booth. DANCING. *French Gardiner and his Mistress* by Rainton and Mrs Walter. *The Pierete* by Roger and Mlle Delorme.

Thursday 24
DL

COMMENT. Written by Ben. Johnson.

THE STRATAGEM. Archer - Chapman; Aimwell - Pitt; Bonniface - Wilcocks; Sir Charles - Macklin; Gibbet - Ayres; Foigard - Eaton; Scrub - Ray; Mrs Sullen - Mrs Miller; Lady Bountiful - Mrs Elsam; Dorinda - Mrs Talbot (in *Daily Journal*, 23 Sept.) or a Gentlewoman for her Diversion (*Daily Journal*, 24 Sept.); Cherry - Mrs Careless.

SOU

SINGING. *The Bath Teazer* (that celebrated Ballad) set by Leveridge and perform'd by Ray.

DANCING. End II: *The White Joke* by Eaton. III: A new Dance by Hind, Eaton, Mrs Hill.

COMMENT. Benefit Ray, alias Little John. At Lee-Harper Great Booth, on the Bowling-Green, Southwark. At 6:30 P.M.

HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; King - W. Giffard; Ghost - Smith; Polonius - Collett; Horatio - Huddy; Laertes - W. Williams; Ostrick - Bullock; Gravediggers - Penkethman, R. Williams; Ophelia - Mrs Giffard; Queen - Mrs Haughton.

Friday 25
GF

SINGING AND DANCING.

KING HENRY THE FOURTH: With the Humours of Sir John Falstaff. *Cast not listed.* Also APOLLO AND DAPHNE; or, The Burgo-Master Trick'd. Apollo - Salle; Nymphs - Mrs Bullock, Miss La Tour, Mrs Ogden, Miss Hill; Daphne - Mrs Laguerre; Morpheus - Leveridge, Mystery - Laguerre; Slumber - Salway; Harlequin - Lun; Burgomaster - Nivelon; Boor Servant - Hippisley; Colombine - Mrs Younger; Scaramouch - Newhouse; Peasants - Newhouse, de la Garde Jr, Pelling; Women Peasants - Mrs Benson, Mrs Kilby, Mrs Rice; Venus - Mrs Seedo; Silenus - Leveridge; Bacchus - Salway; Pan - Laguerre; Zephyrus - Salle; Spaniard - Dupre; Polonese - Pelling; French - Poitier; Spanish Woman - Miss La Tour; Polonese Woman - Mrs Ogden; French Woman - Mrs Hill; Flora - Mrs Laguerre.

LIF

COMMENT. Receipts: £104 17s. Admission: 5s., 3s., 2s., 1s. 6d. [customary advanced prices].

THE ORPHAN; or, The Unhappy Marriage. Castalio - Wilks; Polydor - Williams; Chamont - Mills; Acasto - Corey; Monimia - Mrs Porter; Serina - Mrs Cibber; Page - Miss Robinson.

Saturday 26
DL

COMMENT. At the particular Desire of several Ladies of Quality.

OROONOKO. *Cast not listed.* Also APOLLO AND DAPHNE. As 25 Sept. COMMENT. For the Entertainment of the Indian King and Chiefs. Receipts: £156 19s.

Monday 28
LIF

- Monday 28* GF LOVE FOR LOVE. Sir Sampson - Penkethman; Valentine - Giffard; Scandal - W. Giffard; Tattle - Bullock; Foresight - Barden; Ben - Woodward; Jeremy - Collet; Trapland - Pearce; Angelica - Mrs Giffard; Mrs Foresight - Mrs Woodward; Mrs Frail - Mrs Haughton; Prue - Mrs Mountfort; Nurse - Mrs Palmer. DANCING. *Shepherd and Shepherdess* by Miss Sandham and Pollett.
- Tuesday 29* DL THE SECOND PART OF KING HENRY THE FOURTH: With the Humours of Sir John Falstaff and Justice Shallow. King - Mills; Prince of Wales - Williams; Lancaster - Wm. Mills; Westmoreland - Bridgwater; Lord Chief Justice - Boman; Archbishop of York - Roberts; Archbishop of Canterbury - Corey; Hastings - Watson; Falstaff - Harper; Shallow - Cibber; Poins - Oates; Bardolph - Shepard; Hostess Quickly - Mrs Wetherilt; Doll Tearsheet - Mrs Shireburn; Falstaff's Boy - Miss Robinson; Pistol - Cibber Jr; Silence - Griffin. Also THE STROLLERS. *Cast not listed*, but see 19 Sept.
COMMENT. Mainpiece: Alter'd from Shakespear by the late Mr Betterton.
- Wednesday 30* LIF THE BEGGAR'S OPERA. *Cast not listed*.
COMMENT. Receipts: £67 6s. 6d. Admission: 5s., 3s., 2s., 1s.
- GF THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Giffard; Colonel Standard - Smith; Clincher Sr - Penkethman; Clincher Jr - Bullock; Smuggler - Collet; Vizard - W. Williams; Dicky - Eaton; Tom - R. Williams; Lady Lurewell - Mrs Giffard; Lady Darling - Mrs Palmer; Angelica - Mrs Haughton; Parly - Mrs Thomas.
SINGING.
DANCING. *Scaramouch* by Pollett.

October 1730

- Thursday 1* DL CATO. Cato - Mills; Juba - Wilks; Sempronius - by a new Actor; Syphax - Cibber; Portius - Williams; Marcus - Bridgwater; Decius - Boman; Lucius - Corey; Marcia - Mrs Horton; Lucia - Mrs Porter. Also HARLEQUIN DOCTOR FAUSTUS. Harlequin - Surel; Pierrot - Rainton; Scaramouch - Haughton; Statue - Cibber Jr; Bawd - Harper; Mephistophilus - Rainton; Death - Charkie; Time - Rainton; Usurer - Norris; Shopkeeper and Wife - Hallam, Mrs Wetherilt; Doctor's Man - Young Wetherilt; Countrymen - Burnet, Bridgwater, Oates, Wright. In the Masque: Diana - Mrs Booth; Mars - Thurmond; Mercury - Lally; Bacchus - Rainton.
- LIF THE EMPEROR OF THE MOON. *Cast not listed*. Also THE NECROMANCER; or, Harlequin Doctor Faustus. Harlequin - Lun [John Rich]; Good and Evil Spirits - Leveridge, Legar, Mrs Seedo; 1st Fury - Salle; Harlequin Man and Woman - Du Pre, Mrs Legar; Pierrot Man and Woman - Salle, Mrs Bullock; Mezzetin Man and Woman - Glover, Miss La Tour; Scaramouch Man and Woman - Newhouse, Mrs Ogden; Punch - Nivelon; Miller's Wife - Mrs Legar.
COMMENT. For the Entertainment of the Indian King and Chiefs. Receipts: £89 7s. 6d.
- Friday 2* LIF THE RECRUITING OFFICER. *Cast not listed*. Also THE NECROMANCER.
As 1 Oct.
COMMENT. Receipts: £47 7s.

THE SPANISH FRYAR; or, The Double Discovery. Torrismond - Smith; Queen - Mrs Giffard; Bertran - W. Williams; Raymond - Machen; Alphonso - Pearce; Pedro - R. Williams; Lorenzo - Giffard; Elvira - Mrs Haughton; Fryar - W. Giffard; Gomez - Collett.

SINGING AND DANCING.

Friday 2
GF

THE LADY'S LAST STAKE; or, The Wife's Resentment. Wronglove - Wilks; Brilliant - Cibber; Sir Friendly - Mills; Brush - Oats; Surgeon - Roscoe; Porter - Cibber Jr; 1st Bully - Norris; 2d - Wetherilt; Lady Wronglove - Mrs Porter; Mrs Conquest - Mrs Thurmond; Lady Gentle - Mrs Booth; Miss Notable - Mrs Cibber; Mrs Hartshorn - Mrs Mills.

DANCING. By Mrs Booth.

COMMENT. Not Acted these Five Years.

Saturday 3
DL

OEDIPUS, KING OF THEBES. Oedipus - Boheme; Adrastus - Walker; Creon - Quin; Tiresias - Ogden; Haemon - Milward; Phorbas - Ryan; Aegeon - Hulett; Ghost of Laius - Chapman; Jocasta - Mrs Berriman; Eurydice - Mrs Bullock; Citizens - Bullock, Hall, Hippisley, Ray, H. Bullock.

COMMENT. At the Desire of several Persons of Quality. Written by Dryden and Lee. Receipts: £58 15s. 6d.

Monday 5
LIF

THE DEVIL OF A WIFE; or, The Comical Transformation. Sir Richard - Huddy; Jobson - Penkethman; Noddy - Bullock; Rowland - Smith; Lovemore - Woodward; Father - Machen; Butler - Collet; Cook - W. Williams; Countryman - R. Williams; Doctor - Barden; Spirits - Mrs Thomas, Mrs Mountfort; Lady Lovemore - Mrs Woodward; Nell - Mrs Haughton; Jane - Mrs Palmer; Lettice - Mrs Mountfort.

DANCING. *Running Footman* by Pollett.

SINGING.

GF

AMPHITRYON; or, The Two Sosias. Jupiter - Wilks; Amphitryon - Mills; Mercury - Shepard; Phoebus - Watson; Sosia - Harper; Gripus - Griffin; Tranio - Roberts; Polydas - Oates; Alcmena - Mrs Thurmond; Phaedra - Mrs Mills; Bromia - Mrs Wetherilt. Also HARLEQUIN DOCTOR FAUSTUS. As 1 Oct., but Doctor's Man - Peploe.

Tuesday 6
DL

THE DEVIL OF A WIFE. As 5 Oct.

GF

SINGING AND DANCING. As 5 Oct.

THE JEW OF VENICE. Bassanio - Walker; Antonio - Ryan; Gratiano - Milward; Shylock - Boheme; Lorenzo - Houghton; Duke - Ogden; Portia - Mrs Berriman; Nerissa - Mrs Bullock; Jessica - Miss Holliday. Also FLORA. Hob - Legar; Flora - Mrs Cantrell; Sir Thomas - Hippisley; Friendly - Salway; Old Hob - Hall; Roger - Clarke; Dick - Pitt; Betty - Mrs Kilby; Hob's Mother - Mrs Egleton.

DANCING. *Two Pierrots* by Potier and Nivelon. *Numidian* by Glover and Miss La Tour. *Highlander and his Mistress* by Salle and Mrs Laguerre.

COMMENT. Receipts: £54 17s. 6d.

Wednesday 7
LIF

THE DEVIL OF A WIFE. As 5 Oct. Also THE OPERA OF FLORA; or, Hob in the Well. *Cast not listed.*
SINGING AND DANCING. As 5 Oct.

GF

WIT WITHOUT MONEY. Valentine - Wilks; Francisco - Watson; Lovegood - Shepard; Lance - Griffin; Shorthose - Norris; Fountain - Cibber Jr; Bellamore - Wm. Mills; Hairbrain - Oates; Roger - Harper; Lady Hartwell - Mrs Heron;

Thursday 8
DL

- Tbursday 8* DL Isabella – Mrs Cibber; Lucy – Mrs Grace. Also THE STROLERS. *Cast not listed*, but see 19 Sept.
DANCING. By Roger, Essex, Lally, Rainton, Mrs Delorme, Mrs Walter, Miss Robinson.
COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- SOU THE RECRUITING OFFICER. By Comedians from both Houses.
COMMENT. Benefit Charles, the Merry Trumpeter of Oxford. At Mrs Lee's Great Booth on the Bowling-Green. At 6 P.M.
- Friday 9* LIF THE MERRY WIVES OF WINDSOR. *Cast not listed.* Also HARLEQUIN A SORCERER: With the Loves of Pluto and Proserpine. Harlequin – Lun; Clown – Nivelon; Servant – Ray; Columbine – Mrs Laguerre; Witches – Leveridge, Salway, Harrison; 1st Bird Catcher – Hippisley; 2d – Pelling; Petit Maitre – Legar; Italian – Rochetti; Pluto – Leveridge; Proserpine – Mrs Seedo; Sysiphus – Dupre Jr; Prometheus – Newhouse; Ixion – de la Garde Jr; Clotho – Mrs Ogden; Lachesis – Mrs Pelling; Atropos – Miss La Tour; Furies – Poitier, Dupre, Pelling.
COMMENT. Receipts: £102 6s. 6d.
- GF THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear – a Gentleman who never appeared on this Stage before; Edgar – Giffard; Gloster – W. Giffard; Bastard – W. Williams; Kent – Bardin; Albany – R. Williams; Cornwal – Machen; Burgundy – Bullock; Gentleman Usher – Penkethman; Goneril – Mrs Woodward; Regan – Mrs Palmer; Cordelia – Mrs Giffard.
SINGING AND DANCING.
- King's COMMENT. *Daily Journal*, 9 Oct.: There are Grand Preparations making at the Opera-House in the Hay-Market by New Cloaths, Scenes, &c. And, Senesino being arrived, they will begin to perform as soon as the Court comes to St. James's.
- Saturday 10* DL GREENWICH PARK; or, The Merry Citizens. Sir Thomas – Harper; Young Reveller – Cibber; Raison – Johnson; Worthy – Bridgwater; Dorinda – Mrs Horton; Florella – Mrs Booth; Violante – Mrs Butler; Mrs Raison – Mrs Mills; Lady Hazard – Mrs Grace; Sasaphras – Shepard; Aunt – Mrs Wetherilt.
DANCING. By Roger, Thurmond, Essex, Lally, Rainton, Houghton, Mlle Delorme, Mrs Walter, Miss Robinson, particularly a *Grand Chacone* and a new *Comic Dance*.
COMMENT. Not Acted these Ten Years.
- Monday 12* LIF THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Flip – Hulett; Mizen – Ray; Worthy – Ryan; Rovewell – Milward; Sir Charles – Walker; Cribbridge – Ogden; Easy – Pitt; Indent – Houghton; Scruple – Hippisley; Arabella – Mrs Bullock; Dorcas Zeal – Mrs Laguerre; Belinda – Mrs Vincent; Jenny – Mrs Eglington; Jiltup – Mrs Martin. Also FLORA. As 7 Oct.
DANCING. As 7 Oct.
COMMENT. Receipts: £63 6s.
- GF THE BEGGAR'S OPERA. Macheath – Barden; Polly – Mrs Giffard; Peachum – Penkethman; Lucy – Mrs Mountfort; Lockit – Pearce; Mrs Peachum – Mrs Palmer; Filch – Peterson; Jenny – Mrs Thomas.
DANCING.
- Tuesday 13* DL GREENWICH PARK. As 10 Oct. Also THE BEGGAR'S WEDDING. *Cast not listed.*
DANCING. As 10 Oct.

THE BEGGAR'S OPERA. As 12 Oct.

COMMENT. The Company will continue playing every Night, Saturdays Excepted.

Tuesday 13
GF

CONCERT. By Miss Young.

COMMENT. For details, see Egmont, *Diary*, I, 107-8. Place of performance not known.

OTHELLO, MOOR OF VENICE. Othello - Quin; Iago - Ryan; Brabantio - Boheme; Lodovico - Milward; Cassio - Walker; Gratiano - Hulett; Roderigo - Chapman; Emilia - Mrs Egleton; Desdemona - Mrs Buchanan.

COMMENT. Receipts: £44 9s.

Wednesday 14
LIF

THE UNHAPPY FAVOURITE; or, **The Earl of Essex.** Essex - Smith; Burleigh - W. Giffard; Southampton - W. Williams; Raleigh - Machen; Lieutenant - R. Williams; Queen - Mrs Haughton; Rutland - Mrs Giffard; Nottingham - Mrs Woodward. Also **PHEBE;** or, **The Beggar's Wedding.** Hunter - Mrs Thomas; Chaunter - W. Williams; Quorum - Smith; Grig - Barden; Phebe - Mrs Mountfort; Tippet - Mrs Palmer.

GF

GREENWICH PARK. As 10 Oct. Also **THE CONTRIVANCES.** *Cast not listed.*

Thursday 15
DL

DANCING. As 10 Oct.

COMMENT. Afterpiece: Intermix'd with Songs, and an Additional Dialogue in the Characters of Rovewell and Arethusa.

THE DEVIL OF A WIFE. As 5 Oct. Also **PHEBE.** As 14 Oct.

GF

DANCING. As 5 Oct.

THE FALSE FRIEND. *Cast not listed.* Also **HARLEQUIN A SORCERER.** As 9 Oct.

Friday 16
LIF

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £79 15s. 6d.

THE PROVOK'D HUSBAND. As 23 Sept., but Jenny - Miss Smith, from Drury Lane, being the first Time of her Appearing on this Stage.

GF

SINGING AND DANCING.

VENICE PRESERV'D. Jaffeir - Wilks; Pierre - Mills; Priuli - Boman; Belvidera - Mrs Porter. Also **HARLEQUIN DOCTOR FAUSTUS.** As 6 Oct.

Saturday 17
DL

COMMENT. At the particular Desire of several Persons of Quality.

THE DOUBLE DEALER. Maskwell - Quin; Touchwood - Boheme; Mellefont - Walker; Careless - Ryan; Brisk - Chapman; Lady Touchwood - Mrs Berriman; Lady Froth - Mrs Bullock; Lady Plyant - Mrs Egleton; Cynthia - Miss Holliday; Sir Paul - Hippisley.

Monday 19
LIF

DANCING. *Scottish Dance* by Mrs Bullock. *Two Pierrots* by Poitier and Nivelon. *French Sailor* by Salle and Mrs Laguerre. *Numidian* by Glover and Miss La Tour.

COMMENT. Written by the late Mr Congreve. Receipts: £54 11s. 6d.

OTHELLO, MOOR OF VENICE. Othello - Giffard; Iago - Rosco, from Drury Lane, being the first Time of his appearing on this Stage; Cassio - W. Williams; Duke - Barden; Brabantio - Smith; Lodovico - Woodward; Montano - Barret; Gratiano - Machen; Roderigo - Penkethman; Desdemona - Mrs Giffard; Emilia - Mrs Haughton.

GF

- Tuesday 20** **THE FAIR QUAKER OF DEAL;** or, The Humours of the Navy. Flip – Harper; Mizen – Cibber Jr; Worthy – Watson; Rovewell – Williams; Sir Charles – Bridgewater; Cribbridge – W. Mills; Sailors – Norris, Griffin, Shepard, Oats, Roberts, Berry; Fair Quaker – Mrs Cibber; Arabella – Mrs Thurmond; Belinda – Mrs Butler; Jenny – Miss Vaughan; Jiltup – Mrs Shireburn; Barmaid – Mrs Grace. Also **THE COUNTRY WEDDING AND SKIMMINGTON.** *Cast not listed.*
COMMENT. Mainpiece: Not Acted these Ten Years. Afterpiece: A Tragi-Comi-Pastoral-Farcical Opera of one Act.
- GF** **A BOLD STROKE FOR A WIFE.** Colonel Fainwell – Williams; Sir Phillip – Bullock; Perriwinkle – Collet; Obadiah – Penkethman; Tradelove – Pearce; Sackbut – R. Williams; Freeman – Barret; Simon – W. Giffard; Anne Lovely – Mrs Haughton; Mrs Prim – Mrs Thomas; Betty – Mrs Palmer. Also **FLORA.** *Cast not listed.*
DANCING.
COMMENT. Afterpiece: An Opera.
- RI** **THE BUSY BODY.** *Cast not listed.*
COMMENT. *Daily Journal*, 26 Oct.: On Tuesday last . . . the Prince of Wales and the Princess Caroline, were at the Theatre in Richmond, to see the Busy Body.
- Wednesday 21** **THE ROYAL MERCHANT;** or, The Beggars Bush. *Cast not listed.* Also **THE NECROMANCER.** As 1 Oct.
LIF **COMMENT.** Receipts: £86 8s. 6d.
- GF** **THE ROYAL MERCHANT.** Merchant – Giffard; Clause – W. Giffard; Higgen – Penkethman; Prigg – Bullock; Woolfort – Smith; Hubert – W. Williams; Hemskirk – Woodward; Boor – Collett; Gertrude – Mrs Haughton; Jaculine – Mrs Mountfort.
SINGING.
DANCING. *Highland Dance* (new) by Eaton and Miss Sandham.
- HAY** **THE AUTHOR'S FARCE:** With The Pleasures of the Town. Luckless – Mullart; Whitemore – Havard; Marplay – Raynolds; Sparkish – Stoppelaer; Bookweight – Jones; Scarecrow – Wathen; Harriot – Miss Talbot; Goddess of Nonsense – Mrs Mullart; Tragedio – Ayres; Sir Farsical – Davenport; Opera – Stoppelaer; Orator – Jones; Somebody – Wathen; Nobody – Cross; Mrs Novel – Mrs Nokes; Lady Kingcale – Mrs Clark; Punch – Reynolds; Joan – Hicks; with The Triumphs of the King of Bantam. With a new Prologue address'd to the Merchants' 'Prentices of Great Britain.
- Tbursday 22** **LOVE'S LAST SHIFT;** or, The Fool in Fashion. Sir Novelty – Cibber; Loveless – Wilks; Amanda – Mrs Porter; Sir William – Johnson; Elder Worthy – Williams; Worthy – Mills; Snap – Cibber Jr; Sly – Wetherilt; Narcissa – Mrs Thurmond; Hillaria – Mrs Heron; Flareit – Mrs Mills.
MUSIC. Select Pieces.
DANCING. By Roger, Lally, Haughton, Rainton, Mrs Walter, Mlle Delorme, Miss Robinson, particularly *The Pierete, French Gardiner and His Mistress*, and *The Matelots*.
- GF** **THE ROYAL MERCHANT.** As 21 Oct., but Vandunck – Huddy.
SINGING.
DANCING. As 21 Oct.

A MASQUE. By the company from Lincoln's Inn Fields.

COMMENT. *Daily Journal*, 23 Oct.: Yesterday being the Anniversary of the Princess Royal's Birth-Day, a Masque was prepared at His Royal Highness's Command, on that Occasion, by Mr Rich, and perform'd by his Company in His Royal Highness's Gardens at Cue, which were illuminated with above a thousand Lamps.

Thursday 22
KG

COMMENT. *Daily Post*, 24 Oct. Yesterday . . . dy'd at her House in Grosvenor-Street, that celebrated Actress Mrs Oldfield.

Friday 23
DL

A WOMAN'S REVENGE; or, A Match in Newgate. Old Mix'em - Hall; Mrs Mix'em - Mrs Egleton; Mother Griffin - Hippisley; Thinkwell - Bullock; Freeman - Milward; Bevil - Walker; Corinna - Mrs Berriman; Caelia - Mrs Rice; Miranda - Miss Holiday; Vizard - Chapman; Prisoners - Ray, H. Bullock, Clarke. Also FLORA. As 7 Oct.

DANCING. As 7 Oct.

COMMENT. Receipts: £54 14s. 6d.

LIF

THE CONSTANT COUPLE. As 30 Sept., but Angelica - Mrs Fitzgerald, from Drury Lane, being the first Time of her appearing on this Stage.

GF

DANCING. A new *Highland Dance* by Eaton and Miss Sandham.

THE AUTHOR'S FARCE: With the Pleasures of the Town. Luckless - Mullart; Goddess of Nonsense - Mrs Mullart; Punch - Reynolds; Joan - Hicks, but see 21 Oct. Also TOM THUMB. Tom Thumb - Miss Jones; King Arthur - Mullart; Grizzle - Jones; Noodle - Reynolds; Doodle - Ayres; Dollalolla - Mrs Mullart; Huncamunca - Mrs Smith.

HAY

THEODOSIUS; or, The Force of Love. Theodosius - Williams; Varanes - Bridgewater; Marcius - Mills; Atticus - Boman; Leontine - Corey; Lucius - Fielding; Athenais - Mrs Porter; Pulcheria - Mrs Horton. Also THE LOVERS OPERA. Cast not listed.

Saturday 24
DL

COMMENT. At the particular Desire of several Ladies of Quality.

THE GAMESTER. Gamester - Giffard; Lovewell - Smith; Sir Thomas - W. Giffard; Dorante - Penkethman; Cogdie - R. Williams; Marquis of Hazard - W. Bullock; Hector - Collet; Angelica - Mrs Thomas; Lady Wealthy - Mrs Haughton; Mrs Security - Mrs Woodward; Mrs Favourite - Mrs Palmer; Betty - Mrs Mountfort. Also FLORA. Friendly - Woodward; Flora - Mrs Mountfort; Betty - Mrs Thomas; Sir Thomas - Collet; Hob - Pearce.

GF

THE MISTAKE. Alvarez - Boheme; Felix - Hall; Carlos - Ryan; Lorenzo - Walker; Metaphrastus - Ogden; Sancho - Hippisley; Lopez - Chapman; Leonora - Mrs Younger; Camillo - Mrs Bullock; Isabella - Mrs Berriman; Jacinta - Mrs Egleton. Also THE NECROMANCER. As 1 Oct.

Monday 26
LIF

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £93 2s. 6d.

THE STRATAGEM. As 21 Sept., but Aimwell - W. Giffard; Dorinda - Mrs Fitzgerald; Cherry - Miss Smith; Gypsy - Mrs Thomas.

GF

DANCING.

THE BEGGARS WEDDING. Hunter - Stoplear; Phebe - Mrs Nokes; Tippet - Mrs Mullart; Chaunter - Mullart; Grig - Reynolds. Also TOM THUMB. As 23 Oct., but Doodle - Wathen.

HAY

- Tuesday 27* DL THE STRATAGEM. Advertised but apparently not given because of service for Mrs Oldfield.
 COMMENT. *Universal Spectator*, 31 Oct.: On Tuesday Night between Ten and Eleven o'Clock, the Corpse of Mrs Oldfield was carry'd from the Jerusalem Chamber, and interr'd in Westminster Abbey.
- LIF THE UNHAPPY FAVOURITE. Essex - Ryan; Southampton - Walker; Burleigh - Quin; Sir Walter - Hulett; Queen Elizabeth - Mrs Berrieman; Rutland - Mrs Templer; Nottingham - Mrs Buchanan. Also THE DUTCH AND SCOTCH CONTENTION; or, Love and Jealousy. Burgomaster and Wife - Nivelon, Mrs Younger; Boor Servant - Ray; Highlander and Wife - Salle, Mrs Laguerre; Scots Servant - Laguerre; other parts by Du Pre, Pelling, Newhouse, Du Pre Jr, Mrs Pelling, Mrs Ogden, Miss La Tour, Mrs Bullock.
 COMMENT. Receipts: £50 2s.
- GF THE FAIR PENITENT. Horatio - Huddy; Sciolto - W. Giffard; Lothario - W. Williams; Rossano - Barden; Altamont - Giffard; Calista - Mrs Giffard; Lavinia - Mrs Haughton; Lucilla - Mrs Mountfort. Also FLORA. As 24 Oct., but Old Hob - W. Williams; Hob's Mother - Mrs Palmer; Dick - Peterson. SINGING AND DANCING.
- RI THE RECRUITING OFFICER. *Cast not listed.*
 COMMENT. By His Royal Highness's Command.
- Wednesday 28* DL THE BUSY BODY. *Cast not listed.* Also CEPHALUS AND PROCRUS: With The Mistakes. Neptune - Fielding; Cephalus - Mrs Roberts; Aurora - Mrs Heron; Procris - Miss Raftor; Deities of Pleasure - Essex, Mrs Booth; Their Followers - Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Foresters - Berry, Tenoe, Excell, Rainton Sr; Amphitrite - Mrs Booth; Sea Gods - Essex, Lally, Thurmond, Rainton Jr, Haughton, Evans; Syrens - Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Tritons - Berry, Tenoe, Excell, Rainton Sr; Winds - R. Wetherilt, Surel, Peploe, Leigh; Father - Norris; Squire - Cibber Jr; Pierot - Roger; Harlequin - Rainton Jr; Columbine - Mrs Cibber; Gardeners and Wives - Tench, Lally Jr, Miss Robinson, Miss Brett.
 COMMENT. By Their Majesties' Command. Afterpiece: a new Dramatic Masque. [By Roger.] The Habits, Scenes, Machines, and the other Decorations entirely new. King, Queen, Prince of Wales, Princess Amelia and Princess Mary present.
- LIF THE BEGGAR'S OPERA. *Cast not listed.*
 COMMENT. Receipts: £89.
- GF LOVE MAKES A MAN. As 16 Sept., but Duart omitted. SINGING AND DANCING.
- Thursday 29* DL THE REHEARSAL. *Cast not listed.* Also CEPHALUS AND PROCRIS. As 28 Oct.
- LIF THE ANATOMIST; or, The Sham Doctor. *Cast not listed.* Also APOLLO AND DAPHNE. As 25 Sept.
 COMMENT. Receipts: £64 4s.
- GF THE DEVIL OF A WIFE. As 5 Oct. Also FLORA. As 27 Oct. SINGING AND DANCING.
- Friday 30* DL THE FAIR QUAKER OF DEAL. *Cast not listed*, but see 20 Oct. Also CEPHALUS AND PROCRIS. As 28 Oct.

THE DRUMMER; or, *The Haunted House*. Sir George – Ryan; Tinsel – Chapman; Fantom – Walker; Vellum – Hippisley; Lady Truman – Mrs Bullock; Abigail – Mrs Egleton. Also **FLORA**. As 7 Oct., but Betty – Mrs Stevens. **DANCING**. *Peasant Dance* by Nivelon. *Fingalian* by Newhouse and Mrs Ogden. *Numidian* by Glover and Miss La Tour. *French Sailor* by Salle and Mrs Laguerre.

COMMENT. Receipts: £32 3s.

Friday 30
LIF

THE MERRY WIVES OF WINDSOR. Falstaff – W. Giffard; Ford – Giffard; Page – Rosco; Shallow – Collet; Sir Hugh – Eaton; Host – Huddy; Slender – W. Bullock; Fenton – Barret; Simple – Young Woodward; Caius – Bardin; Mrs Ford – Mrs Giffard; Mrs Page – Mrs Haughton; Mrs Quickly – Mrs Palmer; Anne Page – Mrs Mountfort.

SINGING AND DANCING. By a Gentlewoman who never appeared before on this Stage.

GF

TIMON OF ATHENS; or, *The Man-Hater*. Cast not listed. Also **CEPHALUS AND PROCRIS**. As 28 Oct.

Saturday 31
DL

THE CONFEDERACY. Gripe – Hall; Moneytrap – Hippisley; Dick – Walker; Brass – Chapman; Clarissa – Mrs Bullock; Araminta – Mrs Vincent; Corinna – Mrs Legar; Mrs Amlet – Mrs Egleton; Flippanta – Mrs Younger. Also **APOLLO AND DAPHNE**. As 25 Sept.

DANCING. *Hornpipe* by Jones.

LIF

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £54 4s. 6d.

THE BUSY BODY. Sir George – Giffard; Sir Francis – Collet; Sir Jealous – Williams; Charles – Smith; Marplot – Bullock; Whisper – Machen; Isabinda – Mrs Thomas; Patch – Mrs Haughton; Miranda – Mrs Giffard. Also **PHEBE**. As 14 Oct.

GF

SINGING. By Mrs Tarr.

DANCING.

King's

SCIPIO. Rehearsed publicly.

COMMENT. The same morning [Saturday 31] the Opera of Scipio was rehearsed before a great Number of Ladies of the first Quality, and other Persons of Distinction.—*Daily Courant*, 2 Nov.

November 1730

THE COUNTRY WIFE. Cast not listed. Also **CEPHALUS AND PROCRIS**. As 28 Oct.

Monday 2
DL

THE MAID'S TRAGEDY. Amintor – Ryan; King – Boheme; Lysippus – Walker; Diphilus – Hulett; Strato – Milward; Calianax – Hippisley; Diagoras – Chapman; Melantius – Quin; Evadne – Mrs Berriaman; Aspatia – Mrs Buchanan. Also **THE DUTCH AND SCOTCH CONTENTION**. As 27 Oct.

LIF

COMMENT. Receipts: £24 19s. 6d.

RULE A WIFE AND HAVE A WIFE. Duke – W. Williams; Juan – Bardin; Captain – Giffard; Cacafogo – Penkethman; Sanchio – Bullock; Alonzo – Smith; Leon – Huddy; Estifania – Mrs Giffard; Margaretta – Mrs Haughton; Clara – Mrs Mountfort; Altea – Mrs Woodward; Old Woman – Collet. Also **PHEBE**. As 14 Oct.

GF

- Tuesday 3* THE STRATAGEM. *Cast not listed.* Also CEPHALUS AND PROCRIS. As 28 Oct., but Tench replaces Surel as a Wind.
 DL COMMENT. *Daily Journal*, 3 Nov.: We are assured that a Patent for the Theatre-Royal in Drury-Lane, is order'd to pass the Seals in Favour of Mr Wilks, Mr Booth, and Mr Cibber. The Patent for the said Theatre was granted to Mrs Oldfield, deceas'd, upon the Death of the late Sir Richard Steele.
- LIF THE SPANISH FRYAR. Fryar - Quin; Torrismond - Ryan; Raymond - Boheme; Bertran - Milward; Lorenzo - Walker; Alphonso - Ogden; Pedro - Chapman; Gomez - Hippisley; Queen - Mrs Berriman; Elvira - Mrs Bullock.
DANCING. Peasant by Nivelon. *Fingalian* by Newhouse and Mrs Ogden. *French Sailor* by Salle and Mrs Laguerre. *Numidian* by Glover and Miss La Tour.
 COMMENT. Receipts: £16 16s. 6d.
- GF THE BEGGAR'S OPERA. As 12 Oct. Also THE WHAT D'YE CALL IT. Timothy - Penkethman.
DANCING.
 COMMENT. At the particular Desire of several Gentlemen and Ladies of Quality.
- King's SCIPIO. *Cast not listed*, but edition of 1730 lists: P. C. Scipione - Fabri; Lucejo - Senesino; C. Lelio - Signora Bertolli; Ernando - Commando; Berenice - Signora Strada; Armira - Signora Merighi.
 COMMENT. Pit and Boxes together by ticket at half a guinea. Gallery 5s. [customary charges]. [The Royal Family present.] *Universal Spectator*, 7 Nov.: On Tuesday Night . . . at . . . Scipio . . . there was 208l. in the House exclusive of the Subscribers.
- Wednesday 4* TAMERLANE. *Cast not listed.* With the Anniversary Prologue. Also CEPHALUS AND PROCRIS. As 3 Nov.
- DL TAMERLANE. Tamerlane - Boheme; Moneses - Ryan; Axalla - Walker; Arpasia - Mrs Berriman; Selima - Mrs Younger; Bajazet - Quin. With the usual Prologue. Also THE NECROMANCER. As 1 Oct.
 COMMENT. Receipts: £79.
- GF OTHELLO, MOOR OF VENICE. As 19 Oct.
- Thursday 5* TAMERLANE. *Cast not listed.* With the Anniversary Prologue. Also CEPHALUS AND PROCRIS. As 3 Nov.
- LIF TAMERLANE. *Cast not listed*, but see 4 Nov. With the usual Prologue. Also APOLLO AND DAPHNE. As 25 Sept.
 COMMENT. Receipts: £77 6s. 6d.
- GF TAMERLANE. Tamerlane - Smith; Bajazet - Rosco; Axalla - Barden; Moneses - Giffard; Prince - Barret; Stratocles - Peterson; Mirvan - R. Williams; Zama - Pearce; Omar - Huddy; Haly - Mrs Thomas; Dervice - Machen; Arpasia - Mrs Giffard; Selima - Mrs Haughton. With the Anniversary Prologue.
 COMMENT. Never Acted here before, being desir'd.
- Friday 6* THE RECRUITING OFFICER. *Cast not listed.* Also CEPHALUS AND PROCRIS. As 3 Nov.
 DL COMMENT. Benefit Roger the Pierot, who composed the Entertainment.

AESOP. Aesop - Quin; Learchus - Hippisley; Oronces - Milward; Hogstye - Hulett; Roger - Bullock; Quaint - Morgan; Fop - Chapman; Hortensia - Mrs Berriman; Doris - Mrs Egerton; Euphronia - Mrs Younger. Also **FLORA.** As 30 Oct., but Betty - Mrs Kilby.

DANCING. *Peasant* by Nivelon. *Fingalian* by Newhouse and Mrs Ogden. *French Sailor* by Salle and Mrs Laguerre.

COMMENT. Receipts: £22 6s. 6d.

Friday 6
LIF

THE TENDER HUSBAND; or, The Accomplish'd Fools. Clerimont - Giffard; Sir Harry - W. Williams; Humphrey - Penkethman; Tipkin - Collet; Pounce - Huddy; Clerimont Sr - Rosco; Niece - Mrs Giffard; Mrs Clerimont - Miss Smith; Aunt - Mrs Woodward; Fainlove - Mrs Thomas; Jenny - Mrs Palmer. **DANCING.** By Sandham, Eaton, Miss Sandham.

SINGING. By Master Corse.

GF

THE MOURNING BRIDE. *Cast not listed*, but see 19 Sept. Also **CEPHALUS AND PROCRIS.** As 3 Nov.

Saturday 7
DL

MEASURE FOR MEASURE. *Cast not listed.* Also **THE RAPE OF PROSERPINE:** With the Birth and Adventures of Harlequin. Ceres - Mrs Wright; Proserpine - Mrs Seedo; Jupiter - Rochetti; Mercury - Legar; Sylvans - Mrs Legar, Mrs Pelling, Miss La Tour, Mrs Bullock, Mrs Ogden; Gods of the Woods - Salle, Dupre, Poitier, Pelling; Sicilians - Dupre Jr, de la Garde Jr, Newhouse; Pluto - Leveridge; Demons - Salle, Dupre, Newhouse, Pelling, Glover; Yeoman - Nivelon; Clodpole - Hippisley; Old Man - Smith; Harlequin - Lun; Columbine - Mrs Younger; Old Woman - Miss La Tour; Countrymen and Lasses - Newhouse, De la Garde Jr, Pelling, Mrs Kilby, Miss Holiday, Miss Rice; Savoyard - Salway; Gardeners - Smith, De la Garde; Elements: Earth - Dupre; Air - Pelling; Fire - Poitier; Water - Salle; Females - Mrs Pelling, Miss La Tour, Mrs Bullock, Mrs Legar.

COMMENT. Receipts: £99 4s. Mainpiece: Written by Shakespear.

LIF

THE TENDER HUSBAND. As 6 Nov. Also **FLORA.** As 27 Oct.

GF

SCIPIO. *Cast not listed*, but see 3 Nov.

King's

THE OLD BACHELOR. *Cast not listed*, but see 17 Sept. Also **CEPHALUS AND PROCRIS.** As 3 Nov.

Monday 9
DL

THE PROVOK'D WIFE. *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 7 Nov.

LIF

COMMENT. Receipts: £93 16s. 6d. Mainpiece: Written by the late Sir John Vanbrugh.

TAMERLANE. As 5 Nov.

GF

LOVE MAKES A MAN. Carlos - Roberts, from Drury Lane; Cholerick - Morgan, from Lincoln's Inn Fields; Cludio - Woodward, from Goodman's Fields; Angelina - Mrs Morgan, her first on this Stage; Louisa - Mrs Woodward, her first on this Stage; Antonio - Jones; Charino - Ayres; Governor - Mullart; Duart - Lacy; Manuel - Haverd; Sancho - Reynolds; Elvira - Mrs Mullart; Honoria - Mrs Lacy. With a new Prologue on the Occasion, spoke by Roberts.

HAY

KING RICHARD THE THIRD. *Cast not listed.* Also **CEPHALUS AND PROCRIS.** As 3 Nov.

Tuesday 10
DL

- Tuesday 10* LIF **SYLVIA**; or, The Country Burial. Parts by Walker, Hulett, Laguerre, Hippisley, Hall, Salway, Ray, Mrs Cantrell, Mrs Kilby, Mrs Vincent, Mrs Egerton, Mrs Martin; but edition of 1730 lists: Sir John Freeman - Walker; Welford - Hulett; Timothy Stitch - Laguerre; Gaffer Gabble - Hall; Ploughshare - Salway; Jonathan - Hippisley; Sexton - Ray; Silvia - Mrs Cantrel; Dorothy Stitch - Mrs Kilby; Lettice - Mrs Vincent; Goody Busy - Mrs Martin; Goody Gabble - Mrs Rice; Goody Costive - Mrs Forrester; Betty - Mrs Egerton.
- COMMENT. A New Ballad Opera. [By George Lillo.] Receipts: £91 9s. 6d. *Daily Courant*, 12 Nov.: On Tuesday Night . . . Sylvia . . . was perform'd for the first Time . . . where there appeared a Set of People, who seem'd inclined to damn the whole Performance (if it had been in their Power) by their continual Hissing and Cat-Calls; notwithstanding which, the same was perform'd with Applause, by the general Approbation of the Pit and Boxes.
- GF **THE FAIR QUAKER OF DEAL.** Flip - Penkethman; Mizen - Bullock; Worthy - Smith; Rovewell - Huddy; Sir Charles - Bardin; Cribidge - W. Williams; Easy - R. Williams; Indent - Collet; Sailors - W. Giffard, Mynns, Pearce, Machen; Fair Quaker - Mrs Giffard; Arabella - Mrs Thomas; Belinda - Mrs Haughton; Jenny - Miss Smith; Jiltup - Mrs Mountfort; Advocate - Miss Vaughan; Barmaid - Mrs Palmer. Also **FLORA**. As 27 Oct.
SINGING AND DANCING.
- King's **SCIPIO.** *Cast not listed*, but see 3 Nov.
- Wednesday 11* DL **THE RELAPSE**; or, Virtue in Danger. *Cast not listed*. Also **CEPHALUS AND PROCRIS**. As 3 Nov.
- LIF **SYLVIA.** As 10 Nov.
COMMENT. Receipts: £63 4s. By Command of His Royal Highness.
- GF **THE FASHIONABLE LADY**; or, Harlequin's Opera. Fashionable Lady - Mrs Mountfort; Ballad - Penkethman; Meanwell - W. Giffard; Modelly - Burny; Drama - Machen; Merit - W. Williams; Hackum - Pearce; Smooth - Mrs Thomas; Whim - Smith; Trifle - Collet; Voice - Bardin; Sprightly - Mrs Giffard; Prattle - Mrs Palmer; Mutes: Harlequin - Sandham; Scaramouch - Pollet; Pantalon - Dukes; Punch - R. Williams; Pierot - Eaton.
COMMENT. With Scenes, Machines, and other Decorations proper to the Opera.
- HAY **LOVE MAKES A MAN.** As 9 Nov. Prologue as 9 Nov. Also **TOM THUMB**. As 26 Oct.
COMMENT. At the Desire of several Persons of Quality.
- Thursday 12* DL **THE NORTHERN LASS**; or, The Nest of Fools. *Cast not listed*. Also **THE STROLERS**. *Cast not listed*, but see 19 Sept.
DANCING.
COMMENT. By Their Majesties' Command. [The Royal Family present.]
- LIF **SYLVIA.** As 10 Nov.
COMMENT. Benefit the Author. Receipts: money £45 6s.; tickets £54 16s.
- GF **CATO.** Cato - W. Giffard; Juba - Giffard; Syphax - Rosco; Sempronius - Huddy; Lucius - Barrett; Portius - W. Williams; Marcus - Barden; Decius - R. Williams; Mutineer - Machen; Marcia - Mrs Giffard; Lucia - Mrs Haughton.
- Friday 13* DL **THE INDIAN EMPEROR**; or, The Conquest of Mexico by the Spaniards. *Cast not listed*. Also **CEPHALUS AND PROCRIS**. As 3 Nov.

HAMLET, PRINCE OF DENMARK. Hamlet - Ryan; King - Quin; Ghost - Boheme; Polonius - Hippisley; Laertes - Walker; Horatio - Milward; Osrick - Chapman; Gravediggers - Bullock, Ray; Queen - Mrs Berriman; Ophelia - Mrs Vincent.

COMMENT. Written by Shakespeare. Receipts: £30 14s.

Friday 13
LIF

CATO. As 12 Nov.

GF

COMMENT. With new Habits proper to the Play.

THE INCONSTANT; or, **The Way to Win Him.** Old Mirabel - Jones; Young Mirabel - Roberts; Duretete - Morgan; Dugard - Havard; Petit - Reynolds; Oriana - Mrs Mullart; Bizarre - Mrs Morgan; Lamorce - Mrs Lacy. Also **DAMON AND PHILLIDA.** Damon - Stopler; Cimon - Reynolds; Phillida - Mrs Nokes; Mopsus - Mullart.

COMMENT. Mainpiece: Not Acted these Five Years.

HAY

THE CONSTANT COUPLE. Sir Harry - Wilks, being the last Time of his performing it unless commanded. Also **CEPHALUS AND PROCRIS.** As 3 Nov.

Saturday 14
DL

COMMENT. At the particular Desire of several Persons of Quality.

THE ROVER. *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 7 Nov.

LIF

COMMENT. Receipts: £74 7s. 6d.

CATO. As 12 Nov.

GF

SCIPIO. *Cast not listed,* but see 3 Nov.

King's

THE BUSIE BODY. Sir George - Wilks; Sir Francis - Griffin; Charles - Mills; Sir Jealous - Shepard; Marplot - Cibber Jr; Whisper - Wetherilt Jr; Isabinda - Mrs Porter; Miranda - Mrs Booth; Patch - Mrs Mills; Scentwell - Mrs Grace. Also **THE BEGGAR'S WEDDING.** *Cast not listed.*

Monday 16
DL

DANCING.

THE BUSY BODY. *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 7 Nov.

LIF

COMMENT. Receipts: £86 4s. 6d.

CATO. As 12 Nov., but Mutineer omitted.

GF

TUNBRIDGE WALKS; or, **The Yeoman of Kent.** Young Reynard - a young Actor, who never performed on this Stage before; Woodcock - Hallam; Loveworth - Roberts; Squib - Morgan; Maiden - Woodward; Hillaria - Mrs Morgan; Belinda - Mrs Mullart; Mrs Goodfellow - Mrs Nokes; Penelope - Mrs Smith; Lucy - Mrs Woodward. Also **THE AMOROUS ADVENTURE;** or, **The Plague of a Wanton Wife.** Harlequin - Lewis; Ranger - Reynolds; Clumsey - Dove; Colombine - Miss Price; Bawd - Jones; Foresters - Stopler, Hicks, Davenport; Women Peasants - Mrs Nokes, Mrs Smith, Mrs Clarke.

HAY

COMMENT. To act Mondays, Wednesdays, Fridays, with one revived play each week.

TIMOLEON and THE CONTRIVANCES. Advertised but dismissed.

Tuesday 17
DL

THE OLD BACHELOR. *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 7 Nov.

LIF

COMMENT. Mainpiece: Written by the late Mr Congreve. Receipts: £73 1s.

- Tuesday 17* THE PROVOK'D HUSBAND. As 16 Oct., but Lady Wronghead - Mrs Thomas; GF Myrtilla omitted.
SINGING AND DANCING.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- King's SCIPIO. *Cast not listed*, but see 3 Nov.
 COMMENT. [Their Majesties and most of the Royal Family present.]
- Wednesday 18* THE COUNTRY LASSES; or, The Custom of the Manor. Aura - Mrs Cibber; DL Sir John - Griffin; Lurcher - Cibber Jr; Modely - Bridgwater; Freehold - Harper; Heartwell - W. Mills; Flora - Mrs Heron. Also THE LOVER'S OPERA.
Cast not listed.
DANCING.
- LIF THE STRATAGEM. *Cast not listed*, but see 23 Sept. Also THE RAPE OF PROSERPINE. As 7 Nov.
 COMMENT. Receipts: £58 14s.
- GF HAMLET, PRINCE OF DENMARK. As 25 Sept., but Ghost - Rosco; Laertes - Barden; Rosencraus - R. Williams.
- HAY THE AUTHOR'S FARCE. As 21 Oct., but Whitmore - Lacy; Harriot - Miss Smith. Also DAMON AND PHILLIDA. As 13 Nov.
- Thursday 19* THE REHEARSAL. Bays - Cibber. Also THE STAGE COACH OPERA.
 DI. *Cast not listed.*
DANCING. By Roger, Essex, Lally, Rainton, Mrs Booth, Mrs Delorme, Mrs Walter.
 COMMENT. By Command of His Royal Highness. [The Prince present.]
- LIF A WOMAN'S REVENGE. *Cast not listed*, but see 23 Oct. Also THE RAPE OF PROSERPINE. As 7 Nov.
 COMMENT. Receipts: £49 1s.
- GF THE RECRUITING OFFICER. As 18 Sept., but Kite - W. Williams; Recruits, Welsh Collier, Lucy omitted. Also PHEBE. Hunter - Mrs Thomas, but see 14 Oct.
- Friday 20* THE DISTREST MOTHER. Pyrrhus - Williams; Orestes - Mills; Pylades - W. Mills; Hermione - Mrs Porter; Andromache - Mrs Horton. With the Original Epilogue. Also THE CONTRIVANCES. *Cast not listed.*
 COMMENT. At the particular Desire of several Persons of Quality.
- LIF THE BEGGAR'S OPERA. *Cast not listed.*
 COMMENT. Receipts: £53 5s. 6d.
- GF THE SPANISH FRYAR. As 2 Oct., but Raymond - W. Giffard; Fryar - Huddy. Also FLORA. *Cast not listed*, but see 20 Nov.
SINGING AND DANCING.
- HAY THE FALSE COUNT; or, A New Way to Play an Old Game. Don Gulielmo - Morgan; Carlos - Mullart; Antonio - Lacy; Francisco - Hallam; Baltaziar - Reynolds; Sebastian - Airs; Guzman - Woodward; Julia - Mrs Mullart; Clara - Mrs Lacy; Isabella - Mrs Morgan; Jacinta - Mrs Woodward.
DANCING.
 COMMENT. Not Acted these Twelve Years.

THE LADY'S LAST STAKE. As 3 Oct., but Surgeon omitted. <i>DANCING.</i> By Mrs Booth.	<i>Saturday 21</i> DL
COMMENT. At the particular Desire of several Persons of Quality. <i>Daily Journal</i> , 21 Nov.: It is generally reported about Town, that Interest is making for a new Patent relating to the Government of . . . Drury-lane, exclusive of Mr Booth; but this wants Confirmation: Mr Booth, by all Reports, is much advanced in his Recovery.	
THE JEW OF VENICE. <i>Cast not listed.</i> Also THE RAPE OF PROSERPINE. LIF As 7 Nov. COMMENT. Receipts: £81 5s.	
TAMERLANE. As 4 Nov., but Stratocles, Mirvan, Zama omitted.	GF
SCIPIO. <i>Cast not listed</i> , but see 3 Nov. COMMENT. [The Princesses Carolina and Louisa present.]	King's
DON JOHN; or, The Libertine Destroy'd. <i>Cast not listed.</i> Also HARLEQUIN DOCTOR FAUSTUS. As 6 Oct., but Harlequin – Thurmond; Pierot – Roger; Countrymen – Bridgwater, Oates, Wright; Bacchus – Houghton.	<i>Monday 23</i> DL
THE CONSCIOUS LOVERS. Young Bevil – Quin; Sir John – Milward; Myrtle – Walker; Cimberton – Hippisley; Sealand – Chapman; Humphrey – Hulet; Daniel – Ray; Tom – Ryan; Mrs Sealand – Mrs Cantrel; Isabella – Mrs Berriaman; Indiana – Mrs Buchanan; Lucinda – Miss Holiday; Phillis – Mrs Younger. <i>DANCING.</i> By Salle and Mlle Salle, being the first Time of her Appearing on the Stage since her Arrival from the Opera at Paris. COMMENT. All the Characters New Drest. Receipts: £131 9s. 6d.	LIF
LOVE FOR LOVE. As 28 Sept., but Mrs Foresight – Mrs Thomas; Ben omitted.	GF
THE FALSE COUNT. As 20 Nov. <i>DANCING.</i>	HAY
MACBETH. Macbeth – Mills; Macduff – Wilks; Banquo – Williams; Hecate – Johnson; Witches – Norris, Griffin, Hallam; Lady Macbeth – Mrs Porter; Lady Macduff – Mrs Horton. COMMENT. Written by Shakespear. With all the Songs, Dances, and other Decorations proper to the Play.	<i>Tuesday 24</i> DL
THE CONSCIOUS LOVERS. As 23 Nov. <i>DANCING.</i> As 23 Nov. COMMENT. Receipts: £70 16s. 6d.	LIF
THE ORPHAN. Castalio – Giffard; Acasto – W. Giffard; Polydore – Bardin; Chamont – Rosco; Chaplain – R. Williams; Page – Master Woodward; Monimia – Mrs Giffard; Serena – Miss Smith. Also FLORA. <i>Cast not listed</i> , but see 27 Oct.	GF
ORMISDA. <i>Cast not listed.</i> COMMENT. [Their Majesties present.]	King's
THE FUNERAL; or, Grief a la Mode. Hardy – Cibber; Charlot – Mrs Porter; Campley – Wilks; Harriet – Mrs Booth; Brumpton – Williams; Lady Brumpton – Mrs Horton; Trusty – Mills; Cabinet – W. Mills; Sable – Johnson; Puzzle – Shepard; Trim – Cibber; Mlle d'Epingle – Mrs Shireburn; Mrs Fardigale – Griffin; Kate Matchlock – Harper. Also PATIE AND PEGGY; or, The Fair	<i>Wednesday 25</i> DL

- Wednesday 25* Foundling. *Cast not listed*, but edition of 1731 lists: Sir William – Corey; Patie – Mrs Roberts; Roger – Cibber Jr; Glaud – Fielding; Symon – A. Hallam; Peggy – Miss Raftor; Jenny – Miss M. Vaughan; Margery – Mrs Shireburn. Prologue spoke by Cibber Jr. Epilogue spoken by Mrs Cibber, Dress'd like a Petit Maitre.
 DL COMMENT. Mainpiece: Written by the late Sir Richard Steele. Afterpiece: [By Theophilus Cibber.]
- LIF THE CONSCIOUS LOVERS. As 23 Nov., but Lucinda – Mrs Templer.
DANCING. As 23 Nov.
 COMMENT. Receipts: £65 12s.
- GF OTHELLO, MOOR OF VENICE. As 19 Oct., but Lodovico – R. Williams.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- Thursday 26* THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling – Cibber; Dorimant – Wilks; Medley – Mills; Old Bellair – Harper; Young Bellair – Cibber Jr; Shoemaker – Wetherilt; Loveit – Mrs Heron; Harriet – Mrs Booth; Belinda – Mrs Cibber; Emilia – Mrs Butler; Lady Townly – Mrs Grace; Pert – Mrs Mills. Also PATIE AND PEGGY. *Cast not listed*, but see 25 Nov.
 DL COMMENT. By Command of His Royal Highness. [Prince of Wales, Princess Amelia, and Princess Caroline present.]
- LIF THE MERRY WIVES OF WINDSOR. *Cast not listed*. Also THE RAPE OF PROSERPINE. As 7 Nov., but 1st Sylvan – Mlle Salle; Mlle Salle replaces Mrs Legar as Female.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £91 11s. 6d.
- GF THE COMMITTEE; or, The Faithful Irishman. Careless – Giffard; Blunt – Smith; Story – Rosco; Day – Penkethman; Abel – Bullock; Obadiah – Barden; Bookseller – W. Williams; Teague – Collet; Mrs Day – Mrs Palmer; Ruth – Mrs Giffard; Arabella – Mrs Haughton; Mrs Chat – Miss Smith.
- Friday 27* KING HENRY THE EIGHTH. *Cast not listed*, but see 22 Sept. Also HARLEQUIN DOCTOR FAUSTUS. As 23 Nov.
 DL COMMENT. At the Desire of several Persons of Quality. Mainpiece: With the Coronation of Anna Bullen, and the Military Ceremony of the Champion in Westminster Hall.
- LIF THE COUNTRY WIFE. *Cast not listed*, but see 18 Sept. Also THE RAPE OF PROSERPINE. As 26 Nov.
 COMMENT. Receipts: £64 3s. 6d.
- GF OROONOKO. Oroonoko – Smith; Aboan – Giffard; Governor – W. Giffard; Blandford – R. Williams; Stanmore – Bardin; Jack Stanmore – Pearce; Driver – W. Williams; Daniel – Collet; Imoinda – Mrs Giffard; Widow Lackit – Mrs Haughton; Charlot – Mrs Thomas; Lucy – Mrs Mountfort.
SINGING AND DANCING.
- HAY THE PROVOK'D HUSBAND. *Cast not listed*.
SINGING AND DANCING.
 COMMENT. By Desire. By a Company of Comedians from all the other Theatres. In which the Character of John Moody will be preserved (by Desire).
- Saturday 28* KING LEAR AND HIS THREE DAUGHTERS. Lear – Mills; Edgar – Wilks; Edmund – W. Mills; Gloster – Cibber; Kent – Williams; Gentleman Usher – Cibber Jr; Goneril – Mrs Grace; Regan – Mrs Shireburn; Cordelia – Mrs Booth.
 DL COMMENT. At the particular Desire of several Ladies of Quality.

THE FALSE FRIEND. *Cast not listed.* Also **THE RAPE OF PROSERPINE.** *Saturday 28*
As 26 Nov. *LIF*

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts:
£85 19s. 6d.

THE CONSTANT COUPLE. As 23 Oct., but Dicky – Master Woodward; *GF*
Angelica – Mrs Houghton.
SINGING. By Goff.
DANCING.

ORMISDA. *Cast not listed.*

COMMENT. [Their Majesties, Princess Amelia, and Princess Caroline present.]

King's

THE TEMPEST; or, *The Enchanted Island.* Prospero – Mills; Hypolita – Mrs Cibber; Trincalo – Harper; Mustachio – Cibber Jr; Ventoso – R. Wetherilt; Ferdinand – W. Mills; Miranda – Mrs Mills; Dorinda – Miss Raftor; Caliban – Johnson; Ariel – Miss Robinson; Infernal Spirits – Bowman, Rainton, Tenoe; Grand Spirit – Haughton; Alonzo – Fielding; Gonzalo – Oates; Neptune – Rainton; Antonio – Cory; Sycorax – Hallam; Amphitrite – Mrs Roberts; Watermen – Harper, Bridgwater, Rainton, Houghton, Oates, Wright; Winds – Essex, Lally, Rainton, Haughton. Also **PARIE AND PEGGY.** Sir William – Corey; Patie – Mrs Roberts; Roger – Cibber Jr; Glaud – Fielding; Symon – A. Hallam; Peggy – Miss Raftor; Jenny – Miss M. Vaughan; Margery – Mrs Shireburn; but see also 25 Nov.

Monday 30

DL

COMMENT. Mainpiece: Alter'd from Shakespear, by Sir William Davenant and Mr Dryden.

THE LONDON CUCKOLDS. *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 26 Nov., but Mrs Chapman replaces Miss Holliday as a Country Lass. *LIF*

COMMENT. Receipts: £31 10s. 6d.

VENICE PRESERV'D. Duke – Rosco; Priuli – Huddy; Antonio – Collet; Jaffier – Smith; Pierre – W. Giffard; Bedamar – R. Williams; Renault – Bardin; Conspirators – Bullock, Pearce, Peterson; Belvidera – Mrs Giffard. Also **PHEBE.** All the Parts as usual, but see 19 Nov. *GF*

THE COFFEE-HOUSE POLITICIAN; or, *The Justice Caught in his Own Trap.* Worthy – Havard; Squeezum – Jones; Politick – Roberts; Ramble – Mullart; Sotmore – Lacy; Constant – Furnival; Hillaret – Mrs Mullart; Isabella – Mrs Nokes; Mrs Squeezum – Mrs Woodward; Mrs Staff – Mrs Lacy; Cloris – Miss Smith. Also **TOM THUMB.** As 26 Oct., but Huncamunca – Mrs Woodward. Also **THE BATTLE OF THE POETS;** or, *The Contention for the Laureat.* *Cast not listed,* but edition of 1730 lists: Fopling Fribble – Woodward; Comment Profound – Lacy; Sulky Bathos – Ayres; Noctifer – Roberts; Flaile – Morgan; Lord Truetaste – Furnival; Noodle – Reynolds; Lord Grizzle – Jones; Doodle – Wathen; Dangle – Havard; Dismal – Cross. *HAY*

COMMENT. Third piece: an entire New Act [introduced into Tom Thumb. By T. Cooke]. *Daily Journal*, 30 Nov.: Whereas it hath been advertised, that an entire New Act, called, *The Battle of the Poets*, is introduced into the Tragedy of Tom Thumb; This is to assure the Town, that I have never seen this additional Act, nor in any ways concerned therein. Henry Fielding.

December 1730

- Tuesday 1*
- DL **OTHELLO, MOOR OF VENICE.** Othello - Mills; Iago - Cibber; Cassio - Williams; Roderigo - Cibber Jr; Duke - Corey; Brabantio - Boman; Lodovico - Wm. Mills; Montano - Watson; Desdemona - Mrs Thurmond; Emilia - Mrs Butler; Bianca - Miss Raftor. Also **THE LOVERS OPERA.** *Cast not listed.*
 COMMENT. Mainpiece: Written by Shakespear.
- LIF **THE ROYAL MERCHANT.** *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 30 Nov.
 COMMENT. Receipts: £59 2s. 6d.
- GF **THE OLD BACHELOR.** Old Batchelor - W. Giffard; Belmour - Giffard; Bluff - Huddy; Vainlove - Rosco; Sharper - W. Williams; Setter - Collet; Sir Joseph - Bullock; Fondlewife - Penkethman; Belinda - Mrs Giffard; Laetitia - Mrs Haughton; Araminta - Miss Smith; Sylvia - Mrs Mountfort; Lucy - Mrs Thomas. Also **FLORA.** All the Parts as usual.
- King's **ORMISDA.** *Cast not listed.*
 COMMENT. [Their Majesties, Prince of Wales, Princesses Amelia and Caroline present.]
- Wednesday 2*
- DL **THE CHANCES.** John - Wilks; Frederick - Mills; Antonio - Shepard; Duke - Bridgwater; Petruchio - Wm. Mills; Peter - Harper; Anthony - Cibber Jr; 1st Constantia - Mrs Cibber; 2d - Mrs Booth; Landlady - Mrs Willis. Also **PATIE AND PEGGY.** As 30 Nov.
 COMMENT. Mainpiece: As it was alter'd by the late Duke of Buckingham.
- LIF **THE CONSCIOUS LOVERS.** As 25 Nov., but Lucinda - Miss Holliday. Also **THE DUTCH AND SCOTCH CONTENTATION.** As 27 Oct.
 COMMENT. Receipts: £45 11s. 6d.
- GF **THE BEGGAR'S OPERA.** As 12 Oct.
 DANCING.
- HAY **ALL FOR LOVE;** or, **The World Well Lost.** Cleopatra - Mrs Williamson; all the Men's Parts performed by Gentlemen for their Diversion. With a new Prologue and Epilogue.
 DANCING.
 COMMENT. Benefit Mrs Williamson. At the particular Desire of several Persons of Quality. Written by the late Mr Dryden.
- Thursday 3*
- DL **GREENWICH PARK.** *Cast not listed,* but see 10 Oct.
 SINGING. A Dialogue of Mr Henry Purcell, by Mr Carey and Miss Raftor. A Cantata of Mr Carey's, by Miss Raftor.
 DANCING. By Essex, Lally, Rainton, Mrs Walter, Miss Robinson, Miss Brett.
 COMMENT. Benefit Carey. With some Additional Songs proper to the Characters, which will be printed, and given Gratis to all Persons at their Entrance. [A tragedy of half an act entitled *Did You Ever See The Like?* was advertised as an afterpiece for this day in *Fog's*, 28 Nov.]
 Daily Post, 3 Dec.: Our Friend Harry Carey having this Night a Benefit . . . the Powers of Music, Painting, and Poetry, assemble in his Behalf, he being an Admirer of the three Sister Arts: The Body of Musicians meet in the Hay-market,

from whence they march in great Order, preceded by a magnificent moving Organ, in Form of a Pageant, accompany'd by all Kinds of Musical Instruments ever in Use, from Tubal Cain to this Day: A great Multitude of Booksellers, Authors and Printers, form themselves into a Body at Temple-Bar, from whence they march with great Decency to Covent Garden, preceded by a little Army of Printers Devils, with their proper Implements: Here the two Bodies of Music and Poetry are joined by the Brothers of the Pencil, where taking a Glass of Refreshment at the Bedford-Arms, they make a solemn Procession to the Theatre, amidst an innumerable Croud of Spectators.

Thursday 3
DL

THE FALSE FRIEND. Felix - Milward; Pedro - Ryan; John - Quin; Guzman - Walker; Lopez - Chapman; Galindo - Hippisley; Leonora - Mrs Bullock; Isabella - Mrs Vincent; Jacinta - Mrs Egerton. Also **THE BIRTH AND ADVENTURES OF HARLEQUIN** (Comic Part of The Rape of Proserpine). *Cast not listed.*

LIF

DANCING. By Salle, Poitier, and Mlle Salle, particularly a New Ballad, with New Habits. In the afterpiece (by Command) the *Grand Dance of Momus*.

COMMENT. By Their Majesties' Command. Receipts: £163 2s. Mainpiece: Written by the late Sir John Vanbrugh. [Their Majesties, the Duke, and Princesses Amelia and Carolina present.]

CATO. As 16 Nov., but Lucius - Collet.

GF

HENRY IV, Part II. *Cast not listed*, but see 29 Sept. Also **CEPHALUS AND PROCRIS:** With Harlequin Grand Volgi(a New Pantomime Interlude). Neptune - Fielding; Cephalus - Mrs Roberts; Aurora - Mrs Heron; Procris - Miss Raftor; Deities of Pleasure - Essex, Mrs Booth; Followers of Pleasure - Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Foresters - Excell, Tenoe, Wright, Rainton Sr; Amphitrite - Mrs Booth; Sea Gods - Essex, Lally; Tritons - Thurmond, Rainton Jr, Houghton, Evans; Syrens - Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Noble Venetian - Cibber Jr; Columbine - Mrs Cibber; Pierot - Roger; Harlequin - Rainton Jr; Italian Bravo - Harper; Miller - Oates; Gormogons - Thurmond, Lally, Houghton, Essex; Chinese Guards - Wetherilt, Wright, Gray, Burnet; Gardeners and Wives - Tench, Lally Jr, Miss Robinson, Miss Brett. But see 3 Nov.

Friday 4
DL

THE COFFEE HOUSE POLITICIAN. Squeezem - Hippisley; Worthy - Ogden; Ramble - Walker; Constant - Milward; Sotmore - Hulett; Politick - Chapman; Dabble - Ray; Staff - Hall; Isabella - Mrs Boheme; Mrs Squeezem - Mrs Bullock; Mrs Staff - Mrs Kilby; Hilaret - Mrs Younger. With a Prologue and an Epilogue, but edition of 1731 lists: Worthy - Milward; Politick - Boheme; Constant - Chapman; Quill - H. Bullock; Porer - Maclean; Faithful - Houghton; Isabella - Mrs Templer; Hilaret - Mrs Boheme; Cloris - Mrs Stevens (and others as above).

COMMENT. Revis'd by the Author. Receipts: £39 ss.

LIF

THE FASHIONABLE LADY. As 11 Nov., but Modely - Bullock; Drama - Rosco; Hackum - Huddy; Scaramouch - Peterson; Pantalon - Woodward.

COMMENT. At the particular Desire of several Gentlemen and Ladies.

GF

THE FALSE COUNT. Gulielmo - Morgan; but see 20 Nov. Also **TOM THUMB.** As 30 Nov. Also **THE BATTLE OF THE POETS.** *Cast not listed*, but see 30 Nov.

HAY

THE FAIR PENITENT. *Cast not listed.* Also **CEPHALUS AND PROCRIS.** As 4 Dec.

Saturday 5
DL

COMMENT. At the Desire of several Persons of Quality.

- Saturday 5* **THE COFFEE-HOUSE POLITICIAN.** As 4 Dec., but Cloris - Mrs Stevens.
 LIF Also **FLORA.** *Cast not listed*, but see 6 Nov.
DANCING. By Salle, Potier, Mlle Salle, particularly a new **Ballad**.
COMMENT. Receipts: £59 13s.
- GF **JANE SHORE.** Gloster - W. Giffard; Hastings - Giffard; Bellmour - Barden;
 Dumont - W. Williams; Jane Shore - Mrs Giffard; Alicia - Mrs Haughton.
DANCING.
- King's **ORMISDA.** *Cast not listed.*
- Monday 7* **AMPHITRYON.** *Cast not listed*, but see 6 Oct. Also **CEPHALUS AND PROCRIS.**
 DL As 4 Dec.
- LIF **THE COFFEE-HOUSE POLITICIAN.** As 5 Dec. Also **FLORA.** *Cast not listed*, but see 6 Nov.
DANCING. *Fingalian* by Newhouse and Mrs Ogden. *Numidian* by Glover and Miss La Tour. *Higlander and his Mistress* by Salle and Mrs Laguerre.
COMMENT. Benefit the Author. Receipts: money £54 13s.; tickets £23 ss.
- GF **THE INCONSTANT.** Young Mirabel - Giffard; Old Mirabel - Collet; Dugard - Rosco; Duretete - R. Williams; Petit - Bardin; Bizarre - Mrs Giffard; Oriana - Mrs Haughton; Lamorce - Mrs Thomas; Bravos - W. Giffard, Bullock.
SINGING AND DANCING.
- HAY **THE FAIR PENITENT.** Sciolto - Furnival; Horatio - Roberts; Lothario - Mullart; Altamont - Lacy; Calista - Mrs Mullart; Lavinia - Mrs Woodward; Lucilla - Mrs Lacy. Also **TOM THUMB.** As 30 Nov., but Doodle - Wathen. Also **THE BATTLE OF THE POETS.** *Cast not listed*, but see 30 Nov.
- Tuesday 8* **THE RELAPSE.** *Cast not listed.* Also **CEPHALUS AND PROCRIS.** As 4 Dec.
 DL
- LIF **LOVE MAKES A MAN.** Cholerick - Penkethman. Also **THE RAPE OF PROSERPINE.** As 30 Nov.
COMMENT. Receipts: £76.
- GF **KING LEAR AND HIS THREE DAUGHTERS.** As 9 Oct., but Lear - Huddy; Cornwall - Rosco; Burgundy - Collet; Gentleman Usher - Bullock; Goneril - Mrs Thomas.
SINGING AND DANCING.
- King's **ORMISDA.** *Cast not listed.*
- Wednesday 9* **OROONOKO.** Oroonoko - attempted by a young Actor who never appear'd on this Stage before [Marshall? See bills of 22 and 29 Dec.]. **CEPHALUS AND PROCRIS.** As 4 Dec.
- LIF **THE BEGGAR'S OPERA.** *Cast not listed.*
DANCING. By Salle and Mlle Salle.
COMMENT. At the Desire of several Persons of Quality. Receipts: £58 4s. 6d.
- GF **THE ROYAL MERCHANT.** As 22 Oct., but Hemskirk - Rosco; Higgen - Barden.
SINGING AND DANCING.
COMMENT. At the Desire of several Gentlemen and Ladies.

THE MERRY MASQUERADERS; or, The Humourous Cuckold. Parts by Jones, Morgan, Roberts, Furnival, Hallam, Reynolds, Mrs Morgan, Mrs Mullart, Mrs Woodward, Mrs Nokes.	Wednesday 9 HAY
COMMENT. Never Acted before. [By Mrs Aubin.]	
THE FATAL MARRIAGE; or, The Innocent Adultery. <i>Cast not listed.</i> Also CEPHALUS AND PROCRIS. As 4 Dec.	Thursday 10 DL
COMMENT. By Command of his Royal Highness. King, Queen, Prince of Wales, Princess Royal, Princess Emilia, and Princess Caroline present.	
THE RECRUITING OFFICER. <i>Cast not listed.</i> Also THE RAPE OF PROSERPINE. As 30 Nov.	LIF
COMMENT. Receipts: £69 6s.	
THE MERRY WIVES OF WINDSOR. As 30 Oct., but Evans - Pearce; Fenton - Havard.	GF
SINGING AND DANCING.	
COMMENT. At the particular Desire of several Gentlemen and Ladies. Written by Shakespear.	
MEDEA. Parts by Mills, Wilks, Wm. Mills, Mrs Porter, Mrs Thurmond, Mrs Horton; but edition of 1731 lists: Aegeus - Mills Jr; Ethra - Mrs Horton; Medea - Mrs Porter; Jason - Wilks; Creon - Mills Sr; Creusa - Mrs Thurmond; Iris - Mrs Vaughan; Therapion - Corey; Eumelus - Hallam; Euriale - Mrs Grace. Prologue spoken by Wilks. Epilogue.	Friday 11 DL
COMMENT. Never Acted before. [By Charles Johnson.] With New Habits. [See Preface for an account of the noisy reception of the play, and <i>Lord Hervey and his Friends</i> , p. 61, for Hervey's amusing account of the first night.]	
THE PROPHETESS; or, The History of Dioclesian. <i>Cast not listed.</i> Also THE SULTAN. Sultan - Legar; Bostangi - Leveridge; Sultaness - Mrs Wright; Selima - Mrs Seedo.	LIF
DANCING. By Salle, Dupre, Nivelon, Pelling, Newhouse, Dupre Jr, Mrs Bullock, Mrs Pelling.	
COMMENT. Receipts: £49 17s. 6d.	
THE UNHAPPY FAVOURITE. As 14 Oct., but Raleigh - Barden; Nottingham - Mrs Thomas. Also FLORA. As 27 Oct., but Friendly - Mrs Thomas; Betty - Miss Smith.	GF
THE MERRY MASQUERADERS. As 9 Dec. With a new Epilogue, to be spoke by the Author, Mrs Aubin, the Oratrix.	HAY
COMMENT. Benefit the Author.	
MEDEA, As 11 Dec.	Saturday 12
COMMENT. For an essay on the stage, see <i>British Journal</i> , 5 and 12 Dec.	DL
THE AMOROUS WIDOW; or, The Wanton Wife. <i>Cast not listed.</i> Also APOLLO AND DAPHNE. As 25 Sept., but Daphne and Flora - Mlle Salle; Spanish Woman - Mrs Bullock; French Woman - Miss La Tour.	LIF
COMMENT. Receipts: £104 10s.	
THE STRATAGEM. As 26 Oct., but Sir Charles - Haverd; Dorinda - Mrs Thomas; Gypsey - Mrs Mountfort.	GF
SINGING AND DANCING.	
PARTHENOPE. <i>Cast not listed.</i>	King's

- Monday 14* **MEDEA.** As 11 Dec.
 DL COMMENT. Benefit the Author.
- LIF **THE ORPHAN.** *Cast not listed.* Also **APOLLO AND DAPHNE.** As 12 Dec.,
 but 1st Nymph – Mrs Pelling; 4th – Mrs Bullock.
 COMMENT. Receipts: £79 15s.
- GF **LOVE FOR LOVE.** As 23 Nov., but Sir Sampson – W. Williams; Ben – Morgan,
 from LIF, being the first Time of his appearing upon this Stage; Prue – Mrs
 Morgan, from LIF, being the first Time of her appearing on this Stage.
- HAY **THE BEGGAR'S WEDDING.** Hunter – Woodward; Chaunter – Mullart; Grigg –
 Reynolds; Phebe – Mrs Nokes; Tippet – Mrs Mullart. Also **TOM THUMB.**
 As 7 Dec. Also **THE BATTLE OF THE POETS.** Fopling Fribble – Woodward;
 but see 30 Nov.
- Tuesday 15* **LOVE'S LAST SHIFT.** As 22 Oct., but Sir William, Elder Worthy, Worthy,
 DL Snap, Sly, Narcissa, Hellen, Flareit omitted. Also **CEPHALUS AND PROCRIS.**
 As 4 Dec.
- LIF **MOMUS TURN'D FABULIST;** or, Vulcan's Wedding. *Cast not listed.* Also
PERSEUS AND ANDROMEDA; or, The Cheats of Harlequin. Perseus –
 Rochetti; Cepheus – Leveridge; Mercury – Laguerre; Cassiope – Mrs Seedo;
 Andromeda – Mrs Carter; Medusa – Mrs Wright; Stheno – Salway; Euryale –
 Papillion; Ethiopians – Thompson, Harrison; Cyclops – Hall, de la Garde, Du Pre Jr,
 Smith; Amazons – Mrs Cantrell, Mrs Laguerre, Mrs Pelling, Mrs Bullock, Mrs
 Ogden, Mrs Clamchin, Miss Le Tour; Infernals – Papillon, Salle, Poitier, Du Pre,
 Pelling, Glover, Newhouse; Hussar – Nivelon; Harlequin – Lun; Petit Maitre –
 Poitier; Hussar's Servant – Hippisley; Valet – Ray; Columbine – Mrs Younger.
DANCING. *Grand Dance of Momus.*
 COMMENT. Receipts: £123 18s. 6d.
- GF **THE PROVOK'D HUSBAND.** As 17 Nov., but Sir Francis – Morgan; Lady
 Wronghead – Mrs Morgan; Myrtilla – Mrs Thomas.
SINGING AND DANCING.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- King's **PARTHENOPE.** *Cast not listed.*
 COMMENT. Their Majesties, Prince of Wales, and three eldest Princesses
 present.
- Wednesday 16* **WIT WITHOUT MONEY.** *Cast not listed,* but see 8 Oct. Also **CEPHALUS AND PROCRIS,** As 4 Dec.
- LIF **THE PROVOK'D WIFE.** *Cast not listed.* Also **APOLLO AND DAPHNE.** As
 14 Dec.
 COMMENT. By Command of His Royal Highness. Mainpiece: Written by
 the late Sir John Vanbrugh. Receipts: £76 17s. [The Prince and Princess Caroline
 present.]
- GF **THE RECRUITING OFFICER.** As 19 Nov., but Bullock – Morgan; Recruits –
 Collet, R. Williams; Lucy – Mrs Morgan. Also **THE JEALOUS CLOWN;** or,
 The Lucky Mistake. *Cast not listed,* but edition of 1730 lists: Sir Timothy Gripe –
 Bardin; Lovewell – Stoppeler; Friendly – Mrs Thomas; Clown – Pearce; Leonora –
 Miss Smith; Margery – Mrs Palmer.
 COMMENT. Afterpiece: A new Ballad Opera of one Act. [By Thomas Gataker.]

THE TEMPEST. *Cast not listed*, but see 30 Nov. Also **CEPHALUS AND PROCRIS**. As 4 Dec. *Tursday 17*
DL

COMMENT. [King, Queen, Duke, Princess Royal, and Princesses Amelia, Caroline, Mary, Louisa present. For an Epigram on the late Mrs Oldfield, see *Grub St. Journal*, 17 Dec.]

THE COFFEE-HOUSE POLITICIAN. *Cast not listed*, but see 5 Dec. Also **LIF**
APOLLO AND DAPHNE. As 14 Dec.
COMMENT. Receipts: £28 9s.

A BOLD STROKE FOR A WIFE. As 20 Oct., but Freeman - Havard. Also **GF**
THE JEALOUS CLOWN. As in edition of 1730 (see 16 Dec.).

COMMENT. The Books of the Opera will be sold at the Theatre, and nowhere else.

OTHELLO, MOOR OF VENICE. Othello - attempted by Royer; Iago -
Roberts; Brabantio - Mullart; Cassio - Lacy; Roderigo - Woodward; Lodovico -
Furnival; Gratiano - Jones; Desdemona - Mrs Mullart; Emilia - Mrs Woodward. **HAY**

COMMENT. Benefit Royer.

TIMON OF ATHENS. *Cast not listed*. Also **CEPHALUS AND PROCRIS**. As *Friday 18*
4 Dec. DL

THE SCHOOL BOY; or, The Comical Rivals. *Cast not listed*. Also **PERSEUS AND ANDROMEDA**. As 15 Dec.
COMMENT. Receipts: £55 16s.

HAMLET, PRINCE OF DENMARK. As 18 Nov., but Rosencrans omitted;
Gravediggers - Morgan, R. Williams. Also **THE JEALOUS CLOWN**. As **GF**
17 Dec.

THE PROVOK'D WIFE. *Cast not listed*. Also **CEPHALUS AND PROCRIS**. *Saturday 19*
As 4 Dec. DL

THE CONFEDERACY. *Cast not listed*, but see 31 Oct. Also **PERSEUS AND ANDROMEDA**. As 15 Dec.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written
by the late Sir John Vanbrugh. Receipts: £63 18s. 6d.

THE PROVOK'D HUSBAND. As 15 Dec.
SINGING. A Cantata of Mr Haydon's, to be sung by a Gentleman that never
appear'd on any Stage before; and a Dialogue of Purcell's, by that Gentleman and
a Youth.

COMMENT. At the particular Desire of several Persons of Quality.

PARTHENOPE. *Cast not listed*. **King's**
COMMENT. Their Majesties, the Prince, and three eldest Princesses present.

THE SILENT WOMAN. *Cast not listed*. Also **CEPHALUS AND PROCRIS**. *Monday 21*
As 4 Dec. DL

THE CHEATS OF SCAPIN. *Cast not listed*. Also **PERSEUS AND ANDROMEDA**. As 15 Dec. **LIF**

COMMENT. Receipts: £51 9s. 6d.

- Monday 21** **THE PILGRIM.** Pedro – Giffard; Roderigo – Smith; Alphonso – Morgan; Curio – W. Williams; Seberto – Havard; Mad Priest – Bullock; Mad Scholar – Rosco; Mad Englishman – W. Giffard; Mad Welshman – Pearce; Mad Taylor – Huddy; Porter – Collet; Keepers – Bardin, R. Williams; Alinda – Mrs Haughton; Juletta – Mrs Morgan.
- HAY** **KING RICHARD THE III.** Richard – Roberts; Prince Edward – Miss Price; Duke of York – Miss Norris.
COMMENT. Benefit Roberts. Particular Care is taken to perform the Play with Decency and Regularity, to the best Capacity of the Company. [Advertised in *Craftsman*, 19 Dec., and notice exists also in a clipping in BM, 11791 dd 18, Volume 5.]
- Tuesday 22** **OROONOKO.** Oroonoko – by a young Actor, who never appear'd on this Stage before [Marshall, according to bill of 29 Dec.]. Also **CEPHALUS AND PROCRIS.**
DL As 4 Dec.
COMMENT. At the Desire of several Persons of Quality.
- LIF** **THE MISTAKE.** *Cast not listed*, but see 26 Oct. Also **PERSEUS AND ANDROMEDA.** As 15 Dec.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £51 5s. 6d.
- GF** **THE PILGRIM.** As 21 Dec.
- Wednesday 23** **THE AUTHOR'S FARCE.** As 18 Nov., but Sparkish – Furnivall; Harriet – Mrs Lacy; Opera – Mrs Nokes; Mrs Novel and Lady Kingcale omitted. Also **TO M THUMB.** *Cast not listed*, but see 7 Dec. Also **THE BATTLE OF THE POETS.** As 14 Dec.
- Saturday 26** **THE UNHAPPY FAVOURITE.** Queen – Mrs Porter; Essex – Wilks. Also **CEPHALUS AND PROCRIS.** As 4 Dec.
- DL** As 4 Dec.
- LIF** **THE LONDON CUCKOLDS.** *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 30 Nov.
COMMENT. Receipts: £151 10s. 6d.
- GF** **THE PILGRIM.** As 21 Dec.
- Monday 28** **GREENWICH PARK.** *Cast not listed*, but see 10 Oct. Also **CEPHALUS AND PROCRIS.** As 4 Dec.
- DL** As 4 Dec.
- LIF** **THE ANATOMIST.** *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As 30 Nov.
COMMENT. Receipts: £81 17s.
- GF** **THE PILGRIM.** As 21 Dec. Also **DAMON AND PHILLIDA.** Damon – Stopeler; Phillida – Mrs Mountfort; Cimon – Rosco; Mopsus – Bardin.
- HAY** **THE GENEROUS FREEMASON.** King – Furnivall; Mirza – Jones; Sebastian – Lacy; Clermont – Mullart; Moody – Hallam; Noodle – Woodward; Doodle – Reynolds; Davy – Ayres; Queen – Mrs Woodward; Maria – Mrs Lacy; Celia – Mrs Nokes; Lettice – Mrs Mullart; Jenny – Miss Price; Jacinta – Miss Palms. Also **THE AMOROUS ADVENTURE.** As 16 Nov., but Foresters – Davenport, Cross, Hicks; Women Peasants – Mrs Nokes, Mrs Clarke, Miss Palms.
COMMENT. Mainpiece: With Additions.

CATO.	Juba - Marshall, who lately perform'd the Part of Oroonoko, but see 1 Oct. Also CEPHALUS AND PROCRIS. As 4 Dec.	Tuesday 29 DL
THE EMPEROR OF THE MOON.	<i>Cast not listed.</i> Also THE NECROMANCER.	LIF
	As 1 Oct.	
COMMENT.	Receipts: £70 12s.	
THE PILGRIM.	As 21 Dec. Also DAMON AND PHILLIDA.	As 28 Dec. GF
PARTHENOPE.	<i>Cast not listed.</i>	King's
THE STRATAGEM.	<i>Cast not listed.</i> Also CEPHALUS AND PROCRIS.	As Wednesday 30 4 Dec., but Neptune - Cibber Jr.
MACBETH.	As 21 Sept., but King - Ogden; Banquo - Milward; Seyton - Hulett; Seyward omitted; Malcolm - Chapman; Penkethman replaces Morgan as Witch. <i>SINGING.</i> By Leveridge, Legar, Rochetti, Mrs Seedo, but see 21 Sept. <i>DANCING.</i> By Salle, Dupre, Pelling, Newhouse, Dupre Jr, but see 21 Sept.	LIF
	COMMENT. Written by Shakespeare. Receipts: £34 1s. 6d.	
THE DEVIL OF A WIFE.	As 5 Oct., but Jobson - Morgan; Lovemore - Rosco; Father - Bardin; Doctor - Havard; Spirits - Peterson, Woodward; Lady Lovemore - Mrs Thomas. Also DAMON AND PHILLIDA.	As 28 Dec. GF
	COMMENT. At the particular Desire of several Gentlemen and Ladies.	
THE GENEROUS FREEMASON.	As 28 Dec. Also TOM THUMB.	<i>Cast not</i> HAY <i>listed,</i> but see 7 Dec. Also THE BATTLE OF THE POETS.
	As 14 Dec.	
KING HENRY THE FOURTH,	Part I. Hotspur - by the Gentleman who oblig'd the House by his Performance last Year [Highmore]. Also CEPHALUS	Thursday 31 DL
AND PROCRIS.	As 30 Dec.	
THE BEGGAR'S OPERA.	<i>Cast not listed.</i>	LIF
	<i>DANCING.</i> By Mlle Salle.	
COMMENT.	Receipts: £51 8s. 6d.	
THE CONSTANT COUPLE.	As 28 Nov., but Clincher Sr - Huddy. Also DAMON AND PHILLIDA.	As 28 Dec. GF
	<i>DANCING.</i>	

January 1731

A WOMAN'S REVENGE.	<i>Cast not listed.</i>	Friday 1
	COMMENT. <i>Daily Post</i> , 1 Jan., is missing; this play is entered in Winston MS. (Folger Shakespeare Library).	DL
A WOMAN'S REVENGE.	<i>Cast not listed,</i> but see 23 Oct. 1730. Also THE RAPE OF PROSERPINE.	As 30 Nov. 1730. LIF
	COMMENT. Receipts: £53 1s.	
THE GENEROUS FREEMASON.	As 28 Dec. 1730. Also THE AMOROUS ADVENTURE.	As 28 Dec. 1730. HAY
	COMMENT. <i>Daily Post</i> , 1 Jan., missing; advertised in <i>Daily Post</i> , 31 Dec. 1730.	

- Saturday 2* THE ORPHAN. *Cast not listed*, but see 26 Sept. 1730. Also CEPHALUS AND PROCRIS. As 30 Dec. 1730.
 COMMENT. At the particular Desire of several Persons of Quality.
- LIF THE COUNTRY WIFE. *Cast not listed*, but see 18 Sept. 1730. Also THE RAPE OF PROSERPINE. As 30 Dec. 1730.
 COMMENT. Receipts: £71 11s.
- GF LOVE MAKES A MAN. As 28 Oct. 1730, but Duart - Smith; Cholerick - Morgan; Louisa - Mrs Morgan. Also DAMON AND PHILLIDA. As 28 Dec. 1730.
- King's PARTHENOPE. *Cast not listed*.
- Monday 4* RULE A WIFE AND HAVE A WIFE. *Cast not listed*. Also CEPHALUS AND PROCRIS. As 30 Dec. 1730.
- LIF VOLPONE. Volpone - Quin; Mosca - Ryan; Corvino - Walker; Corbaccio - Hippisley; Bonario - Milward; Sir Politic - Chapman; Lady Wou'dbe - Mrs Younger; Celia - Mrs Bullock.
DANCING. *Two Pierrots* by Poitier and Nivelon. *Numidian* by Glover and Miss La Tour. *Fingalian* by Newhouse and Mrs Ogden. *Tambourine* by Mlle Salle.
 COMMENT. Benefit Dennis. Written by Ben Johnson. Receipts: money £42 18s.; tickets £23 6s.
- GF THE INCONSTANT. As 7 Dec. 1730. Also DAMON AND PHILLIDA. As 28 Dec. 1730.
- HAY THE AUTHOR'S FARCE. As 23 Dec. 1730, but Scarecrow, Tragedio, Somebody omitted. Also DAMON AND PHILLIDA. *Cast not listed*, but see 13 Nov. 1730.
 COMMENT. Advertised in *Daily Post*, 2 Jan., not 4 Jan.
- Tuesday 5* THEODOSIUS. Athenais - Mrs Porter, but see 24 Oct. 1730. Also CEPHALUS AND PROCRIS. As 30 Dec. 1730.
 COMMENT. At the Desire of several Persons of Quality.
- LIF HAMLET. As 13 Nov. 1730, but Ghost - Hulett.
 COMMENT. Receipts: £26 15s. 6d.
- GF THE SPANISH FRYAR. As 20 Nov. 1730, but Torrismond - a Person who never appear'd on any Stage before; Raymond - Huddy; Alphonso - Havard; Fryar - W. Giffard. Also DAMON AND PHILLIDA. As 28 Dec. 1730, but Phillida - Miss Smith.
- King's PARTHENOPE. *Cast not listed*.
- Wednesday 6* WHIG AND TORY; or, The Double Deceit. *Cast not listed*. Also CEPHALUS AND PROCRIS. As 30 Dec. 1730.
- GF THE DEVIL OF A WIFE. As 30 Dec. 1730, but Jobson - Penkethman. Also DAMON AND PHILLIDA. As 5 Jan.
SINGING AND DANCING.
- Thursday 7* VENICE PRESERV'D. As 17 Oct. 1730.
 COMMENT. By Command of the Princess Royal. [Prince of Wales and Princess Royal present.]

- THE CONSCIOUS LOVERS.** As 2 Dec. 1730, but Phillis omitted. *DANCING.* As 4 Jan. *COMMENT.* Receipts: £43 11s. *Daily Journal*, 9 Jan.: Last Thursday Morning the Celebrated Actor Mr Boheme . . . died. *Tuesday 7 LIF GF*
- THE ORPHAN.** As 24 Nov. 1730, but Acasto - W. Williams; Chamont - W. Giffard. Also **DAMON AND PHILLIDA.** As 5 Jan. *GF*
- THE AUTHOR'S FARCE.** As 4 Jan. Also **DAMON AND PHILLIDA.** *Cast HAY not listed*, but see 13 Nov. 1730. *GF*
- THE ALCHYMIST.** Subtle - Cibber; Face - Mills. Also **CEPHALUS AND PROCRIS.** As 30 Dec. 1730, but Aurora - Mrs Grace; Followers of Pleasure and Foresters omitted. *Friday 8 DL*
COMMENT. Mainpiece: Written by Ben. Johnson.
- THE MERRY WIVES OF WINDSOR.** Falstaff - Quin; Ford - Ryan; Page - Ogden; Shallow - Chapman; Sir Hugh - Hippisley; Slender - Clarke; Fenton - Houghton; Host - Bullock; Mrs Ford - Mrs Younger; Mrs Page - Mrs Bullock; Ann Page - Miss Holiday; Mrs Quickly - Mrs Egerton. Also **THE DUTCH AND SCOTCH CONTENTION.** As 27 Oct. 1730. *LIF*
COMMENT. Receipts: £39 4s.
- THE PILGRIM.** As 21 Dec. 1730, but Master - R. Williams; Keeper - Bardin. Also **DAMON AND PHILLIDA.** As 5 Jan. *GF*
COMMENT. At the particular Desire of several Gentlemen and Ladies.
- THE AUTHOR'S FARCE.** As 4 Jan. Also **DAMON AND PHILLIDA.** *Cast HAY not listed*, but see 13 Nov. 1730. *GF*
- THE MAN OF MODE.** *Cast not listed*, but see 26 Nov. 1730. Also **CEPHALUS AND PROCRIS.** As 8 Jan. *Saturday 9 DL*
COMMENT. At the particular Desire of several Ladies of Quality.
- LOVE MAKES A MAN.** As 8 Dec. 1730, but Antonio - Bullock; Charino - Hippisley; Carlos - Walker; Clodio - Chapman; Manuel - Milward; Duart - Ryan; Louisa - Mrs Bullock; Elvira - Mrs Berrieman; Angelina - Miss Holiday. *LIF*
DANCING. As 4 Jan.
COMMENT. Receipts: £31 16s. *London Evening Post*, 9 Jan.: Mr Rich . . . having sprain'd his Foot, is so well recover'd, that its hoped he will be able to perform in a few Days.
- THE BUSY BODY.** As 31 Oct. 1730, but Whisper - R. Williams. Also **DAMON AND PHILLIDA.** As 5 Jan. *GF*
- PARTHENOPE.** *Cast not listed.* See *British Journal*, 9 Jan., for an essay on operas. *King's*
- THE PROVOK'D WIFE.** Sir John - Cibber; Constant - Wilks; Heartfree - W. Mills; Razor - Cibber Jr; Lady Brute - Mrs Heron; Lady Fanciful - Mrs Horton; Belinda - Mrs Booth; Mademoiselle - Mrs Charke. Also **CEPHALUS AND PROCRIS.** As 8 Jan. *Monday 11 DL*
COMMENT. Benefit Roger, the Pierot, who composed the Entertainment. Mainpiece: Written by the late Sir John Vanbrugh.
- THE MISTAKE.** As 26 Oct. 1730, but Alvarez - Milward. Also **FLORA.** *LIF*
As 6 Nov. 1730, but Dick - H. Bullock.

- Monday 11* DANCING. *Wooden Shoe Dance* by Nivelon; *Scottish Dance* by Mrs Bullock. *French Sailor* by Salle and Mrs Laguerre.
 LIF COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £30 ss. 6d. *Daily Journal*, 11 Jan.: [On Sunday] Night the Corpse of Mr Boheme . . . was interr'd at Greenwich. The Pall was supported by Mr Quin, Mr Ryan, and 4 other Comedians.
- GF THE ROYAL MERCHANT. As 9 Dec. 1730. Also DAMON AND PHILLIDA.
 As 5 Jan.
 SINGING.
- Tuesday 12* THE OLD BACHELOR. Nikin - Cibber, but see 17 Sept. 1730. Also CEPHALUS AND PROCRIS. DL As 8 Jan.
- LIF THE AMOROUS WIDOW. Dismissed.
- GF THE PROVOK'D HUSBAND. As 15 Dec. 1730.
- King's WENCESLAUS. *Cast not listed.*
 COMMENT. A New Opera. [Text by Apostolo Zeno. Recitatives by Handel. Edition of 1731 gives no performers' names, but states: Done into English by Mr Humphreys.]
- Wednesday 13* THE TEMPEST. *Cast not listed*, but see 30 Nov. 1730. Also CEPHALUS AND PROCRIS. DL As 8 Jan.
 COMMENT. For the Entertainment of El Hadgee Moham'd Assayd, sent to His Majesty from the Dey and Divan of Algiers, and his Friend El Hadgee Ali.
- LIF PERIANDER. Parts by Quin, Ryan, Walker, Milward, Chapman, Hulett, Mrs Buchanan, Mrs Templer; but edition of 1731 lists: Periander - Quin; Lycophron - Clarke; Procles - Ryan; Aristides - Milward; Zeno - Hulet; Alcander - Chapman; Hypsenor - Walker; Lycon - Ogden; General - Haughton; Melissa - Mrs Buchanan; Clarinda - Mrs Templer. Prologue spoken by Ryan. Epilogue spoken by Mrs Younger.
 COMMENT. Never Acted before. [By John Tracy.] Receipts: £86 17s.
- GF THE CARELESS HUSBAND. Sir Charles - Giffard; Morelove - W. Giffard; Foppington - Bullock; Lady Betty - Mrs Giffard; Lady Easy - Mrs Haughton; Lady Graveairs - Mrs Thomas; Edging - Mrs Morgan. And a New Epilogue to be spoken by Mrs Haughton. Also THE JEALOUS CLOWN. As 17 Dec. 1730.
 SINGING. By a Gentlewoman that never appear'd on this Stage before. End Act I: An English Opera Song, accompanied with the German Flute. II: *Pur di Cesti*, in *Arminius*. III: A Diverting Song by a Gentlewoman of Fourscore. IV: Mad Dialogue of Purcell's.
 MUSIC. On the German Flute by a Gentleman for his Diversion.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- HAY THE AUTHOR'S FARCE. Luckless - Mullart; Whitmore - Lacy; Marplay - Reynolds; Sparkish - Furnival; Bookweight - Jones; Scarecrow - Wathen; Mrs Moneywood - Mrs Mullart; Harriot - Mrs Lacy, but see 4 Jan. Also THE JEALOUS TAYLOR; or, The Intriguing Valet. *Cast not listed.*
 COMMENT. Afterpiece: A new Comic Ballad Opera of one Act. [Author unknown. Apparently not published.]

THE WAY OF THE WORLD.	<i>Cast not listed.</i> Also CEPHALUS AND PROCRIS. As 8 Jan.	Tuesday 14 DL
	COMMENT. At the particular Desire of several Persons of Quality. Main-piece: Written by the late Mr Congreve.	LIF
PERIANDER.	As 13 Jan.	
	COMMENT. By Command of His Royal Highness. [Prince of Wales and Princess Caroline present.] Receipts: £42 7s.	
THE CARELESS HUSBAND.	As 13 Jan. Epilogue by Mrs Haughton. Also THE JEALOUS CLOWN. As 13 Jan.	GF
MUSIC.	Solo on the Violin by Mr Ravenscroft.	
	COMMENT. At the particular Desire of several Gentlemen and Ladies.	
TOM THUMB.	Tom Thumb - Miss Jones; King Arthur - Mullart; Grizzle - Jones; Noodle - Reynolds; Doodle - Wathen; Dollalolla - Mrs Mullart; Hunca-munca - Mrs Lacy; but see also 7 Dec. 1730. Also THE BATTLE OF THE BOOKS. <i>Cast not listed</i> , but see 14 Dec. 1730. Also THE JEALOUS TAYLOR. <i>Cast not listed</i> .	HAY
CONCERT.		ACA
MUSIC.	A Madrigal for 5 Voices by Abbot Stefani, late President of the Academy. A Piece of Vocal and Instrumental Musick by Sig Faux, Chapel Master to the Emperor. A Madrigal for 5 Voices, by Sig Antonio Lotti, Chapel Master to the Doge of Venice. Mr Handell's Great <i>Te Deum</i> and <i>Jubilate</i> .	
	COMMENT. At the Academy of Vocal and Instrumental Musick, Mr Gates, Master of the Children of the Chapel Royal being Director for the Night.	
THE SPANISH FRYAR.	<i>Cast not listed.</i> Also CEPHALUS AND PROCRIS. As 8 Jan.	Friday 15 DL
PERIANDER,	As 13 Jan.	
	COMMENT. Benefit the Author. Three Rows of the Pit to be rail'd into the Boxes. Receipts: money £47 5s. 6d.; tickets £95 3s.	LIF
THE CARELESS HUSBAND.	As 13 Jan. Epilogue by Mrs Haughton. Also FLORA. As 11 Dec. 1730. With a New Epilogue.	GF
MUSIC.	As 14 Jan.	
	COMMENT. At the particular Desire of several Gentlemen and Ladies.	
THE STRATAGEM.	Archer - Lacy; Aimwell - Mullart; Sullen - Furnival; Sir Charles - Ayres; Gibbet - Dove; Foigard - Hallam; Bonniface - Jones; Scrub - Reynolds; Mrs Sullen - Mrs Mullart; Dorinda - Mrs Lacy; Lady Bountiful - Mrs Nokes; Cherry - Miss Price; but see 18 Sept. 1730. Also THE JEALOUS TAYLOR. <i>Cast not listed</i> .	HAY
HAMLET, PRINCE OF DENMARK.	Hamlet - Wilks, but see 12 Sept. 1730. Also CEPHALUS AND PROCRIS. As 8 Jan.	Saturday 16 DL
	COMMENT. At the particular Desire of several Persons of Quality.	
PERIANDER.	As 13 Jan.	
	COMMENT. Receipts: £32 4s. [<i>Universal Spectator</i> , 16 Jan., reports that the subscription for Rich's new playhouse in Covent Garden has reached £6,000 and that James Sheppard, the architect, has completed the plans for the structure.]	LIF

- Saturday 16 GF THE CARELESS HUSBAND, As 13 Jan. Epilogue by Mrs Haughton. Also PHEBE. *Cast not listed*, but see 19 Nov. 1730.
MUSIC. Solo on a Violin and a Point of War on a Side Drum by Ravenscroft.
COMMENT. At the particular Desire of several Gentlemen and Ladies.
- King's WENCESLAUS. *Cast not listed.*
COMMENT. [Their Majesties and Princesses Royal and Caroline present.]
- Monday 18 DL THE REHEARSAL. As 19 Nov. 1730. Also CEPHALUS AND PROCRIS.
As 8 Jan.
- LIF THE PROPHETESS. *Cast not listed.* Also THE SULTAN. As 11 Dec. 1730.
DANCING. As 11 Dec. 1730, but De la Garde added.
COMMENT. Receipts: £48 6s.
- GF THE CARELESS HUSBAND. As 13 Jan. Also DAMON AND PHILLIDA.
As 5 Jan.
MUSIC. As 16 Jan.
COMMENT. At the particular Desire of several Gentlemen and Ladies.
- HAY THE SPANISH FRYAR. Lorenzo - Furnival; Dominic - Jones; Alphonso - Ayres; Pedro - Dove; Gomez - Hallam; Elvira - Mrs Mullart. Also THE JEALOUS TAYLOR. Tom - Mullart; Charles - Lacy; Nicodemus Stitch - Ayres; Shears - Reynolds; Snip - Cross; Shopboard - Dove; Patrick O'Thimble - Hallam; Evan ap Remmant - Jones; Mynheer Van Bodkin - Hicks; Sawney Mac Staytape - Wathen; Mons le Foppery - Davenport; Mrs Stitch - Mrs Lacy; Harriot - Miss Price; Betty - Mrs Nokes.
COMMENT. We perform the Comedy Part of The Spanish Fryar only, on Account of the Length of the Opera.
- Tuesday 19 DL TAMERLANE. Bajazet - Marshall. Also CEPHALUS AND PROCRIS. As 8 Jan.
COMMENT. At the Desire of several Persons of Quality.
- LIF THE DOUBLE DEALER. As 19 Oct. 1730, but Touchwood - Ogden; Cynthia - Mrs Legar. Also FLORA. As 11 Dec.
DANCING. Wooden Shoe Dance by Nivelon. Scottish Dance by Mrs Bullock. French Sailor by Salle and Mrs Laguerre.
COMMENT. Mainpiece: Written by the late Mr Congreve. Receipts: £26 14s. 6d.
- GF THE OLD BACHELOR. As 1 Dec. 1730, but Fondlewife - Morgan; Vainlove - Bowman, being the first Time of his appearing on this Stage. Also FLORA. As 15 Jan.
- King's WENCESLAUS. *Cast not listed.*
- Wednesday 20 DL THE LOVER. *Cast not listed*, but edition of 1730 lists: Sir John Trueman - Williams; Eustace - Mills; Eugenio - Watson; Captain Smart - Cibber Jr; Squire Timberdown - R. Wetherilt; Granger - W. Mills; Modely - Bridgwater; Loveless - A. Hallam; Hardhead - Berry; Constable - Harper; Inanthe - Mrs Cibber; Harriet - Mrs Heron; Laetitia - Mrs Thurmond; Isabel - Mrs Butler; Beatrice - Mrs Shireburn; Lettice - Mrs Grace. Prologue design'd to be spoken by Mills. Prologue spoken by Wilks. Epilogue spoken by the Author and his Wife.
COMMENT. Never Acted before. [By Theophilus Cibber. The Dedication speaks of "Tumult" on the first night, and *Grub St. Journal*, 21 Jan., has a satiric comment upon the events of the night.]

THE LONDON CUCKOLDS.	Ramble - Ryan; Townly - Walker; Lady No - Mrs Bullock; Wiseacre - Bullock; Doodle - Hall; Dashwell - Hippisley; Loveday - Milward; Eugenia - Mrs Vincent; Peggy - Miss Holiday; Engine - Mrs Egerton; Jane - Mrs Kilby. Also THE DUTCH AND SCOTCH CONTENTION. As 27 Oct. 1730.	Wednesday 20 LIF
	COMMENT. Receipts: £41 12s. 6d.	
LOVE'S LAST SHIFT.	Loveless - Giffard; Amanda - Mrs Giffard; Sir William - Collet; Sir Novelty - Bullock; Elder Worthy - Huddy; Young Worthy - Rosco; Sly - R. Williams; Lawyer - Barden; Snap - Morgan; Narcissa - Mrs Morgan; Hillaria - Mrs Haughton; Flareit - Mrs Thomas. SINGING.	GF
THE SPENDTHRIFT.	Parts by Mullart, Lacy, Jones, Furnival, Reynolds, Hallam, Ayres, Mrs Lacy, Mrs Mullart, Mrs Nokes, Miss Price; edition of 1731 gives no cast, but Prologue by Samuel Humphreys. Epilogue by Joseph Thurston spoken by Mrs Lacy.	HAY
	COMMENT. A New Comedy. [By Matthew Draper.]	
THE LOVER.	<i>Cast not listed</i> , but see 20 Jan. COMMENT. By Command of the Princess Amelia and the Princess Caroline.	Thursday 21 DL
THE ROVER.	Rover - Ryan; Helena - Mrs Younger; Belvile - Quin; Frederick - Walker; Antonio - Milward; Pedro - Ogden; Angelica - Mrs Bullock; Florinda - Mrs Berriman; Valeria - Mrs Rice; Moretta - Mrs Egerton; Blunt - Hall. DANCING. As 4 Jan.	LIF
	COMMENT. Receipts: £27 19s.	
LOVE'S LAST SHIFT.	As 20 Jan. And DAMON AND PHILLIDA. <i>Cast not listed</i> , but see 5 Jan. SINGING AND DANCING. Particularly a <i>Harlequin</i> by a Person that never appear'd on this Stage before.	GF
	COMMENT. Complaint being made of beginning too late, it is resolv'd for the future to begin every Night exactly at Six o'Clock.	
THE LOVER.	<i>Cast not listed</i> , but see 20 Jan. COMMENT. Benefit the Author.	Friday 22 DL
THE BEGGAR'S OPERA.	<i>Cast not listed</i> . DANCING. By Mlle Salle. COMMENT. Receipts: £54 18s.	LIF
THE FAIR PENITENT.	As 27 Oct. 1730, but Rossano - Havard. Also DAMON AND PHILLIDA. As 5 Jan. COMMENT. At the particular Desire of several Gentlemen and Ladies.	GF
THE LOVER.	<i>Cast not listed</i> , but see 20 Jan. DANCING. The new <i>English Maggot</i> by Rainton and Mrs Walter. <i>Tambourine</i> by Miss Robinson.	Saturday 23 DL
THE CONSCIOUS LOVERS.	As 7 Jan., but Phillis - Mrs Younger. DANCING. By Salle, Poitier, Mlle Salle. COMMENT. Receipts: £32 12s.	LIF
A BOLD STROKE FOR A WIFE.	As 17 Dec. 1730, but Obadiah - Morgan. Also THE WEDDING: With The Skimmington, after the Manner of Hudibras.	GF

- Saturday 23** Peartree – Stoppelaer; Rako – Bardin; Ply – Rosco; Margery – Mrs Mountfort; GF Mother – Mrs Palmer.
- King's** **WENCESLAUS.** *Cast not listed.*
COMMENT. Their Majesties, Prince of Wales, and three eldest Princesses present.
- Monday 25** **THE LOVER.** *Cast not listed*, but see 20 Jan.
DL **DANCING.** As 23 Jan.
- LIF** **PERIANDER.** As 13 Jan.
COMMENT. Benefit the Author. At the Desire of several Ladies of Quality. Receipts: money £21 10s. 6d.; tickets £18 15s.
- GF** **VENICE PRESERV'D.** As 30 Nov. 1730, but Conspirators – Bullock, Pearce, Havard. Also **THE WEDDING.** As 23 Jan., but Margery – Miss Smith.
- HAY** **THE SPENDTHRIFT.** As 20 Jan. Also **THE JEALOUS TAYLOR.** As 18 Jan.
- Tuesday 26** **THE LOVER.** *Cast not listed*, but see 20 Jan. Also **CEPHALUS AND PROCRIS.**
DL As 8 Jan.
COMMENT. Benefit the Author.
- LIF** **THE EMPEROR OF THE MOON.** **THE COUNTRY HOUSE.** Dismissed.
- GF** **THE DEVIL OF A WIFE.** As 6 Jan., but Jobson – Morgan; Sir Richard – Huddy; Spirits – Miss Smith, Master Woodward; Lettice omitted. Also **THE WEDDING.** As 25 Jan.
- Wednesday 27** **THE INDIAN EMPEROR.** Montezuma – Mills; Odmar – Bridgwater; Guyomar – Williams; Orbellan – Hallam; Cortez – Wilks; Vasquez – W. Mills; Pizarro – Watson; High Priest – Corey; Almeria – Mrs Porter; Alibech – Mrs Horton; Cydaria – Mrs Cibber.
DANCING. By Essex, Lally, Houghton, Rainton, Miss Robinson.
COMMENT. Benefit Cunningham, Linnen-Draper (lately an Inhabitant of the Golden Key, in Henrietta Street, Covent Garden) in Order to release him out of Prison. At the particular Desire of several Ladies of Quality.
- LIF** **THE ANATOMIST.** *Cast not listed.* Also **THE NECROMANCER.** *Cast not listed*, but see 1 Oct. 1730.
COMMENT. By Command of His Royal Highness. Receipts: £99 5s. [The Prince present.]
- GF** **THE BEGGAR'S OPERA.** As 12 Oct. 1730, but Peachum – Rosco; Lucy – Mrs Thomas; Filch – Master Woodward; Mrs Slammekin – Mrs Morgan; Jenny omitted. Also **THE WEDDING.** As 25 Jan.
- HAY** **THE SPENDTHRIFT.** As 20 Jan. Also **THE JEALOUS TAYLOR.** As 18 Jan.
- Thursday 28** **THE LOVER.** *Cast not listed*, but see 20 Jan. Also **CEPHALUS AND PROCRIS.**
DL As 8 Jan.
COMMENT. *Universal Spectator*, 6 Feb.: Dy'd, after a lingering Illness in the 38th Year of his Age, Mr [Charles] Williams, a celebrated Tragedian belonging to . . . Drury-Lane.
- LIF** **KING LEAR.** Dismissed.

THE BEGGAR'S OPERA. As 27 Jan. Also THE WEDDING. As 25 Jan. *Thursday 28*
COMMENT. At the particular Desire of several Gentlemen and Ladies. GF

IGNORAMUS. By the Westminster Scholars. WS

THE LOVER. *Cast not listed*, but see 20 Jan. Also CEPHALUS AND PROCRIS. *Friday 29*
As 8 Jan. DL

THE BUSY BODY. *Cast not listed*. Also THE NECROMANCER. *Cast not* LIF
listed, but see 1 Oct. 1730.
COMMENT. Receipts: £62 7s. 6d.

THE BEGGAR'S OPERA. As 27 Jan. Also THE WEDDING. As 25 Jan. GF
COMMENT. At the particular Desire of several Gentlemen and Ladies.

February 1731

KING HENRY THE EIGHTH. *Cast not listed*, but see 22 Sept. 1730. Also *Monday 1*
CEPHALUS AND PROCRIS. As 8 Jan. DL

THE MERRY WIVES OF WINDSOR. *Cast not listed*, but see 8 Jan. Also LIF
THE RAPE OF PROSERPINE. As 30 Nov. 1730.
COMMENT. Receipts: £69 16s.

THE FALL OF THE EARL OF ESSEX. Essex - Giffard; Southampton - Rosco;
Burleigh - W. Giffard; Sir Walter - Barden; Queen - Mrs Haughton; Lady Essex -
Mrs Giffard; Nottingham - Mrs Morgan. Edition of 1731 adds: Prologue spoken
by Giffard. Epilogue spoken by Mrs Giffard.
COMMENT. A New Tragedy. [By James Ralph.] GF

AMPHITRYON. *Cast not listed*, but see 6 Oct. 1730. Also CEPHALUS AND *Tuesday 2*
PROCRIS. As 8 Jan. DL

MEASURE FOR MEASURE. *Cast not listed*. Also THE RAPE OF PRO- LIF
SERPINE. As 30 Nov. 1730.
COMMENT. Mainpiece: Written by Shakespeare. Receipts: £42 11s.

THE FALL OF THE EARL OF ESSEX. As 1 Feb. GF

PORUS. *Cast not listed*, but edition of 1731 lists: Poro - Francesco Bernardi called
Senesino; Cleofide - Signora Anna Strada de Po; Erissena - Signora Antonia
Merighi; Gandarte - Signora Francesco Bertolli; Alessandro - Annibale Pio
Fabri; Timagene - Giovannie Giuseppe Commando. King's

COMMENT. A New Opera. [Text from Metastasio. Music by Handel.]
Edition of 1731: Done into English by Mr Humphreys.

THE DISTREST MOTHER. *Cast not listed*, but see 20 Nov. 1730. Also CEPHA- *Wednesday 3*
LUS AND PROCRIS. As 8 Jan. DL
COMMENT. At the Desire of several Persons of Quality.

PHILOTAS. Parts by Ryan, Hulet, Quin, Walker, Chapman, Milward, Mrs LIF
Buchanan, Mrs Berriman; but edition of 1731 lists: Philotas - Ryan; Craterus -
Hulett; Clitus - Quin; Cassander - Walker; Perdiccas - Ogden; Lysimachus -

- Wednesday 3*
- LIF Chapman; Arsaces - Milward; Ceballinus - Salway; Alcander - Houghton; Cleora - Mrs Buchanan; Antigona - Mrs Berrieman; Prologue spoken by Quin. Epilogue written by Concanen, spoken by Mrs Younger.
 COMMENT. Never Acted before. Written by the Author of The Fall of Saguntum [Phillip Frowde]. Receipts: £61 18s.
- GF THE FALL OF THE EARL OF ESSEX. *Cast not listed*, but see 1 Feb.
 COMMENT. Benefit the Author.
- HAY THE AUTHOR'S FARCE. Luckless - Mullart; Goddess - Mrs Mullart; Tragedio - Ayres; Farcical - Davenport; Opera - Mrs Nokes; Orator - Jones; Somebody - Wathen; Nobody - Cross; Punch - Reynolds; Joan - Hicks, but see 13 Jan. Also THE JEALOUS TAYLOR. As 18 Jan.
 COMMENT. By Desire.
- Thursday 4*
- DL THE FUNERAL. *Cast not listed*, but see 25 Nov. 1730. Also CEPHALUS AND PROCRIS. As 8 Jan.
- LIF PHILOTAS. As 3 Feb.
 COMMENT. Receipts: £24 1s.
- GF THE FALL OF THE EARL OF ESSEX. *Cast not listed*, but see 1 Feb.
- HAY THE SPENDTHRIFT. As 20 Jan. Also THE JEALOUS TAYLOR. As 18 Jan.
- HIC CONCERT.
 MUSIC. In which [a Gentlewoman will] perform on several Instruments, particularly on the Violin, she having been approv'd by Mr Handell, and will play (besides Corelli's Vivaldi's, &c.) some Pieces of her own Composing.
 COMMENT. Benefit a Gentlewoman lately arriv'd. ss. 7 P.M.
- Friday 5*
- DL THE ROVER. *Cast not listed*, but see 15 Sept. 1730. Also CEPHALUS AND PROCRIS. As 8 Jan.
- LIF PHILOTAS. As 3 Feb.
 COMMENT. Benefit the Author. Receipts: money: £40 10s. 6d.; tickets £122 19s.
- GF A BOLD STROKE FOR A WIFE. As 23 Jan. Also THE COUNTRY WEDDING. As 25 Jan.
 COMMENT. At the Desire of several Persons of Quality. *The Wedding* is now called *The Country Wedding*.
- Saturday 6*
- DL THE LADY'S LAST STAKE. *Cast not listed*, but see 21 Nov. 1730. Also CEPHALUS AND PROCRIS. As 8 Jan.
- LIF PHILOTAS. As 3 Feb.
 COMMENT. Receipts: £26 6s.
- GF THE MERRY WIVES OF WINDSOR. As 10 Dec. 1730, but Anne Page - Miss Smith. Also THE [COUNTRY] WEDDING. As 25 Jan.
 COMMENT. Mainpiece: Written by Shakespear.
- King's PORUS. *Cast not listed*, but see 2 Feb.
 COMMENT. [Princesses Royal and Caroline present.]

THE JOVIAL CREW. *Cast not listed*, but edition of 1731 lists: Oldrents – Shepard; Monday 8
 Hearty – Harper; Springlove – Mills; Randal – Johnson; Oliver – W. Mills; DL
 Vincent – Bridgwater; Hilliard – Charke; Jusice Clack – Griffin; Patrico – Boman;
 Martin – R. Wetherilt; Sentwell – Paget; Beggarman – Berry, Oates, Fielding,
 Hallam, Excell, Rainton; Rachel – Mrs Heron; Meriel – Mrs Cibber; Amie –
 Miss Raftor; Beggarwomen – Miss Mears, Miss P. Vaughan, Mrs Shireburn,
 Mrs Grace.

COMMENT. A Comic Opera. [Author unknown, but *Biographia Dramatica*
 suggests Roome, Concanen, Yonge.]

PHILOTAS. As 3 Feb.

LIF

COMMENT. Receipts: £33 18s. 6d.

LOVE FOR LOVE. As 14 Dec. 1730. Also **THE COBLER OF PRESTON.** GF
 Sir Jasper – Barden; Clerimont – Havard; Toby – Morgan; Snuffle – Bullock;
 Grist – W. Williams; Dame Hackett – Pearce; Dorcas – Burny; Maid – Miss
 Smith.

THE JOVIAL CREW. *Cast not listed*, but see 8 Feb.

Tuesday 9

DL

LIF

PHILOTAS. As 3 Feb.

COMMENT. Benefit the Author. Receipts: money £33 10s.; tickets £52 8s.

THE PILGRIM. As 8 Jan. Also **THE COBLER OF PRESTON.** As 8 Feb. GF

PORUS. *Cast not listed*, but see 2 Feb.

King's

COMMENT. [Prince of Wales and Princess Royal present.]

THE JOVIAL CREW. *Cast not listed*, but see 8 Feb.

Wednesday 10

DL

COMMENT. *Universal Spectator*, 20 Feb.: On Wednesday [10 Feb.] dy'd (at his House in Brownlow-street) that celebrated Comedian Mr Henry Norris, commonly call'd Jubilee Dicky, who has entertain'd the Town, near Forty Years, with general Applause, and always follow'd Nature (thro' every Character) in a Masterly Way.

THE ROYAL MERCHANT. *Cast not listed*. Also **THE RAPE OF PROSERPINE.** As 30 Nov. 1730. LIF

COMMENT. Receipts: £74 19s. 6d.

THE PROVOK'D HUSBAND. As 15 Dec. 1730. Also **DAMON AND PHILIDA.** As 5 Jan. GF

COMMENT. At the particular Desire of several Persons of Quality.

THE PROVOK'D HUSBAND. Townly – Furnivall; Manly – Mullart; Sir Francis – Jones; Richard – Ayres; Basset – Reynolds; Moody – Hallam; Lady Townly – Mrs Mullart; Lady Grace – Mrs Furnivall; Lady Wronghead – Mrs Lacy; Jenny – Miss Price; Myrtilla – Mrs Mountfort; Mrs Trusty – Mrs Nokes. Also **THE JEALOUS TAYLOR.** As 18 Jan.

HAY

THE JOVIAL CREW. *Cast not listed*, but see 8 Feb.

Thursday 11

DL

LIF

THE BEGGAR'S OPERA. *Cast not listed*.

COMMENT. Receipts: £51 17s. 6d.

THE STRATAGEM. As 12 Dec. 1730, but Cherry – Mrs Morgan; Gypsey omitted. Also **THE COBLER OF PRESTON.** As 8 Feb., but Snuffle – W. Williams; Grist – R. Williams. GF

COMMENT. At the particular Desire of several Gentlemen and Ladies.

- Friday 12** THE JOVIAL CREW. *Cast not listed*, but see 8 Feb.
 DL SINGING AND DANCING.
- LIF MOMUS TURN'D FABULIST. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
 COMMENT. Receipts: £151 11s.
- GF TAMERLANE. As 21 Nov. 1730, but Stratocles - Havard; Mirvan - R. Williams; Zama - Pearce; Arpasia - Mrs Plomer, being the first Time of her appearing on this Stage. Also THE COBLER OF PRESTON. As 11 Feb.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- Saturday 13** THE JOVIAL CREW. *Cast not listed*, but see 8 Feb.
 DL SINGING AND DANCING.
- LIF THE MISTAKE. *Cast not listed*, but see 11 Jan. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £107 4s. 6d.
- GF THE CARELESS HUSBAND. As 13 Jan. Epilogue by Mrs Haughton. Also DAMON AND PHILLIDA. As 5 Jan.
- HAY COMMENT. See *Universal Spectator*, 13 Feb., for an essay on a rehearsal of *The Indian Empress*, forthcoming at HAY, and *British Journal*, 13 Feb., for a discussion of some new plays of the season.
- King's PORUS. *Cast not listed*, but see 2 Feb.
 COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- Monday 15** THE JOVIAL CREW. *Cast not listed*, but see 8 Feb. Also CEPHALUS AND PROCRIS. As 8 Jan., but Neptune - Paget; Aurora - Mrs Charke.
 DL COMMENT. Afterpiece: At the Desire of several Persons of Quality.
- LIF THE AMOROUS WIDOW. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
 COMMENT. Receipts: £121 6s. 6d.
- GF THE DISTREST MOTHER. Pyrrhus - Giffard; Orestes - Rosco; Phaenix - Huddy; Pylades - W. Williams; Hermione - Mrs Giffard; Andromache - Mrs Haughton; Cephisa - Mrs Thomas; Cleone - Miss Smith. Also THE CRAFTSMAN. *Cast not listed*.
 COMMENT. Mainpiece: With New Habits. Afterpiece: A new Comic Opera. [Author unkown. It may be a reworking of John Mottley's *The Craftsman*, a farce.]
- Tuesday 16** THE JOVIAL CREW. *Cast not listed*, but see 8 Feb. Also CEPHALUS AND PROCRIS. As 15 Feb.
- LIF THE RECRUITING OFFICER. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
 COMMENT. Receipts: £88 17s.
- GF THE DISTREST MOTHER. As 15 Feb. Also THE CRAFTSMAN. *Cast not listed*.

PORUS.	<i>Cast not listed</i> , but see 2 Feb.	Tuesday 16
COMMENT.	Their Majesties, Prince of Wales, and three eldest Princesses present.	King's
THE ORPHAN.	Monimia - Mrs Porter; Castalio - Wilks; Polydore - Marshall; Chamont - Mills; Acasto - Paget; Serina - Miss Williams; Page - Miss Robinson.	Wednesday 17
COMMENT.	Benefit Mr Savage, Author of several Poetical Pieces. At the particular Desire of several Persons of Quality.	DL
THE CONFEDERACY.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA.	LIF
As 15 Dec. 1730.		
COMMENT.	Receipts: £78 19s. 6d. Mainpiece: Written by the late Sir John Vanbrugh.	
LOVE MAKES A MAN.	As 3 Jan., but Louisa - Mrs Plomer. Also THE COUNTRY WEDDING (formerly The Wedding). As 5 Jan.	GF
THE INDIAN EMPRESS;	or, The Conquest of Peru. Parts by Mullart, Furnivall, Ayres, Jones, Lacy, Peterson, Mrs Furnivall, Mrs Mullart.	HAY
COMMENT.	Never Acted before. [Author unknown. Apparently not printed.] With New Habits.	
THE JOVIAL CREW.	<i>Cast not listed</i> , but see 8 Feb. Also CEPHALUS AND PROCRIS.	Thursday 18
As 15 Feb.		DL
A WOMAN'S REVENGE.	<i>Cast not listed</i> , but see 23 Oct. 1730. Also PERSEUS AND ANDROMEDA.	LIF
As 15 Dec. 1730.		
COMMENT.	Receipts: £63 2s. 6d.	
SIR COURTLY NICE;	or, It Cannot Be. Sir Courtly - Bullock; Belguard - Havard; Farewell - Bardin; Surly - W. Giffard; Hothead - Huddy; Testimony - Collett; Crack - Morgan; Violante - Mrs Haughton; Leonora - Mrs Morgan; Aunt - Mrs Palmer. Also THE COUNTRY WEDDING.	GF
As 5 Feb.		
THE INDIAN EMPRESS.	As 17 Feb.	HAY
COMMENT.	Benefit the Author.	
THE DOUBLE GALLANT;	or, The Sick Lady's Cure. <i>Cast not listed</i> . Also CEPHALUS AND PROCRIS.	Friday 19
As 15 Feb.		DL
THE DRUMMER.	<i>Cast not listed</i> , but see 30 Oct. 1730. Also PERSEUS AND ANDROMEDA.	LIF
As 15 Dec. 1730.		
COMMENT.	Receipts: £66 16s.	
HAMLET, PRINCE OF DENMARK.	As 18 Dec. 1730.	GF
THE WAY OF THE WORLD.	<i>Cast not listed</i> . Also CEPHALUS AND PROCRIS.	Saturday 20
As 15 Feb.		DL
COMMENT.	At the particular Desire of several Persons of Quality.	
THE FALSE FRIEND.	<i>Cast not listed</i> , but see 3 Dec. 1730. Also PERSEUS AND ANDROMEDA.	LIF
As 15 Dec. 1730.		
COMMENT.	Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £57 13s. 6d.	
THE CONSTANT COUPLE.	As 31 Dec. 1730, but Clincher Sr - Morgan; Clincher Jr - Bardin. Epilogue by Morgan riding on an Ass.	GF

- Saturday 20** PORUS. *Cast not listed*, but see 2 Feb.
King's COMMENT. [Their Majesties, the Prince, Duke, Princesses Royal, Amelia, and Caroline present.]
- Monday 22** EURYDICE. *Cast not listed*, but edition of 1731 lists: Eurydice - Mrs Porter; Melissa - Mrs Butler; Leonidas - Bridgwater; Procles - Marshall; Medon - W. Mills; Periander - Mills; Polydore - Hallam; Ariston - Corey. Prologue written by Aaron Hill and spoken by Wilks. Epilogue written by Hall and spoken by Miss Robinson, in boys clothes, tripping in hastily.
DL COMMENT. Never Acted before. [By David Mallet.] With New Scenes and New Habits. [For a brief puff of the play, see *Daily Journal*, 20 Feb.]
- LIF** THE JEW OF VENICE. *Cast not listed*, but see 7 Oct. 1730. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
COMMENT. Receipts: £77 11s.
- GF** THE CYNICK; or, The Force of Virtue. Alexander - W. Giffard; Apelles - Giffard; Diogenes - Huddy; Clytus - Rosco; Hephestion - Havard; Melippus - Bullock; Parmenio - Beaumont; Manes - Morgan; Granicus - Collet; Psyllus - Bardin; Citizens - W. Williams, Pearce; Campaspe - Mrs Giffard; Lais - Miss Smith. Also THE STAGE COACH [OPERA]. *Cast not listed*.
COMMENT. Mainpiece: Never Acted before. [Author unknown. Apparently not published.]
- Tuesday 23** EURYDICE. *Cast not listed*, but see 22 Feb.
DL COMMENT. See letter of Aaron Hill to Mallet, 23 Feb., in Hill, *Works*, I, 97-100.
- LIF** THE OLD BACHELOR. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
COMMENT. Receipts: £66 9s. 6d.
- GF** THE CYNICK. As 22 Feb. Also THE STAGE COACH [OPERA]. *Cast not listed*.
- King's** PORUS. *Cast not listed*, but see 2 Feb.
COMMENT. [Their Majesties, Princesses Royal and Caroline present.]
- Wednesday 24** EURYDICE. *Cast not listed*, but see 22 Feb.
DL COMMENT. Benefit the Author.
- LIF** AESOP. *Cast not listed*, but see 6 Nov. 1730. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
COMMENT. Receipts: £66 19s. 6d.
- GF** THE CYNICK. As 22 Feb. Also THE STAGE COACH [OPERA]. *Cast not listed*.
COMMENT. Benefit the Author.
- Thursday 25** EURYDICE. *Cast not listed*, but see 22 Feb.
DL COMMENT. By Command of the Princess Royal and the Princess Caroline.
- LIF** THE ANATOMIST. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
COMMENT. Receipts: £58.

THE DISTRESS'D MOTHER. As 15 Feb. COMMENT. At the particular Desire of several Gentlemen and Ladies.	<i>Thursday 25</i> GF
EURYDICE. <i>Cast not listed</i> , but see 22 Feb.	<i>Friday 26</i> DL
THE DOUBLE DEALER. <i>Cast not listed</i> , but see 19 Jan. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730. COMMENT. Receipts: £77. Mainpiece: Written by the late Mr Congreve.	LIF
THE BEGGAR'S OPERA. As 27 Jan. Epilogue by Morgan riding on an Ass. COMMENT. At the particular Desire of several Gentlemen and Ladies.	GF
LOVE FOR LOVE. Sir Sampson - Jones; Valentine - Furnival; Scandal - Mullart; Tattle - Lacy; Foresight - Hallam; Ben - Ayres; Trapland - Wathen; Jeremy - Reynolds; Angelica - Mrs Mullart; Mrs Frail - Mrs Furnival; Mrs Foresight - Mrs Lacy; Nurse - Mrs Nokes; Prue - Miss Price. Also THE JEALOUS TAYLOR. Valet - Mullart, but see 18 Jan. COMMENT. Benefit Davenport and Miss Price.	HAY
CONCERT. MUSIC. Vocal and Instrumental, with several Concertos of [Castrucci's] own Composition, particularly a Solo, in which he will perform 24 Notes with one Bow, and the 1st and 8th Concerto of his Master the famous Corelli. COMMENT. By Castrucci, first Violin of the Opera. At 7 P.M.	HIC
EURYDICE. <i>Cast not listed</i> , but see 22 Feb. COMMENT. Benefit the Author.	<i>Saturday 27</i> DL
MEROPE. Parts by Quin, Ryan, Walker, Chapman, Milward, Hulett, Mrs Berriman, Mrs Templer, Mrs Buchanan, but edition of 1731 lists: Glycon - Quin; Nicanor - Chapman; Adrastus - Walker; Phalantus - Haughton; Egistus - Ryan; Polydorus - Milward; Arbantes - Ogden; Argaleon - Hulet; Euryalus - Salway; Merope - Mrs Berryman; Timoclea - Mrs Templer; Ismene - Mrs Buchanan. Prologue written by Aaron Hill and spoken by Milward. Epilogue by Mrs Buchanan. COMMENT. Never Acted before. [By George Jeffreys.] Receipts: £44 18s. 6d.	LIF
THE DRUMMER. Sir George - Huddy; Fantome - Bardin; Tinsel - Bullock; Butler - Collett; Coachman - R. Williams; Gardener - Pearce; Vellum - Morgan; Lady Trueman - Mrs Haughton; Abigail - Mrs Plomer. Also THE STAGE COACH [OPERA]. <i>Cast not listed</i> .	GF
PORUS. <i>Cast not listed</i> , but see 2 Feb. COMMENT. [Their Majesties and the three eldest Princesses present.]	King's

March 1731

EURYDICE. <i>Cast not listed</i> , but see 22 Feb.	<i>Monday 1</i> DL
MEROPE. Advertised but dismissed.	LIF

- Monday 1* THE INCONSTANT. As 7 Dec. 1730, but Duretete - Morgan; Dugard - Havard; Bravos - W. Giffard, Bullock, Pearce. A New Prologue to be spoken by Mrs Thomas in a Gentleman's Habit, in Honour of the Ancient Britons. And a new Epilogue to be spoken by Mrs Haughton. Also FLORA. Hob - Pearce; Sir Thomas - Collett; Dick - Master Woodward; Old Hob - W. Williams; Friendly - Stoppelaer; Flora - Mrs Thomas; Betty - Miss Smith; Hob's Mother - Mrs Palmer, but see 11 Dec.
DANCING.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- Tuesday 2* EURYDICE. *Cast not listed*, but see 22 Feb.
 DL
 LIF MEROPE. As 27 Feb.
 COMMENT. Benefit the Author. Receipts: money £26 10s. 6d.; tickets £71 13s.
- GF THE ROVER. Rover - Giffard; Florinda - Mrs Haughton; Hellena - Mrs Morgan; Angelica - Mrs Giffard; Belvil - Huddy; Frederick - W. Williams; Antonio - Bardin; Pedro - Smith; Sancho - Collett; Blunt - Morgan; Valeria - Miss Smith; Moretta - Mrs Plomer; Lucetta - Mrs Thomas; Callis - Mrs Palmer. And a new Epilogue by Mrs Haughton. Also DAMON AND PHILLIDA. As 5 Jan.
DANCING.
 COMMENT. At the particular Desire of several Gentlemen and Ladies. Tickets for *The Inconstant* taken this night.
- King's PORUS. *Cast not listed*, but see 2 Feb.
- Thursday 4* EURYDICE. *Cast not listed*, but see 22 Feb.
 DL COMMENT. Benefit the Author. [Their Majesties, the Princesses Royal and Caroline present.]
- LIF THE MERRY WIVES OF WINDSOR. *Cast not listed*, but see 8 Jan. Also HARLEQUIN A SORCERER. As 9 Oct. 1730.
DANCING. By Mlle Salle.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £150 1s. 6d.
- GF THE ROVER. As 2 March. An Epilogue by Mrs Haughton. Also DAMON AND PHILLIDA. As 5 Jan.
DANCING.
- SH CONCERT.
 COMMENT. Benefit Mrs Cecilia Young. At 7 P.M.
- Friday 5* THE SPENDTHRIFT. Parts as 20 Jan., but Hicks, Wathen, Davenport added.
 HAY Also THE JEALOUS TAYLOR. As 18 Jan.
- HIC CONCERT.
 COMMENT. Benefit Scarpettini. At 7 P.M. Tickets 5s.
- Saturday 6* EURYDICE. *Cast not listed*, but see 22 Feb. Also CEPHALUS AND PROCRIS.
 DL As 15 Feb.
- LIF THE STRATAGEM. *Cast not listed*, but see 23 Sept. 1730. Also HARLEQUIN A SORCERER. As 9 Oct. 1730.
DANCING. By Mlle Salle.
 COMMENT. Receipts: £87 13s. 6d.

THE ROVER. As 2 March. An Epilogue by Mrs Haughton. Also THE STAGE COACH [OPERA]. <i>Cast not listed.</i>	<i>Saturday 6</i> GF
PORUS. <i>Cast not listed</i> , but see 2 Feb.	King's
HENRY IV , Part I. As 31 Dec. 1730, but King – Mills; Prince – Wilks; Glendower – Cibber; Falstaff – Harper; Kate – Mrs Booth. COMMENT. At the particular Desire of several Persons of Quality.	<i>Monday 8</i> DL
OTHELLO, MOOR OF VENICE. As 14 Oct. 1730, but Brabantio – Milward; Desdemona – Mrs Younger; Lodovico and Gratiano omitted. Also HARLEQUIN A SORCERER. As 9 Oct. 1730. DANCING. By Mlle Salle. COMMENT. Receipts: £67 6s. 6d.	LIF
THE CARELESS HUSBAND. As 13 Jan. Also THE MERRY THROWSTER. Worthy – Stolar; Crafty – Bardin; Beau Pulvil – Bullock; Dunce – Pearce; Marinda – Miss Smith; Jenny – Mrs Palmer; Betty Wheadle – Mrs Thomas. COMMENT. Benefit Giffard. At the particular Desire of several Gentlemen and Ladies. Afterpiece: a new Comic Opera. [Author unknown. Apparently not published.]	GF
PHIZ ORATORY. By Tony Aston. COMMENT. At the Desire of several Gentlemen and Ladies. Fairly demonstrated with Scots and English Songs. At 6 P.M. 1s.	LG
EURYDICE. <i>Cast not listed</i> , but see 22 Feb. Also CEPHALUS AND PROCRIS. As 15 Feb.	<i>Tuesday 9</i> DL
THE LONDON CUCKOLDS. <i>Cast not listed</i> , but see 20 Jan. Also THE NECROMANCER. As 1 Oct. 1730. COMMENT. Receipts: £62 1s.	LIF
THE PROVOK'D HUSBAND. As 15 Dec. 1730. Also DAMON AND PHILLIDA. As 5 Jan. COMMENT. At the particular Desire of several Gentlemen and Ladies.	GF
PORUS. <i>Cast not listed</i> , but see 2 Feb. COMMENT. [King, Queen, and three eldest Princesses present.]	King's
THE STRATAGEM. As 15 Jan., but Sir Charles – Pullen; Gipsey – Mrs Clarke; Foigard omitted; Cherry – Mrs Pullen. Also FLORA. Hob – Reynolds; Dick – Pullen; Flora – Mrs Nokes; Betty – Miss Price; Friendly – Mrs Pullen, being the first Time of her appearing in Boy's Cloathes. COMMENT. Benefit Pullen and Mrs Pullen.	<i>Wednesday 10</i> HAY
PHIZ ORATORY. By Tony Aston. COMMENT. At the Desire of several Gentlemen and Ladies. With Comical Songs, Scots, English, and Italian. Also his imitable Medley of Plays, and Drunken Man. At Crown Tavern in Smithfield. N.B. A private Audience on a Day's Notice.	CRT
EURYDICE. <i>Cast not listed</i> , but see 22 Feb. Also CEPHALUS AND PROCRIS. As 15 Feb. COMMENT. The Queen expected to attend.	<i>Thursday 11</i> DL

- Thursday 11* THE CONSCIOUS LOVERS. As 23 Jan.
 LIF DANCING.
 COMMENT. By Command of His Royal Highness. Benefit Mrs Younger. Receipts: money £73 19s.; tickets £135 3s. [The Prince, Princess Caroline, and Lady Ann Lumley present.]
- GF THE CONSTANT COUPLE. As 20 Feb., but Clincher Jr - Bullock. A new Epilogue by Mrs Haughton. Also THE STAGE COACH [OPERA]. *Cast not listed.*
 DANCING.
 COMMENT. Benefit Mrs Haughton.
- Friday 12* THE SPANISH FRYAR. As 18 Jan., but Pedro - Peterson; Elvira - Mrs Furnival.
 NH Also THE JEALOUS TAYLOR. As 18 Jan.
 COMMENT. Mainpiece: Comic Part only.
- YB CONCERT.
 COMMENT. Benefit Eversman.
- SH CONCERT.
 COMMENT. Benefit John Biggs. Tickets 5s.
- Saturday 13* EURYDICE. *Cast not listed*, but see 22 Feb. Also CEPHALUS AND PROCRIS.
 DL As 15 Feb.
 COMMENT. At the Desire of several Persons of Quality.
- LIF KING LEAR AND HIS THREE DAUGHTERS. Lear - Quin; but see 16 Sept. 1730. Also THE RAPE OF PROSERPINE. As 30 Nov. 1730.
 COMMENT. Receipts: £84 1s.
- GF THE TEMPLE BEAU. Temple Beau - Giffard; Sir Avarice - Collet; Sir Harry - Morgan; Veromel - W. Giffard; Valentine - W. Williams; Young Pedant - Bullock; Pincet - Bardin; Lucy - Mrs Giffard; Lady Gravely - Mrs Haughton; Bellaria - Mrs Morgan; Clarissa - Miss Smith.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.
- King's PORUS. *Cast not listed*, but see 2 Feb.
- Monday 15* RULE A WIFE AND HAVE A WIFE. Copper Captain - Wilks; Leon - Mills; Margareta - Mrs Horton; Estifania - Mrs Heron; Duke - Watson; Juan - W. Mills; Cacafogo - Harper; Old Woman - Griffin. Also THE WHAT D'YE CALL IT. Timothy - Cibber Jr; Thomas - Johnson; Kitty - Mrs Mills.
 SINGING. Afterpiece: With the Original Song by Miss Raftor.
 DANCING. By Rainton, Mrs Walter, Miss Robinson.
 COMMENT. Benefit Mills. Afterpiece: At the Desire of several Persons of Quality.
- LIF THE PROVOK'D WIFE. Sir John - Quin; Constant - Walker; Heartfree - Ryan; Razor - Chapman; Lady Brute - Mrs Berriman; Belinda - Mrs Bullock; Made-moisselle - Mrs Laguerre; Lady Fanciful - Mrs Younger.
 MUSIC. Proper to the Play by Leveridge and Laguerre.
 DANCING. I: *Scottish Dance* by Mrs Bullock. II: *Scating Dance* by Nivelon. III: *Flag Dance* by Nivelon. IV: By Salle and Mlle Salle. V: *Grand Dance of Momus*. *The Sailor's Mistress* by Mlle A-la-mode de Paris.
 COMMENT. Benefit Nivelon. Mainpiece: Written by the late Sir John Vanbrugh. Tickets for *The Recruiting Officer* taken. Receipts: money £81 2s. 6d.; tickets £47 15s.

CATO.	As 3 Dec. 1730, but Lucius and Decius omitted. Also TOM THUMB. King Arthur - Hewson, for his Diversion; Tom Thumb - Master Woodward; Grizzle - Bardin; Noodle - Mrs Thomas; Doodle - Mrs Palmer; Churchyard - Rosco; Fillgrave - W. Giffard; Dollalolla - Bullock; Huncamunca - Pearce; Cleara - Stoppelaer; Mustacha - Collet.	Monday 15 GF
	COMMENT. Benefit Wm. Giffard. At the particular Desire of several Persons of Quality.	
LUPONE; or, The Inquisitor.	Parts by Mullart, Furnival, Reynolds, Hallam, Lacy, Jones, Mrs Furnival, Mrs Mullart.	HAY
	COMMENT. Never Acted before. [By Alexander Gordon.]	
HENRY IV, Part II.	King - Mills; Prince - W. Mills; Falstaff - Harper; Shallow - Cibber; Pistol - Cibber Jr; Silence - Griffin; but see 29 Sept. 1730. Also CEPHALUS AND PROCRIS. <i>Cast not listed</i> , but see 15 Feb.	Tuesday 16 DL
	COMMENT. At the Desire of several Persons of Quality.	
THE FALSE FRIEND.	<i>Cast not listed</i> , but see 3 Dec. 1730. Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.	LIF
	COMMENT. At the Desire of several Persons of Quality. Receipts: £59 11s. 6d.	
OTHELLO, MOOR OF VENICE.	As 25 Nov. 1730, but Montano - Havard; Roderigo - Bullock; Gratiano omitted. A new Epilogue by Mrs Haughton. Also THE STAGE COACH [OPERA]. <i>Cast not listed</i> .	GF
	COMMENT. Benefit Lucas. At the particular Desire of several Persons of Quality. To begin positively at Six o'clock, on Account of the Company's return at a proper Hour to St. James's.	
PORUS.	<i>Cast not listed</i> , but see 2 Feb.	King's
	COMMENT. [King, Queen, and three eldest Princesses present.]	
LUPONE.	As 15 March.	HAY
DAMON AND PHILLIDA.	As 13 Nov. 1730, but Damon - Mrs Nokes; Phillida - Miss Palms. Also THE COBLER OF PRESTON. Toby - Jones; Sir Jasper - Furnivall; Clerimont - Wathen; Snuffle - Hallam; Miller - Dove; Dame Hacket - Reynolds; Dorcas - Ayres (cast in <i>Daily Post</i> , 16 March, not 17 March). Also THE JEALOUS TAYLOR. As 18 Jan.	Wednesday 17 HAY
	COMMENT. Benefit Mrs Stevens.	
THE LADY'S LAST STAKE.	As 21 Nov. 1730, but Bullies omitted.	Thursday 18 DL
DANCING.	By Mrs Booth.	
	COMMENT. By Their Majesties' Command. Benefit Mrs Porter. [King, Queen, and three eldest Princesses present.]	
THE COUNTRY WIFE.	As 18 Sept. 1730.	LIF
DANCING.	<i>Flag Dance</i> by Nivelon. <i>Tambourin</i> by Mlle Salle. <i>Higlander and his Wife</i> by Salle and Mrs Laguerre.	
	COMMENT. Benefit Quin. Receipts: money £58 8s.; tickets £70 15s. [Prince present.]	
THE COMMITTEE.	As 26 Nov. 1730, but Teague - Morgan; Day - Bardin; Obadiah - Burney; Mrs Chat - Mrs Morgan. A new Epilogue by Morgan. Also TOM THUMB. Arthur - Hewson, but see 15 March.	GF
DANCING.	<i>Scaramouch</i> by Sandham.	
SINGING.	<i>A Satyr Upon all Trades</i> by Rosco and Pearce. <i>The Trifle</i> by Stoppelaer.	
COMMENT.	Benefit Morgan.	

- Friday 19*
- HAY THE AUTHOR'S FARCE. Mrs Novel – a Gentlewoman who never appear'd on this Stage before; Bookweight and Orator – Jones, but see 3 Feb. Also TOM THUMB. Tom Thumb – Miss Jones (in an entire new Habit); Grizzle – Jones, but see 14 Jan. A new Epilogue to be spoke by Miss Jones in the Character of Tom Thumb, written by the Author of the Jealous Taylor. Also THE JEALOUS TAYLOR. As 18 Jan.
DANCING. By Davenport and Miss Jones.
SINGING. In third piece: a Humorous New Song, written and sung by Jones, in the Character of a Welsh Taylor.
COMMENT. Benefit Jones. At the Desire of several Persons of Quality. Third piece: By Desire.
- HIC CONCERT.
MUSIC. With the best Songs of the Opera.
COMMENT. Benefit Girolamo Bartolotti, Trump. At 7 P.M. 5s.
- Saturday 20*
- DL THE HIGHLAND FAIR; or, Union of the Clans. *Cast not listed*, but edition of 1731 lists: Charles – Mills Jr; Donald – Harper; Duncan – Paget; Alaster – Fielding; Davy – Mrs Roberts; Kenneth – Berry; Willy – Johnson; Nanny – Miss Raftor; Jeany – Miss Vaughan; Maggy – Mrs Thurmond.
COMMENT. A New Scot's Opera. [By Joseph Mitchell.] All the Habits entirely New. [See a letter by the Author in *Daily Advertiser*, 20 March.]
- LIF MOMUS TURN'D FABULIST. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 15 Dec. 1730.
COMMENT. Receipts: £71 19s.
- GF THE RECRUITING OFFICER. As 16 Dec. 1730, but Rose – Mrs Morgan; Collier and Lucy omitted. Also TOM THUMB. As 15 March, but King Arthur – Havard.
SINGING. As 18 March.
- King's PORUS. *Cast not listed*, but see 2 Feb.
COMMENT. King, Queen, Princesses Royal, Amelia, Caroline present.
- Monday 22*
- DL JANE SHORE. Hastings – a Gentleman; Gloster – Cibber; Shore – Bridgwater; Bellmour – W. Mills; Jane Shore – Mrs Thurmond; Alicia – Mrs Porter.
DANCING. Prince's Saraband, compos'd by L'Abbe for her Majesty's Birthday, perform'd by Essex and Mrs Booth. Harlequin by Mrs Booth.
COMMENT. Benefit Mrs Booth.
- LIF THE CONSTANT COUPLE. Sir Harry – Ryan; Standard – Quin; Smugler – Hippisley; Clincher Sr – Penkethman; Clincher Jr – Chapman; Vizard – Milward; Dicky – Ray; Lady Darling – Mrs Egerton; Angelica – Mrs Buchanan; Parly – Mrs Legar; Lady Lurewell – Mrs Younger.
DANCING. Two Pierrots by Poitier and Nivelon. Pastoral by Salle and Mlle Salle. Highlander and his Wife by Salle and Mrs Laguerre.
SINGING. No Kissing At All by Leveridge and Salway.
COMMENT. Benefit Ryan. Receipts: money £94 ss. 6d.; tickets £101 ss.
- GF THE DOUBLE GALLANT. Lady Dainty – Mrs Giffard; Atall – Giffard; Sir Solomon – Collet; Clerimont – Rosco; Careless – W. Giffard; Strut – W. Williams; Old Wilful – Morgan; Sir Harry – Pearce; Finder – Bullock; Lady Sadlife – Mrs Plomer; Clarinda – Mrs Morgan; Sylvia – Mrs Haughton; Wishwell – Mrs Palmer; Situp – Mrs Thomas. Also TOM THUMB. *Cast not listed*, but see 20 March.

COMMENT. Benefit Mrs Giffard. At the particular Desire of several Ladies of Quality.	Monday 22 GF
THE HIGHLAND FAIR. <i>Cast not listed</i> , but see 20 March.	Tuesday 23 DL
A WOMAN'S REVENGE. <i>Cast not listed</i> , but see 23 Oct. 1730. Also APOLLO AND DAPHNE . As 14 Dec. 1730. COMMENT. At the Desire of several Persons of Quality. Receipts: £53 11s. 6d.	LIF
THE FAIR QUAKER OF DEAL. Flip - Morgan; Mizen - Bullock; Fair Quaker - Mrs Giffard; but see 10 Nov. 1730. Also THE STAGE COACH [OPERA] . <i>Cast not listed</i> . SINGING. By a Gentleman who never appeared on any Stage before. MUSIC. A Water Piece of Instrumental Musick beat on the Kettle Drum. A Preamble by Job Baker, who never appear'd on the Stage before. COMMENT. Benefit Sandham. At the particular Desire of several Gentlemen and Ladies.	GF
PORUS. <i>Cast not listed</i> , but see 2 Feb.	King's
THE TRAGEDY OF TRAGEDIES; or, The Life and Death of Tom Thumb the Great. <i>Cast not listed</i> , but edition of 1731 lists: King Arthur - Mullart; Tom Thumb - Young Verhuyck; Ghost of Gaffer Thumb - Lacy; Lord Grizzle - Jones; Merlin - Hallam; Noodle - Reynolds; Doodle - Wathan; Foodle - Ayres; Bailiff - Peterson; Follower - Hicks; Parson - Watson; Queen Dollalolla - Mrs Mullart; Princess Huncamunca - Mrs Jones; Glumdalca - Mrs Dove. Also THE LETTER WRITERS; or, A New Way to Keep a Wife at Home. <i>Cast not listed</i> , but edition of 1731 lists: Rake - Lacy; Commons - Mullart; Wisdom - Jones; Softly - Hallam; Risque - Reynhold; John - Wathan; Sneaksby - Davenport; Mrs Wisdom - Mrs Lacy; Mrs Softly - Mrs Mullart; Betty - Mrs Stokes. COMMENT. Mainpiece: Never Acted before. [By Henry Fielding.] Afterpiece: Never perform'd before. By Scriblerus Secundus. [By Henry Fielding.] Books of the Tragedy, with Notes by Way of Key, &c. will be sold at the Theatre, as also Books of the Farce.	Wednesday 24 HAY
THE PROVOK'D WIFE. As 11 Jan. Also THE LOVERS OPERA . Lucy - Mrs Thurmond. <i>DANCING.</i> II: <i>Comic Dance</i> by Rainton and Mrs Walter. III: Last new Dance by Miss Robinson. v: <i>Chacone</i> and <i>Minuet</i> by Mrs Booth. COMMENT. Benefit Mrs Thurmond. Mainpiece: Written by the late Sir John Vanbrugh.	Thursday 25 DL
THE CHEATS OF SCAPIN. Scapin - Hippisley. Also THE SCHOOL BOY . School Boy - Mrs Younger. <i>DANCING.</i> I: <i>Les Charactere de la Dance</i> by Salle and Mlle Salle. II: <i>Scottish Dance</i> by Salle and Mrs Legar. III: New French <i>Tambourin</i> by Mlle Salle. After I of Farce: <i>Two Pierrots</i> by Poitier and Nivelon. II: <i>French Peasant A-la-Mode de l'Opera</i> by Poitier, Mlle Salle. COMMENT. By His Majesty's Command. Benefit Mlle Salle. The Boxes being all taken, and many Places more demanded, the Pit and Boxes, at the Request of several Ladies of Quality, will be put together. Receipts: money £119 12s.; tickets £74 17s. [King, Queen, Prince, and three eldest Princesses present.]	LIF
TAMERLANE. As 12 Feb., but Tamerlane - W. Giffard; Prince - W. Williams; Arpasia - Mrs Giffard. Also DAMON AND PHILLIDA . As 5 Jan. COMMENT. Benefit Rosco. At the particular Desire of several Gentlemen and Ladies.	GF

- Friday 26**
- LIF ACIS AND GALATEA. Acis – Rochetti; Galatea – Mrs Wright; Polypheme – Leveridge; Cordon – Legar; Damon – Salway.
SINGING. Likewise Mr Rochetti will sing the Song *Son Confusa Pastorella*, being the Favourite Hornpipe in the Opera of *Porus*.
COMMENT. Benefit Rochetti. At the Desire of several Persons of Quality. Compos'd by Mr Handel. [Text by John Gay. See also Deutsch, *Handel*, pp. 272-73.] Receipts: money £34 10s. 6d.; tickets £34 4s.
- HAY THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 24 March. Also THE LETTER WRITERS. *Cast not listed*, but see 24 March.
- YB CONCERT.
COMMENT. Benefit J. Festin. At 7 P.M. 5s.
- HIC CONCERT.
COMMENT. Benefit Betty Smith, from the Opera House. 7 P.M.
- Saturday 27**
- DL THE HIGHLAND FAIR. *Cast not listed*, but see 20 March. With a New Prologue.
COMMENT. Benefit the Author.
- LIF THE CONSTANT COUPLE. *Cast not listed*, but see 22 March. Also APOLLO AND DAPHNE. As 14 Dec. 1730.
COMMENT. Receipts: £101 18s.
- GF THE BEGGAR'S OPERA. Polly – Mrs Giffard; Macheath – Bardin, but see 27 Jan. Also TOM THUMB. As 20 March, but Churchyard – W. Giffard; Fillgrave – Rosco.
COMMENT. At the particular Desire of several Gentlemen and Ladies.
- King's PORUS. *Cast not listed*, but see 2 Feb.
COMMENT. [King and Queen present.]
- Monday 29**
- DL THE WAY OF THE WORLD. Mirabel – Wilks; Fainall – W. Mills; Petulant – Boman; Witwoud – Cibber; Sir Wilful – Jarper; Waitwell – Shepard; Millamant – Mrs Horton; Mrs Marwood – Mrs Porter; Mrs Fainall – Mrs Heron; Lady Wishfort – Mrs Mills; Foible – Mrs Shireburn.
DANCING. *Harlequin* by Mrs Booth. Last new Dance by Miss Robinson.
COMMENT. Benefit Mrs Horton. Written by the late Mr Congreve.
- LIF THE MERRY WIVES OF WINDSOR. As 8 Jan.
DANCING. *Pastoral* by Salle and Mlle Salle. *Dutch and Scotch Contention*.
COMMENT. Benefit Mrs Bullock. At the Desire of several Ladies of Quality. Receipts: money £52 1s.; tickets £90 8s.
- HAY THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 24 March. Also THE LETTER WRITERS. *Cast not listed*, but see 24 March.
COMMENT. Benefit the Author.
- Tuesday 30**
- DL THE ORPHAN. *Cast not listed*, but see 26 Sept. 1730. Also CEPHALUS AND PROCRIS. As 15 Feb.
COMMENT. Benefit Roger, the Pierot, who composed the Entertainment. By Command of their Royal Highnesses, the Princess Royal and Princess Caroline. [Prince also present.]
- LIF THE BEGGAR'S OPERA. *Cast not listed*.
DANCING. By Mlle Salle.

COMMENT. Receipts: £58 18s. The Opera of Orestes is deferred till next Saturday, on account of the Machines not being in a Readiness.	Tuesday 30 LIF
THE CONSTANT COUPLE. As 11 March, but Clincher Jr - Bardin. An Epilogue by Morgan riding on an Ass. Also THE STAGE COACH [OPERA]. <i>Cast not listed.</i>	GF
COMMENT. At the particular Desire of several Gentlemen and Ladies.	

THE AUTHOR'S FARCE. <i>Cast not listed</i> , but see 19 March. Also THE TRAGEDY OF TRAGEDIES. <i>Cast not listed</i> , but see 24 March.	Wednesday 31 HAY
COMMENT. At the particular Desire of several Ladies of Quality.	

April 1731

SIR COURTY NICE. Sir Courtly - Cibber; Testimony - Johnson; Crack - Cibber Jr; Surly - Harper; Belguard - Watson; Farewell - W. Mills; Hothead - Shepard; Leonora - Mrs Thurmond; Violante - Mrs Butler; Aunt - Mrs Wetherilt. Also THE WHAT D'YE CALL IT. <i>Cast not listed</i> , but see 15 March.	Thursday 1 DL
SINGING. Mainpiece: With the Original Dialogue by Charke and Miss Raftor.	
DANCING. By Essex, Lally, Haughton, Rainton, Mrs Walter, Miss Robinson.	

COMMENT. Benefit Johnson.	
THE GAMESTER. Gamester - Walker; Angelica - Mrs Younger; Sir Thomas - Hulett; Dorante - Hippisley; Lovewell - Milward; Marquis - Salway; Hector - Chapman; Cogdie - Aston; Lady Wealthy - Mrs Bullock; Favourite - Mrs Adams; Mrs Security - Mrs Egerton; Mrs Topknot - Mrs Martin; Betsy - Mrs Forrester. Also THE WALKING STATUE; or, The Devil in the Wine-Cellar. <i>Cast not listed.</i>	LIF
SINGING. A Ballad-Dialogue in the Characters of a Rake and a Country Milk-Maid by Walker and Mrs Cantrell.	
DANCING. Highlander and his Mistress by Salle and Mrs Laguerre. Two Pierrots by Nivelon and Poitier.	
COMMENT. Benefit Walker. Receipts: money £57 15s.; tickets £67 17s.	

RULE A WIFE AND HAVE A WIFE. As 2 Nov. 1730, but Cacafogo - Morgan; Maid - R. Williams; Altea - Mrs Morgan; Clara - Mrs Thomas. Also THE WHAT D'YE CALL IT. Timothy - Giffard; Kitty - Mrs Haughton, but see 3 Nov. 1730.	GF
SINGING. I: Legar's Song in <i>Perseus and Andromeda</i> , in the Character of a Sailor, by Stopler. III: Leveridge's <i>Torksire Tale</i> , by Stopler.	
DANCING. II: Scaramouch by Sandham. IV: Running Footman's Dance by Sandham.	
COMMENT. Benefit Huddy. At the particular Desire of several Persons of Quality.	

THE TRAGEDY OF TRAGEDIES. <i>Cast not listed</i> , but see 24 March. Also THE LETTER WRITERS. <i>Cast not listed</i> , but see 24 March.	Friday 2 HAY
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CONCERT.	LIF
MUSIC. Lesson on the Harpsichord by Smith. Solo on Hautboy by Kytch. Violin by Festing. Singing by Mrs Young.	
COMMENT. Benefit Smith. Pit and Boxes 5s. Gallery 2s. 6d.	

- Saturday 3* ALL FOR LOVE. Antony (new drest) – a Gentleman; Ventidius – Mills; Dolabella – Marshall; Alexas – W. Mills; Serapion – Corey; Myris – Oates; Cleopatra – Mrs Horton; Octavia – Mrs Porter. Also CEPHALUS AND PROCRIS. *Cast not listed*, but see 15 Feb.
 COMMENT. Mainpiece: Written by the late Mr Dryden.
- LIF ORESTES. Parts by Quin, Ryan, Walker, Milward, Chapman, Hulett, Hall, Hippisley, Penkethman, Mrs Berriman, Mrs Younger, Mrs Buchanan, Miss Holiday; but edition of 1731 lists: Thoas – Quin; Orestes – Ryan; Pylades – Walker; Barzanes – Chapman; Araxes – Milward; Riphaeus – Aston; High Priest – Houghton; Magician – Hulett; Hecat – Hall; Grecian – Captain – Ray; Furies – Leveridge, Salway, Laguerre; Sailors – Penkethman, Hippisley, Smith, Wilcocks; Circe – Mrs Berriman; Iphigenia – Mrs Buchanan; Hermione – Mrs Younger; Laodice – Miss Holliday; Ghost of Clytemnestra – Mrs Templer; Goddess Pallas – Mrs Wright; Attendant on Circe – Mrs Forrester. Prologue spoken by Walker. Epilogue written by Fielding and spoken by Miss Younger.
 SINGING. Vocal Parts by Leveridge, Laguerre, Rochetti, Salway, Mrs Wright, Mrs Carter, Mrs Cantrel.
 DANCING. By Salle, Nivelon, Du Pre, Poitier, Glover, Newhouse, Pelling, Du Pre Jr, Salle, Mrs Laguerre, Mrs Pelling, Mrs Bullock, Mrs Ogden, Miss La Tour.
 COMMENT. Never Acted before [By Lewis Theobald.] Receipts: £133 os. 6d.
- Monday 5* THE LOVER. As 20 Jan. (in edition), but Sir John – Paget. Also THE JOVIAL CREW. As 8 Feb. (in edition), but Springlove – Cibber Jr; Beggarmen and Beggarwomen omitted.
 DANCING. III: Peasant by Rainton and Mrs Walter. IV: Tambourin by Miss Robinson. V: English Meggot by Rainton and Mrs Walter.
 SINGING. In *The Jovial Crew*: The Merry Beggars by Rainton and others.
 COMMENT. Benefit Cibber Jr and Mrs Cibber. At the particular Desire of several Persons of Quality.
- LIF THE CONSCIOUS LOVERS. Young Bevil – Quin; Tom – Ryan; Phillis – Mrs Younger, but see 23 Jan.
 DANCING. I: Saraband and Tambourin by Miss Rogers, Scholar to Salle. II: The Loyal and Generous Free-Mason by Salle, Du Pre, Pelling, Newhouse, all Brothers, in which Salway will sing the Original Free Mason's Song, accompanied in the Chorus by the rest of his Brethren. III: Les Charactères de la Dance by Salle and Mlle Salle. IV: Wooden Shoe Dance by Nivelon. V: Louvre and Bretagne by Salle and Mlle Salle.
 COMMENT. Benefit Salle. Receipts: money £60 16s. 6d.; tickets £69 1s. At the particular Desire of several Persons of Quality.
- GF LOVE FOR LOVE. As 14 Dec. 1730, but Tattle – Mecklin, from LIF, being the first Time of his appearing on this Stage. Also DAMON AND PHILLIDA. As 5 Jan., but Phillida – Mrs Palmer. Epilogue by Morgan riding on an Ass.
 DANCING.
 COMMENT. Benefit Smith.
- HAY THE AUTHOR'S FARCE. *Cast not listed*, but see 19 March. Also THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 24 March.
- Tuesday 6* MACBETH. *Cast not listed*, but see 24 Nov. 1730. Also CEPHALUS AND PROCRIS. As 15 Feb.
 COMMENT. Benefit Essex. At the Desire of several Persons of Quality.
- LIF ORESTES. As 3 April.
 COMMENT. Receipts: £76 4s.

LOVE MAKES A MAN. As 17 Feb., but Manuel – Havard; Monsieur – Bardin; Louisa – Mrs Morgan. With a new Epilogue by Mrs Haughton. Also THE STAGE COACH [OPERA]. *Cast not listed.* **COMMENT.** Benefit Henry Ford. **Tuesday 6 GF**

RINALDO. *Cast not listed*, but edition of 1731 lists: Goffredo – Annibale Pio Fabri; Almirena – Signora Anna Strada del Po; Rinaldo – Francesco Bernardi called Senesino; Armida – Signora Antonio Merighi; Argante – Signora Francesca Bertolli; Mago – Giovanni Giuseppe Commando. **King's**

COMMENT. Revised, with many Additions, by the Author and newly done into English by Mr Humphreys. [King, Queen, Prince, and three eldest Princesses present.]

THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 24 March. Also **THE AUTHOR'S FARCE.** *Cast not listed*, but see 19 March. **Wednesday 7 HAY**

COMMENT. Benefit the Author.

SOPHONISBA; or, Hannibal's Overthrow. By Lilliputians. The Prologue and Epilogue by a Son and a Daughter of two Magistrates of the City and Liberty of Westminster. **YB**

COMMENT. Prologue and Epilogue printed in *Daily Journal*, 17 April.

LOVE FOR LOVE. Valentine – Wilks; Scandal – W. Mills; Tattle – Cibber; Sir Sampson – Shepard; Foresight – Johnson; Trapland – Griffin; Jeremy – Oates; Angelica – Mrs Thurmond; Mrs Frail – Mrs Porter; Mrs Foresight – Mrs Horton; Prue – Mrs Cibber; Nurse – Mrs Willis; Ben – Harper. **Thursday 8 DL**

DANCING. II: By Rainton and Mrs Walter. III: By Miss Robinson. IV: *French Gardener and his Mistress* by Rainton and Mrs Walter. V: Harper's *Drunken Man*.

COMMENT. Benefit Harper. Written by the late Mr Congreve.

THE MISTAKE. As 11 Jan. **LJF**

SINGING. I: *Since Times are so Bad* (Henry Purcell) by Leveridge and Salway. III: A Dialogue of Ballad Tunes by Leveridge and Mrs Wright. V: *Chanson à Boire* by Leveridge and Legar.

DANCING. II: *Higblander and his Mistress* by Salle and Mrs Legar. IV: *Numidian* by Glover and Miss La Tour.

COMMENT. Benefit Leveridge. Written by the late Sir John Vanbrugh. Tickets to the *Tune of Mad Robin* may be had at Leveridge's House, Tavistock-street. Receipts: money £54 2s. 6d.; tickets £127 1s.

OROONOKO. As 27 Nov. 1730, but Oroonoko – a Gentleman; Jack – Havard; Hottman – Rosco; Widow Lackit – Mrs Plomer; Lucy – Mrs Palmer. A new Comic Epilogue by Collett. **GF**

COMMENT. Benefit Collett. At the particular Desire of several Persons of Quality.

THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 24 March. Also **THE AUTHOR'S FARCE.** *Cast not listed*, but see 19 March. **Friday 9 HAY**

COMMENT. Tickets for *Lupone* as a benefit for Lee, Boxkeeper, taken at this Play.

SOPHONISBA. As 7 April. **YB**

CONCERT. **HIC**

MUSIC. By the best Masters from the Opera. Several Pieces on Trumpet and Lessons on Harpsichord by Thumoth.

COMMENT. Benefit Burke Thurmoth, age 14. 7 P.M. 5s.

- Saturday 10 THE MOURNING BRIDE. Osmyn - Mills; Almeria - Mrs Thurmond; Zara - DL. Mrs Porter; but see 19 Sept. 1730. Also CEPHALUS AND PROCRIS. As 15 Feb.
 COMMENT. Benefit Thurmond and Rogers. [For a long essay on current theatrical taste, see *Universal Spectator*, 10 April.]
- LIF ORESTES. As 3 April.
 COMMENT. Benefit the Author. Receipts: money £87 3s. 6d.; tickets £24 3s.
- GF LOVE'S LAST SHIFT. As 20 Jan., but Flareit - Mrs Plomer.
 COMMENT. At the particular Command of several Ladies of Quality.
- King's RINALDO. *Cast not listed*, but see 6 April.
 COMMENT. [King, Queen, Prince, Duke, and three eldest Princesses present.]

*Monday 12-Saturday 17
PASSION WEEK*

- Monday 12 THE UNHAPPY FAVOURITE. As 26 Dec. 1730, but Southampton - Mills; DL Rutland - Mrs Thurmond; Nottingham - Mrs Butler. A new Prologue. Epilogue by Miss Robinson. Also PHEBE. Quorum - Paget; Chaunter - Bridgwater; Hunter - Mrs Roberts; Cant - A. Hallam; Grigg - Berry; Phebe - Miss Raftor; Tippet - Mrs Heron; Mrs Chaunter - Mrs Shireburn; Tib Tatter - Mrs Willis. DANCING. By Essex, Rainton, Miss Robinson. Tambourine and *Les Characteres de la Dance* by Miss Robinson.
 COMMENT. Benefit Miss Robinson. By Command of His Royal Highness the Duke. [Duke present. The Epilogue is printed in *London Evening Post*, 24 April.]
- LIF ORESTES. As 3 April.
 COMMENT. Receipts: £74 7s.
- GF THE DRUMMER. As 27 Feb., but Tinsel - Mecklin; Coachman - W. Williams. Also THE STAGE COACH [OPERA]. *Cast not listed*.
 COMMENT. At the particular Desire of several Gentlemen and Ladies. Mainpiece: Written by the late Mr Addison.
- UM DAMON AND PHILLIDA. With all the Songs sung by Men and Women. Also THE COMICAL HUMOURS OF CIMON AND MOPSUS.
 COMMENT. The Noted Yeates, at his Great Booth in the Upper Moorfields, during the Holiday Week.
- Tuesday 20 THE HIGHLAND FAIR. *Cast not listed*, but see 20 March.
 DL COMMENT. Benefit the Author.
- LIF ORESTES. As 3 April.
 COMMENT. Receipts: £36 10s. 6d.
- GF A BOLD STROKE FOR A WIFE. As 23 Jan. Also THE COBLER'S OPERA; or, The Humours of Billingsgate. Melton - Stoppelaer; Pyfleet - Rosco; Harry Pyfleet - Bardin; Lieutenant - R. Williams; Cobler - Morgan; Player - Havard; Peggy Welfleet - Mrs Palmer; Jenny Pyfleet - Mrs Thomas; Apleek - Pearce.
 COMMENT. Benefit W. Williams. At the particular Desire of several Gentlemen and Ladies. Afterpiece: Never perform'd before [but see 26 April 1728].
- HAY THE ORPHAN. *Cast not listed*. Also THE COBLER OF PRESTON. *Cast not listed*, but see 17 March.

SINGING AND DANCING.	Tuesday 20 HAY
COMMENT. Benefit a Gentleman under great Misfortunes. By a Company of Young Gentlemen.	
RINALDO. <i>Cast not listed</i> , but see 6 April.	King's
COMMENT. [King, Queen, Prince, Duke, Princesses Royal, Amelia, Caroline, Mary, and Louisa present.]	
THE STRATAGEM. Aimwell - Mills; Archer - Wilks; Sullen - Harper; Foigard - Cibber Jr; Gibbet - Oates; Boniface - Shepard; Scrub - Griffin; Mrs Sullen - Mrs Horton; Dorinda - Mrs Heron; Lady Bountiful - Mrs Wetherilt; Cherry - Mrs Mills; Gypsey - Mrs Walter. Also THE LOVERS OPERA. <i>Cast not listed</i> , but see 25 March.	Wednesday 21 DL
DANCING. By Rainton, Mrs Walter, Miss Robinson.	
COMMENT. Benefit Griffin.	
THE CONFEDERACY. As 31 Oct. 1730, but Clarissa - Mrs Berriman; Corrina - Miss Hollyday. Also THE WHAT D'YE CALL IT. Kitty - Mrs Younger.	LIF
DANCING. <i>Highlander and his Mistress</i> by Salle and Mrs Laguerre. <i>Tambourin</i> by Mlle Salle. <i>French Sailor</i> by Salle and Mlle Salle.	
COMMENT. Benefit Mrs Berriman. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £42 10s. 6d.; tickets £83 1s.	
THE ORPHAN. As 7 Jan., but Acasto - W. Giffard; Chamont - Rosco; Page omitted; Florella - Mrs Palmer. Also THE SAILOR'S WEDDING; or, The Humours of Wapping. <i>Cast not listed</i> .	GF
COMMENT. Benefit Bardin. At the particular Desire of several Gentlemen and Ladies. Afterpiece: A new Comic Opera (never perform'd before). [Author unknown. Apparently not published.]	
LOVE FOR LOVE. As 8 April. Also THE CONTRIVANCES. <i>Cast not listed</i> .	Thursday 22 DL
SINGING. In Italian and English by Miss Raftor.	
DANCING. <i>Tambourin</i> by Miss Robinson. <i>English Maggot</i> by Rainton and Mrs Walter.	
COMMENT. Benefit Miss Raftor. Mainpiece: Written by the late Mr Congreve.	
THE COUNTRY WIFE. Pinchwife - Quin; Horner - Ryan; Country Wife - Mrs Younger, but see 18 Sept. 1730.	LIF
SINGING. By Mrs Carter.	
MUSIC. IV: Poitier beats the Kettle-Drums.	
DANCING. I: <i>Wooden Shoe Dance</i> by Nivelon. II: New Dance by Poitier, Salle, Mlle Salle. III: <i>Saraband</i> by Glover and Miss La Tour. IV: <i>Pastoral</i> by Mrs Clamakin, being the first time of her appearing on the Stage. V: A new <i>Grand Peasant Dance a-la-mode de l'Opera</i> by Poitier, Mlle Salle, &c.	
COMMENT. Benefit Poitier, Petit-Maitre. Receipts: money £59 13s. 6d.	
THE CONSTANT COUPLE. As 30 March. Also FLORA. As 1 March.	GF
COMMENT. At the particular Desire of several Gentlemen and Ladies.	
THE TRAGEDY OF TRAGEDIES. <i>Cast not listed</i> , but see 24 March. Also THE WELCH OPERA. <i>Cast not listed</i> , but edition of 1731 lists: Squire ap Shinken - Furnival; Master Owen - Davenport; Parson Puzzletext - Reynolds; Robin - Mullart; John - Hallam; William - Jones; Thomas - Dove; Madam ap Shinken - Mrs Jones; Molly - Miss Price; Goody Scratch - Mrs Clark; Sweetissa - Mrs Nokes; Susan - Mrs Mullart; Margery - Mrs Lacy; Betty - Mrs Furnival.	HAY

- Tbursday 22* **HAY** COMMENT. Benefit the Author. Afterpiece: Never perform'd before. [By Henry Fielding.]
- Friday 23* **DL** **GREENWICH PARK.** As 10 Oct. 1730. Also **PATIE AND PEGGY.** *Cast not listed*, but see 30 Nov. 1730.
DANCING.
COMMENT. Benefit Watson and Mrs Butler.
- LIF** **THE AMOROUS WIDOW.** Barnaby - Hippisley. Also **A JOURNEY TO BRISTOL;** or, The Faithful Welshman. Faithful Welshman - Hippisley, but edition of 1731 adds: Doubtful - Hulet; Sanguin - Milward; Tipple - Salway; Innkeeper - Wilcox; Constable - Hall; Mrs Doubtful - Mrs Buchanan; Jane - Mrs Egleton; Country Maid - Mrs Martin. With a new Epilogue by Hippisley and Mrs Egleton.
DANCING. Two Pierrots by Poitier and Nivelon.
COMMENT. Benefit Hippisley. Afterpiece: A New Farce of Two Acts. Written by Mr Hippisley. Receipts: money £71 17s.; tickets £140 7s.
- GF** **THE DOUBLE GALLANT.** As 22 March. Also **DAMON AND PHILLIDA.** As 5 April.
DANCING. By Haughton, from DL, being positively the only Time of his performing on this Stage.
COMMENT. Benefit R. Williams and Mrs Haughton. At the particular Desire of several Gentlemen and Ladies. Mainpiece: Written by Mr Cibber, Poet-Laureat to His Majesty.
- HAY** **THE TRAGEDY OF TRAGEDIES.** *Cast not listed*, but see 24 March. Also **THE WELCH OPERA.** *Cast not listed*, but see 22 April.
- DT** **CONCERT.**
MUSIC. Birk Thumoth performs a Lesson on the Harpsichord and sounds a Trumpet Piece.
COMMENT. Devil Tavern at Temple-Bar. 6 P.M. 5s.
- Saturday 24* **DL** **RULE A WIFE AND HAVE A WIFE.** As 15 March, but Duke, Juan, Cacafogo, Old Woman omitted. Also **CEPHALUS AND PROCRIS.** As 15 Feb., but Cephalus - Cibber Jr; Noble Venetian - A. Hallam.
MUSIC. V: Concerto on the Violin by Charke.
COMMENT. Benefit Charke and Mrs Charke. For the Entertainment of Adomo, Oronoco Tomo Caboshirre of the Great Country of Dawhomay, under the Mighty Trudo Audato Povesaw Danjer Enjow Suveveto, Emperor of Pawpaw in Africa, who lately conquer'd the great Kingdoms of Ardhah and Whidah.
- LIF** **OEDIPUS. KING OF THEBES.** As 5 Oct. 1730, but Oedipus - Milward; Haemon - Chapman; Ghost omitted; Ray omitted from Citizens.
DANCING. I: *Two Pierrots* by Nivelon and Poitier. III: *Pastoral* by Salle and Mlle Salle.
MUSIC. At the Request of the Free and Accepted Masons a Piece of Vocal and Instrumental Musick (never perform'd in publick), the Words by Charles De la Faye, Esq; and set to Musick by Mr Francisco; the Vocal Parts by Leveridge, Laguerre, Salway, Hall, Papillion, and Thompson.
COMMENT. Benefit Milward. Written by Dryden and Lee. Receipts: money £39; tickets £98 2s.
- King's** **RINALDO.** *Cast not listed*, but see 6 April.

EURYDICE. As 22 March (in edition). A new Prologue proper to the Play and the Occasion by Bridgwater, and the Original Epilogue by Miss Robinson. Also **THE LOVERS OPERA.** As 25 March, but Dalton - Harper; Edgar - Charke; Moody - Mrs Roberts; Amin Prim - Griffin; Varole - Oates; Clodpole - Berry; Clara - Miss P. Vaughan; Flora - Miss Raftor.

Monday 26
DL

SINGING. Signora Meriggi's Favourite Song in *Porus* by Miss Raftor.

DANCING. *Tambourin Dance* by Miss Robinson. *English Maggot* by Rainton and Mrs Walter.

COMMENT. Benefit Bridgwater. At the particular Desire of several Persons of Quality.

THE BUSY BODY. Sir George - Ryan; Sir Francis - Hippisley; Charles - Walker; Sir Jealous - Bullock; Whisper - H. Bullock; Isabinda - Mrs Bullock; Patch - Mrs Egerton; Scentwell - Mrs Rice; Busy Body - Chapman; Miranda - Mrs Younger. Also **FLORA.** Hob - Laguerre; Friendly - Salway; Old Hob - Hall; Flora - Mrs Cantrell, but see 11 Jan.

LIF

DANCING. II: *Two Pierrots* by Nivelon and Poitier. IV: *Scotch Dance* by Salle and Mrs Laguerre. V: *Tambourin* by Mlle Salle.

COMMENT. Benefit Chapman. Receipts: money £39 12s.; tickets £89 19s. *Daily Post*, 24 April: We hear that on Monday next the Hon. and Antient Company of Lumber Troopers will perform a fine Exercise in New-street Square, and from thence proceed in a Body . . . to . . . Lincoln's-Inn-Fields, to see . . . the Busy Body, with the Opera of Flora . . . for the Benefit of Mr Chapman, belonging to the said Troop.

THE CARELESS HUSBAND. As 13 Jan., but Lady Graveairs - Mrs Plomer. An Epilogue by Mrs Haughton. Also **TOM THUMB.** *Cast not listed*, but see 27 March.

GF

DANCING. By Sandham.

COMMENT. Benefit Mrs Plomer. At the particular Desire of several Gentlemen and Ladies. Mainpiece: Written by Mr Cibber, Poet-Laureat to his Majesty.

THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 24 March. Also **THE WELCH OPERA.** *Cast not listed*, but see 22 April.

HAY

THE PROVOK'D WIFE. As 11 Jan., but Justice - Shepard.

Tuesday 27
DL

DANCING. By Mrs Booth. *Dutchman and his Wife* by Roger and Rainton. *Gardener and his Wife* by Rainton and Mrs Walter. *Harlequins* by Master Lally and Miss Brett.

SINGING. Signora Meriggi's Favourite Song in *Porus* by Miss Raftor.

COMMENT. Benefit Shepard and Corey. Written by the late Sir John Vanbrugh.

ORESTES. As 3 April. With a New Prologue and Epilogue.

LIF

COMMENT. Benefit the Author. By Command of His Royal Highness. Receipts: money £42 2s. 6d.; tickets £17 11s. [Prince present.]

THE MAN'S BEWITCH'D; or, The Devil to do about Her. Faithful - Giffard; Constant - W. Williams; Lovely - Huddy; Manage - W. Giffard; Trusty - Bardin; Clinch - Collett; Roger - R. Williams; Old Constant - Rosco; Slouch - Pearce; Sir David - Morgan; Num - Bullock; Belinda - Mrs Haughton; Laura - Mrs Morgan; Maria - Mrs Thomas; Dorothy - Mrs Palmer; Lucy - Mrs Plomer. Also **THE SAILOR'S WEDDING.** *Cast not listed*.

GF

DANCING.

COMMENT. Benefit Bowcher, Prompter.

RINALDO. *Cast not listed*, but see 6 April.

King's

- Wednesday 28* THE MAN OF MODE. As 26 Nov. 1730, but Shoemaker and Lady Townly omitted. Also THE JOVIAL CREW. *Cast not listed*, but see 5 April. A new Epilogue by Mrs Heron.
 DL *DANCING.*
 COMMENT. Benefit Mrs Heron.
- LIF HAMLET, PRINCE OF DENMARK. As 5 Jan.
DANCING. III: *Highlander and his Mistress* by Salle and Mrs Laguerre. v: *Grand Dance of Momus* by Nivelon, Mrs Laguerre, Salle, Dupre, Glover, Pelling, Newhouse, Mrs Pelling, Mrs Bullock, Mrs Ogden, Miss La Tour.
SINGING. II: A Dialogue of Ballad-Tunes by Leveridge and Mrs Wright. IV: *Chanson à Boire* by Leveridge and Laguerre. *Black-Ey'd Susan*, in the Character of a Sailor, by Laguerre (by Desire).
 COMMENT. Benefit Laguerre and Mrs Laguerre. Written by Shakespear. Receipts: money £35 5s. 6d.; tickets £127 3s.
- GF THE GAMESTER. As 24 Oct. 1730, but Angelica - Mrs Morgan; Hector - Morgan; Dorante - Pearce; Marquis - Macklin; Taylor - Rosco; Mrs Security - Mrs Plomer; Betty - Mrs Thomas. Also THE STAGE COACH [OPERA]. *Cast not listed.*
 COMMENT. Benefit Mrs Morgan. At the particular Desire of a Person of Quality.
- HAY THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 24 March. Also THE WELCH OPERA. Robin - Mullart, but see 22 April.
 COMMENT. Benefit the Author.
- Thursday 29* WIT WITHOUT MONEY. As 8 Oct. 1730, but Shorthose - Cibber Jr. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 15 March.
 DL *SINGING.* Afterpiece: With the Original Songs. As 27 April.
MUSIC. Between the Acts.
DANCING. *French Gardener and his Mistress* by Rainton and Mrs Walter.
 COMMENT. Benefit Castelman, Treasurer. Mainpiece: Written by Beaumont and Fletcher.
- LIF THE CONSTANT COUPLE. As 22 March, but Lady Darling - Mrs Martin; Parly - Mrs Egleton.
SINGING. Dialogue to Old Ballad Tunes by Leveridge and Mrs Wright. *Bagpipe Song in Porus*, and *Veneta Bella* in *Alexander. English Cantata* composed by Pepusch, sung by Mrs Wright, accompanied by a Trumpet.
DANCING. *Two Pierrots* by Poitier and Nivelon. *Highlander and his Wife* by Salle and Mrs Laguerre. *Tambourine* by Mlle Salle.
 COMMENT. Benefit Mrs Egleton and Mrs Wright. Receipts: money £33 16s.; tickets £112 18s.
- GF THE FAIR PENITENT. As 22 Jan., but Lothario - Penkethman; Lucilla omitted. Also DAMON AND PHILLIDA. Damon - Stoppelaer, but see 5 April.
 COMMENT. Benefit Stoppelaer. At the Desire of several Persons of Quality.
- Friday 30* THE CHANCES. As 2 Dec. 1730, but Peter - R. Wetherilt. Also THE JOVIAL CREW. *Cast not listed*, but see 5 April. A new Prologue and Epilogue.
 DL *SINGING.* Afterpiece: A Song proper.
 COMMENT. Benefit Wm. Mills and Mrs Mills. For the Entertainment of the Grand Master, and the Ancient and Honourable Fraternity of Free and Accepted Masons. Mainpiece: As it was alter'd by the late Duke of Buckingham.

THE CONTRAST: A Tragi-Comical Rehearsal of Two Modern Plays: Match Upon Match; or, No Match At All, and the Tragedy of Epaminodas. *Cast not listed.* Friday 30
LIF

COMMENT. Never Acted before. [By John Hoadley. Apparently not published. For a discussion of this play, see *Daily Journal*, 30 April.] Receipts: £82 11s. 6d.

May 1731

THE CONSTANT COUPLE. As 14 Nov. 1730, but Standard - Mills; Beau Clincher - Cibber Jr; Smugler - Johnson; Lady Lurewell - Mrs Horton; Angelica - Mrs Booth; Parly - Mrs Mills. Also CEPHALUS AND PROCRIS. As 24 April, but Cephalus - Mrs Roberts; Noble Venetian - Cibber Jr. Saturday 1
DL

COMMENT. By Command of His Royal Highness, the Duke.

THE RECRUITING OFFICER. Sylvia - Mrs Younger; Ballance - Quin; Plume - Ryan; Worthy - Walker; Brazen - Chapman; Kite - Hall; Bullock - Bullock; Melinda - Mrs Bullock; Rose - Mrs Laguerre; Lucy - Mrs Egleton; Welsh Collier - Hippisley. LIF

DANCING. *Two Pierrots* by Nivelon and Poitier. *Highlander and his Mistress* by Salle and Mrs Laguerre. *Numidian* by Glover and Miss La Tour.

COMMENT. Benefit a Person in Great Distress. Mainpiece: Written by the late Mr Farquhar. Receipts: money £18 9s.; tickets £55 15s.

RINALDO. *Cast not listed*, but see 6 April. King's
COMMENT. King, Queen, Prince, and three eldest Princesses present.

THE DOUBLE GALLANT. Sir Solomon - Johnson; Careless - Wilks; Atall - Cibber; Clerimont - Watson; Old Willful - Griffin; Sir Harry - Shepard; Doctor - Harper; Strut - Oates; Lady Dainty - Mrs Horton; Lady Sadlife - Mrs Heron; Clarinda - Mrs Thurmond; Sylvia - Mrs Cibber; Wishwell - Mrs Mills; Sitrup - Mrs Butler. Also THE GENEROUS FREE-MASON. *Cast not listed.* Monday 3
DL

DANCING. *English Maggot* by Rainton and Mrs Walter. *Running Footman* by Haughton. *Gondolier* by Master Lally and Miss Brett.

COMMENT. Benefit Oates.

THE PROVOK'D WIFE. Sir John - Quin; Lady Fanciful - Mrs Younger, but see 15 March. LIF

SINGING. *Since Times are so Bad* (Henry Purcell) by Leveridge and Salway.

DANCING. *Saraband* by Glover and Miss La Tour. *Louvre* and *Minuet* by Glover and Mlle Salle. A new *Grand Dance* by Glover, Dupre, Pelling, Newhouse, Miss La Tour, Miss Pelling, Mrs Ogden, in which Poitier will beat a Preamble on the Kettle-Drums.

COMMENT. Benefit Glover and Miss La Tour. Receipts: money £30 11s.; tickets £131 4s.

HENRY IV, Part I. Falstaff - a Gentleman; Prince - Giffard; Lady Piercy - Mrs Giffard, being the first Time of their appearing on this Stage; Hotspur - Rosco. HAY

KING HENRY THE EIGHTH. As 22 Sept. 1730. Also CEPHALUS AND PROCRIS. As 1 May, but Cephalus - Cibber Jr; Venetian - A. Hallam. Tuesday 4
DL

COMMENT. Benefit Chetwood and Miss Williams. Mainpiece: Written by Shakespear.

- Tuesday 4* THE CONTRAST. *Cast not listed.*
 LIF COMMENT. Receipts: £42 2s.
- GF THE FASHIONABLE LADY. As 4 Dec. 1730, but Fashionable Lady - Mrs Palmer; Ballad - Morgan; Boatswain - Pearce; Pantomimes - Sandham, R. Williams, Master Woodward; Prattle omitted. Also THE SAILOR'S WEDDING.
Cast not listed.
 COMMENT. Benefit Mrs Palmer. At the particular Desire of several Gentlemen and Ladies.
- HAY THE ORPHAN. Castalio - a Gentleman; Polydore - Hewson; Acasto, Chamont, Chaplain, Ernesto - Gentlemen; Page - Miss Jones; Minimia - Mrs Britton; Serina - a Gentlewoman.
 COMMENT. Benefit Hewson.
- King's RODELINDA. *Cast not listed.*
 COMMENT. [For a reconstruction of the cast, see Deutsch, *Handel*, p. 274. Their Majesties present.]
- Wednesday 5* THE WAY OF THE WORLD. As 29 March, but Mincing - Mrs Walter. Also THE CONTRIVANCES. *Cast not listed.*
 DL DANCING. In IV: *English Maggot* by Rainton and Mrs Walter. End IV: *Harlequins* by Master Lally and Miss Brett. End of Farce: *French Gardener and his Mistress* by Rainton and Mrs Walter.
 COMMENT. Benefit Boman and Mrs Walter. At the particular Desire of several Persons of Quality. Mainpiece: Written by Mr Congreve. [Prince of Wales present.]
- LIF THE OLD BACHELOR. Old Bachelor - Quin; Fondlewife - Hippisley; Bellmour - Walker; Vainlove - Ryan; Sharper - Milward; Sir Joseph - Ray; Bluff - Hall; Setter - Chapman; Laetitia - Mrs Bullock; Araminta - Mrs Cantrel; Silvia - Mrs Laguerre; Lucy - Mrs Egleton; Belinda - Mrs Younger. Also THE SCHOOL BOY. As 25 March.
 DANCING. I: *Scotch Dance* by Mrs Bullock. II: *Clacone* by Dupre and Mrs Pelling. III: *Clown* by Nivelon. IV: *Two Pierrots* by Salle and Pelling. V: *Grand Dance*, as 3 May.
 COMMENT. Benefit Dupre and Mrs Pelling. Receipts: money £17 10s.; tickets £91 12s.
- GF THE ORPHAN. Castalio - Smith; Polydor - Bardin; Acasto - W. Williams; Chamont - W. Giffard; Chaplain - R. Williams; Page - Master Woodward; Monimia - Mrs Haughton; Serina - Mrs Thomas. Also THE TRAGEDY OF TRAGEDIES. Tom Thumb - Master Woodward. With a New Prologue written by Master Woodward, and spoken by the Author.
 COMMENT. Benefit Master Woodward. It being particularly desired that *The Constant Couple* should be postpon'd, and *The Orphan* acted.
- HAY HENRY IV, Part I. As 3 May.
- Thursday 6* THE LADY'S LAST STAKE. As 18 March.
 DL DANCING. I: *Gondolier* by Lally and Miss Brett. II: *Peasant* by Rainton and Mrs Walter. IV: *Harlequins* by Lally and Miss Brett. V: *English Maggot* by Rainton and Mrs Walter.
 SINGING. III: *The Merigbi Song* (from *Porus*) by Miss Raftor.
 COMMENT. Benefit Lally.

LOVE MAKES A MAN. As 9 Jan., but Governor – Ogden. Also THE JUDGMENT OF PARIS; or, The Triumph of Beauty. Paris – Walker; Mercury – Salway; Miller – Hulett; Geta – Laguerre; Nymph of Ida – Miss Holladay; Juno – Mrs Egleton; Pallas – Mrs Forrester; Venus – Mrs Cantrell; Miller's Wife – Mrs Martin.

Tuesday 6
LIF

DANCING. *Shepherds and Shepherdesses* (composed by Nivelon) by Nivelon, Newhouse, Pelling, Dupre Jr, Mrs Laguerre, Mrs Bullock, Mrs Ogden, Miss La Tour. *Chacone* by Dupre and Mrs Pelling.

COMMENT. By Command of His Royal Highness. Benefit Miss Holliday. Afterpiece: A New Pastoral Ballad Opera of one Act [Author unknown]. Receipts: money £47 16s.; tickets £123 13s. [Prince and two of three eldest Princesses present.]

Gentleman's Magazine, I (1731), 216: Miss Holliday . . . received from the Royal Family, over and above the usual Present, a large Gold Medal, weighing about 50 Guineas, with the Bust of her Majesty as Electress of Hanover on each Side.

CONCERT.

HAY

COMMENT. Benefit Thomas Mountier, the Chichester Boy, who sung at Mr Smith's Concert in LIF. At the Request of a great Number of Gentlemen and Ladies. Pit and Boxes will be laid together at 5s. Gallery 2s. 6d.

OROONOKO. Oroonoko – Marshall; Aboan – W. Mills; Governor – Bridgwater; Driver – Johnson; Daniel – Cibber Jr; Blandford – A. Hallam; Stanmore – Watson; Jack Stanmore – Oates; Imoinda – Mrs Thurmond; Widow – Mrs Wetherilt; Charlotte – Mrs Mills; Lucy – Mrs Butler, but see 22 Dec. 1730.

Friday 7
DL

DANCING. In II: *Grand Dance of Moors* by Essex, Lally, Rainton, Thurmond, Haughton. End II: *Harlequins* by Master Lally and Miss Brett. III: *French Gardner* by Rainton and Mrs Walter. IV: *English Maggots* by Rainton and Mrs Walter. V: A new Grand Dance call'd *Le Chaconist*.

COMMENT. Benefit Marshall and Rainton.

THE BEGGAR'S OPERA.

LIF

DANCING. *Highlander and his Wife* by Salle and Mrs Laguerre. *Saraband* by Glover and Miss La Tour.

COMMENT. Benefit Mrs Vincent and Mrs Forrester. Receipts: money £46 17s.; tickets £82 4s.

LOVE MAKES A MAN. Charles – W. Giffard; Cholerick – Morgan; Dismallo – Bullock; Antonio – W. Williams; Charino – Collet; Governor – Huddy; Duart – Smith; Manuel – Havard; Sancho – R. Williams; Monsieur – Bardin; Angelica – Mrs Morgan; Elvira – Mrs Haughton; Louisa – Mrs Plomer; Honoria – Mrs Thomas, but see 6 April. Also DAMON AND PHILLIDA. *Cast not listed*, but see 29 April.

GF

DANCING. By Sandham.

MUSIC. II: On Welch Harp by a Gentleman for his Diversion. IV: Solo by Ravenscroft.

COMMENT. Benefit Roberts, Boxkeeper.

THE PROVOK'D HUSBAND.

HAY

Lady Townly – Mrs Giffard; Townly – Giffard;

Manly – Rosco.

COMMENT. Benefit Mr and Mrs Giffard. At the Desire of several Ladies of Quality.

AMPHITRYON. As 6 Oct. 1730, but Phoebus, Gripus, Tranio, Polydas, Bromia omitted. Also THE WHAT D'YE CALL IT. Timothy – R. Wetherilt; Peter Nettle – Cibber Jr, but see 15 March.

Saturday 8
DL

COMMENT. Benefit R. Wetherilt and Excell.

- Saturday 8** **THE CONTRAST.** *Cast not listed.*
LIF **COMMENT.** Receipts: money £22 7s. 6d.; tickets £32.
- King's** **RODELINA.** *Cast not listed.*
COMMENT. [Their Majesties, Prince, Princesses Royal, Amelia, and Caroline present.]
- Monday 10** **THE RELAPSE.** Foppington - Cibber; Loveless - Wilks; Worthy - Mills; Young Fashion - Cibber Jr; Sir Tunbelly - Shepard; Lory - Oates; Coupler - Johnson; Shoemaker - R. Wetherilt; Surgeon - Griffin; Berinthia - Mrs Thurmond; Hoyden - Mrs Mills; Amanda - Mrs Porter. Also **PHEBE**. As 19 April, but Hunter - Fielding.
DANCING. *French Gardiner and his Wife* by Rainton and Mrs Walter. *Harlequins* by Master Lally and Miss Brett.
SINGING. As 27 April.
COMMENT. Benefit Fielding and Paget. At the Desire of several Persons of Quality.
- LIF** **LOVE'S LAST SHIFT.** Loveless - Ryan; Snap - Penkethman; Elder Worthy - Milward; Younger Worthy - Walker; Sir William - Hall; Sly - Bullock; Amanda - Mrs Berriman; Narcissa - Mrs Bullock; Hillaria - Mrs Buchanan; Flareit - Mrs Egleton; Sir Novelty - Chapman. Also **THE CHEATS**; or, **The Tavern Bilkers**.
Cast not listed.
DANCING. *Cordelier* by Salway. *Fingalian* by Newhouse and Mrs Ogden. *Saraband* by Glover and Miss La Tour.
COMMENT. Benefit Hall, Penkethman, Surrell. Receipts: money £9 11s.; tickets £102 12s.
- GF** **THE STRATAGEM.** As 11 Feb. Also **THE SAILOR'S WEDDING**. *Cast not listed.*
COMMENT. Benefit Miss Sandham. At the particular Desire of several Ladies of Quality.
- HAY** **THE AUTHOR'S FARCE.** Luckless - Mullart; Nonsense - Mrs Mullart; Punch - Reynolds, but see 19 March. Also **THE TRAGEDY OF TRAGEDIES**. King Arthur - Mullart; Dollalolla - Mrs Mullart, but see 24 March.
MUSIC. Concerto on Trumpet by Burk Thumoth. Concerto Grosso by Kytch on the Flute. In last act of afterpiece: Song on the Trumpet.
COMMENT. Benefit a Family in Distress. At the particular Desire of several Persons of Quality.
- Tuesday 11** **THE BUSY BODY.** As 9 Jan., but Sir George - Bardin; Miranda - Mrs Morgan.
GF Also **THE SAILOR'S WEDDING**. Topmast - Bardin; Drivewell - Stoppeler; Splice - Rosco; Dame Scoreup, the fat Landlady of Wapping - Pearce; Bess Scoreup - Mrs Palmer.
COMMENT. Benefit Bevill and Charlton, Boxkeepers.
- King's** **RODELINDA.** *Cast not listed.*
COMMENT. [Their Majesties and the three eldest Princesses present.]
- Wednesday 12** **THE INDIAN EMPEROR.** As 27 Jan., but Odmar - Roberts; Guyomar - A. Hallam; Orbellan - Berry; Pizarro - R. Wetherilt. Also **THE SAILOR'S OPERA**. Feeble - Griffin; Landlord - Harper; Sir Jolly Heartfree - Paget; Squire Tawdry - Oates; Young Heartfree - Berry; 1st Sailor - Wetherilt; Susan - Miss Vaughan; Pert - Mrs Roberts.
SINGING. The Original Song set to Musick by Henry Purcell, perform'd in the Character of Kalid by Miss Raftor.

DANCING. In I: *Tambour Dance of Moors*. In IV: *A Grand Spanish Entry*. In afterpiece: *A new Sailor's Dance* by Rainton. Wednesday 12
DL

COMMENT. Benefit Hallam, Berry, Mrs Roberts, Miss Vaughan. Afterpiece: a new Farcical Opera of one Act. [Author unknown. Apparently not published.]

THE CONSCIOUS LOVERS. As 11 March. LIF

MUSIC. Solo on Violin by Eversman.

SINGING. Dialogue of Ballad Tunes by Leveridge and Mrs Wright.

DANCING. *Peasant* by Nivelon. *Fingalian* by Newhouse and Ogden. *Highlander and His Mistress* by Salle and Mrs Laguerre.

COMMENT. Benefit Mrs Buchanan. At the Desire of several Persons of Quality. Written by the late Sir Richard Steele. Receipts: money £24 6s. 6d.; tickets £104 18s.

THE DEVIL OF A WIFE. As 26 Jan., but Countryman omitted. Also **DAMON AND PHILLIDA.** *Cast not listed*, but see 29 April. GF

COMMENT. Benefit Pearson, Hooper, Bolton.

THE FALL OF MORTIMER. *Cast not listed*, but edition of 1731 lists: King Edward III – Peterson; Mortimer – Mullart; Lord Mountacute – Lacy; Sir Thomas Delamore – Jones; Sir Robert Holland – Furnival; Eitherside – Reynolds; Leicester – Wathen; Exeter – Dove; Berkley – Hallam; Nevill – Cross; Sly – Davenport; Secret – Hicks; Isabella – Mrs Mullart; Maria – Miss Price. Prologue spoken by Furnival. Epilogue spoken by Mrs Mullart. HAY

COMMENT. Benefit the Author. Alter'd from Mountfort's *Edward III*.

THE DISTREST MOTHER. Orestes – Mills; Hermione – Mrs Porter, but see 20 Nov. 1730. Also **THE JOVIAL CREW.** Rachel – Mrs Heron; Meriel – Mrs Cibber; Amie – Miss Raftor, but see 5 April. Thursday 13
DL

DANCING.

COMMENT. Benefit Taylor, Cooper, Beaw, Widow Cook.

THE CONSTANT COUPLE. As 22 March. Also **A JOURNEY TO BRISTOL.** As 23 April. An Epilogue between Hippisley and Mrs Egleton. LIF

SINGING. By Mrs Wright, accompanied on the Trumpet. *Chacon a Boire* by Leveridge and Laguerre.

DANCING. *Highlander and his Wife* by Salle and Mrs Laguerre. *French Clown* by Nivelon. *French Peasant* by Poitier.

COMMENT. Benefit Wood, Treasurer. Receipts: money £18 1s.; tickets £171 18s. Proper Accommodation will be made upon the Stage by Seats and Scaffolding.

A BOLD STROKE FOR A WIFE. As 23 Jan., but Sir Philip – Bardin; Simon – Giles. Also **THE SAILOR'S WEDDING.** *Cast not listed*, but see 11 May. GF

DANCING. I: *Scaramouch* by Sandham. IV: *Dutch Skipper*.

SINGING. II: *Si Caro* by Mrs Hill, being the first Time of her appearing on this Stage. III: A Hayden Cantata by Master Corse. V: The celebrated Cantata of *Alexis*.

COMMENT. Benefit Prelleur and Giles.

THE FALL OF MORTIMER. As 12 May (in edition), but Leicester, Exeter, Berkley, Nevill, Sly, Secret omitted; Citizens – Hallam, Dove, Jones, Davenport. A new Prologue and Epilogue. HAY

THE ROVER. As 21 Jan., but Valeria – Mrs Oldfield, being the first Time of her Appearance on any Stage. Friday 14
LIF

- Friday 14*
LIF DANCING. *Peasant* by Nivelon. *Fingalian* by Newhouse and Mrs Ogden. *Higlander and his Mistress* by Salle and Mrs Laguerre.
 SINGING. Dialogue of Ballad Tunes by Leveridge and Mrs Wright.
 COMMENT. Benefit Salway and Mrs Oldfield. Receipts: money £16 3s. 6d.; tickets £135 2s.
- GF THE FAIR QUAKER OF DEAL. As 23 March, but Worthy - Smith; Rovewell - Huddy; Sir Charles - Bardin; Cribbridge - W. Williams; Easy - R. Williams; Purser - Havard; Coxen - Collet; Sailors - Pearce, Rosco; Arabella - Mrs Thomas; Belinda - Mrs Haughton; Jenny - Mrs Plomer; Jiltup - Mrs Palmer; Barmaid - Mrs Morgan. Also THE SAILOR'S WEDDING. *Cast not listed*, but see 11 May.
 SINGING. *New Mad Tom* by Dodson.
 COMMENT. Benefit Down and Beezon.
- HAY THE FALL OF MORTIMER. As 13 May. A New Prologue and Epilogue.
 COMMENT. Benefit the Author.
- Saturday 15*
GF THE RECRUITING OFFICER. As 20 March, but Brazen - Bardin; Lucy - Mrs Palmer. Also THE COBLER OF PRESTON. Toby - Morgan, but see 11 Feb.
 SINGING AND DANCING.
 COMMENT. Benefit Ravenscroft. At the particular Desire of several Gentlemen and Ladies.
- King's RODELINDA. *Cast not listed*.
- Monday 17*
DL MACBETH. As 24 Nov. 1730, but Banquo - Bridgwater; Lenox - Cibber Jr; Malcolm - A. Hallam; Seyton - Corey; Witches - Griffin, Shepard, R. Wetherilt. Also HOB; or, The Country Wake. Hob - Cibber Jr; Sir Thomas - Shepard; Friendly - Oates; Flora - Mrs Grace; Betty - Mrs Shireburn.
 MUSIC. Select Pieces.
 SINGING. As 27 April.
 DANCING. *English Maggot* by Rainton and Mrs Walter.
 COMMENT. Benefit Jones (Numberer) and Little (Gallery Boxkeeper). At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear. With the Original Musick, Songs, and Dances, Scenes, Machines, and other Decorations proper to the Play.
- LIF MEASURE FOR MEASURE. Duke - Quin; Angelo - Milward; Aescalus - Ogden; Claudio - Ryan; Lucio - Chapman; Provost - Hulett; Isabella - Mrs Berriman; Mariana - Mrs Kilby.
 DANCING. I: *Fingalian* by Newhouse and Mrs Ogden. II: *Saraband* by Glover and Miss La Tour.
 SINGING. II: Drinking Song to the Bagpipe Tune in *Porus* by Papillion. IV: A new English Cantata by Papillion.
 COMMENT. Benefit Papillion and Mrs Kilby. Written by Shakespeare. Receipts: money £14 16s. 6d.; tickets £111 11s.
- GF TUNBRIDGE WALKS. Reynard - Giffard; Woodcock - W. Giffard; Loveworth - W. Williams; Squib - Morgan; Maiden - Bullock; Hillaria - Mrs Haughton; Belinda - Mrs Morgan; Mrs Goodfellow - Mrs Palmer; Penelope - Mrs Plomer; Lucy - Mrs Thomas. Also DAMON AND PHILLIDA. *Cast not listed*, but see 29 April.
 SINGING. I: *Mad Tom* by a Gentleman for his Diversion.
 MUSIC. V: Welch Harp by a Gentleman for his Diversion.
 DANCING. II: *Dutch Skipper*. III: *Scaramouch* by Smith. V: *Scaramouch and Harlequin*.
 COMMENT. Benefit Moses (Pit Doorkeeper) and Sandford (Wardrobe Keeper).

THE FALL OF MORTIMER. As 13 May, but Wathen replaces Jones as Citizen. **A New Prologue and Epilogue.** **Monday 17 HAY**

KING HENRY THE EIGHTH. As 22 Sept. 1730, but Buckingham - Bridgwater; Norfolk - W. Mills; Surrey - Cibber Jr; Cromwell - Watson. Also **CEPHALUS AND PROCRIS.** As 4 May. **Tuesday 18 DL**

COMMENT. For the Entertainment of several Foreign Ministers. Mainpiece: Written by Shakespear.

RODELINDA. *Cast not listed.*

COMMENT. King, Queen, Prince present.

King's

HENRY IV, Part II. As 16 March, but Prince John - Marshall; Westmoreland - Bridgwater; Justice - Bowman; York - Paget; Canterbury - Corey; Hastings - Watson; Bardolph - Shepard; Poins and Feeble - Oates; Hostess - Mrs Wetherilt; Doll - Mrs Shireburn; Falstaff's Boy - Miss Robinson. Also **THE JOVIAL CREW.** As 13 May, but Oldrents - Shepard; Hearty - Harper; Clack - Griffin; Randal - Johnson; Springlove - Cibber Jr; Oliver - W. Mills; Vincent - Bridgwater; Hilliard - Charke; Pattico - Boman; Martin - R. Wetherilt; Scentwell - Paget. **Wednesday 19 DL**

MUSIC. A Concerto compos'd by Sig Visconti, by Charke and others.

SINGING. II: As 27 April.

DANCING. IV: *English Maggot* by Rainton and Mrs Walter. **v:** *Gondolier and Courtezan* by Young Lally and Miss Brett. End of afterpiece: *French Gardener and his Mistress* by Rainton and Mrs Walter.

COMMENT. Benefit Wright. For the Entertainment [as 24 April]. Mainpiece: Alter'd from Shakespear by the late Mr Betterton.

THE MERRY WIVES OF WINDSOR. *Cast not listed*, but see 8 Jan. Also **FLORA.** Hob - Laguerre; Flora - Mrs Cantrell, but see 26 April. **LIF**

DANCING. I: *Pascal* by Miss Werrit, Scholar to Newhouse. **III:** *Scotch Dance* by Salle and Mrs Laguerre. **IV:** *French Peasant* by Newhouse and Miss Werrit. **v:** *Fingalian* by Newhouse and Mrs Ogden. After I of afterpiece: A new Comic Dance by Newhouse and Miss Werrit.

SINGING. II: Dialogue by Leveridge and Mrs Cantrell.

COMMENT. Benefit Newhouse and Mrs Cantrell. Receipts: money £21 9s. 6d.; tickets £91 15s.

THE TRAGEDY OF TRAGEDIES. As 10 May. Also **THE WELCH OPERA.** Robin - Mullart; Will - Jones; Sweetissa - Mrs Nokes; Susan - Mrs Mullart, but see 28 April. **HAY**

DANCING.

COMMENT. Benefit Mullart and Mrs Mullart. At the particular Desire of several Persons of Quality. Afterpiece: With several Alterations and Additions.

THE PROPHETESS. Dioclesian - Quin; Charnius - Milward; Maximilian - Ryan; Cosroe - Walker; Neger - Hulett; Geta - Hippisley; Aper - Ogden; Aurelia - Mrs Bullock; Casana - Mrs Vincent; Drusilla - Miss Hollyday; Prophetess - Mrs Berriman. Also **THE SULTAN.** As 11 Dec. **Thursday 20 LIF**

SINGING. By Leveridge, Laguerre, Rochetti, Salway, Papillon, Mrs Wright, Mrs Seedo, Mrs Cantrell.

DANCING. By Salle, Dupre, Glover, Pelling, Newhouse, Dupre Jr, de la Garde, Mrs Pelling, Mrs Ogden.

COMMENT. Benefit Houghton and the Prompter. Receipts: money £18 19s. 6d.; tickets £125 17s.

- Tursday 20* **M A C B E T H.** Macbeth – W. Giffard; Macduff – Giffard; Hecate – Rosco; Witches – GF Collett, Morgan, Pearce.
 COMMENT. Benefit W. Giffard and Collett.
- Friday 21* **T H E G A M E S T E R.** Gamester – Walker; Angelica – Mrs Younger, but see LIF 1 April. Also **F L O R A.** As 19 May, but Sir Thomas – Hippisley; Friendly – Salway; Old Hob – Hall; Roger – Clarke; Dick – H. Bullock; Betty – Mrs Kilby; Hob's Mother – Mrs Egerton.
DANCING. Peasant by Nivelon. *Scottish Dance* by Mrs Bullock. *Fingalian* by Newhouse and Mrs Ogden. *Highlander and his Mistress* by Salle and Mrs Laguerre.
 COMMENT. Benefit Gallant, Naylor, Tyfer. Receipts: money £5 13s., tickets £144 4s.
- GF **S O P H O N I S B A.** Hannibal – Morgan. Also **T H E C O B L E R O F P R E S T O N.** As 15 May.
 COMMENT. Benefit Mrs Morgan. *Daily Post*, 20 May: Mrs Morgan being disappointed in her first Benefit, Mr Odell and the Company have indulg'd her so far as to revive . . . Sophonisba . . . for her Benefit.
- HAY **T H E F A L L O F M O R T I M E R.** As 17 May. A New Prologue and Epilogue.
- Saturday 22* **T H E U N H A P P Y F A V O U R I T E.** As 11 Dec. 1730, but Essex – a Gentleman who never appear'd on any Stage before; Rutland – Mrs Morgan; Lieutenant omitted.
 GF **MUSIC.** A Set of Gentlemen Performers will entertain the Audience with an elegant Concert of Musick.
- King's **R O D E L I N D A.** *Cast not listed.*
 COMMENT. The Undertakers for the Opera have this Day finished the Fifty Representations for which they were engaged this Year, but not having been able to complete the like Number for the last Year, have therefore appointed Two more Representations . . . on which Days the several Subscribers for this and the last Year, will have Tickets delivered them at the Office Gratis, or at the Door. [Prince of Wales present.]
- Monday 24* **T H E S T R A T A G E M.** As 23 Sept. 1730, but Foigard – H. Bullock.
 LIF **DANCING.** I: *Fingalian*. v: *Scotch Dance* by Salle and Mrs Laguerre.
SINGING. III: By Mrs Wright.
MUSIC. II: Sonata for a Violin and Harpsichord, the Harpsichord by Short's Daughter, it being the first Time of her Performing in Publick. IV: A Suit of Mr Handel's Lessons on the Harpsichord by Short's Daughter. v: Preamble on the Kettle Drums by Job Baker, and Mr Handel's Grand Water Musick, perform'd with Trumpets, French Horns, Kettle Drums, and other Instruments.
 COMMENT. Benefit Short and Neale. Receipts: money £13 18s.; tickets £169 12s.
- HAY **T H E F A L L O F M O R T I M E R.** As 17 May. A new Prologue and Epilogue.
 COMMENT. Benefit the Author.
- Tuesday 25* **T H E R O Y A L M E R C H A N T.** Clause – Quin; Florez – Ryan; Woolfort – Walker; Hubert – Ogden; Hemskirk – Milward; Vandunk – Bullock; Bertha – Mrs Bullock; Jaculine – Mrs Legar; Orator Higgen – Hippisley; Prig – Chapman; Ferret – Wilcocks. Also **F L O R A.** As 21 May.
DANCING. *Scottish Dance* by Mrs Bullock. Last new Comic Dance by Newhouse and Miss Wherrit.
 COMMENT. Benefit Wilcocks, Mines, and Widow Gardiner. Receipts: money £6 6s., tickets £103 11s. *Daily Post*, 25 May: We hear, that when His

Majesty removes to Hampton-Court, the Theatre in that Palace will be open'd, and Plays acted by the King's Company of Comedians. Tuesday 25
LIF

RODELINDA. *Cast not listed.* King's
COMMENT. [Princess Royal present.]

THE FALSE FRIEND. As 3 Dec. 1730. Also **THE SCHOOL-BOY.** As 25 March. Wednesday 26
LIF

DANCING. III: *French Peasant* by Nivelon and Mrs Laguerre. IV: *Saraband* and *Tambourin* by Miss Rogers, Scholar to Salle. After 1 of afterpiece: *Higlander and his Mistress* by Salle and Mrs Laguerre.

SINGING. II: By Miss Rogers. V: By Mrs Wright.

COMMENT. Benefit Ford (Numberer) and Gwinn. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £16 2s. 6d.; tickets £123 13s.

THE STRATAGEM. Archer – Bardin; Cherry – Mrs Careless; Dorinda – a Gentlewoman, but see 11 Feb. Also **DAMON AND PHILLIDA.** Mopsus – Bardin, but see 29 April. GF

COMMENT. Benefit Bardin.

THE FALL OF MORTIMER. As 17 May. Also **THE WELCH OPERA.** HAY
Cast not listed, but see 19 May.

THE FALL OF MORTIMER. As 17 May. Also **THE WELCH OPERA.** Thursday 27
HAY
Cast not listed, but see 19 May.

THE CONFEDERACY. As 21 April, but Clarissa – Mrs Bullock. Also **THE WHAT D'YE CALL IT.** *Cast not listed*, but see 21 April. Friday 28
LIF

SINGING. I: *Peggy O* by Tony Aston. III: *The Medley Hodge-Podge* by Aston. V: *Hold John* by Aston. 1 of afterpiece: By Mrs Wright.

DANCING. II: *French Clown* by Nivelon. IV: *Higlander and his Mistress* by Salle and Mrs Laguerre. End of Farce: *Drunken Man* by Aston.

COMMENT. Benefit Thompson, Aston, Widow Atkins. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £22 12s.; tickets £94 6s.

THE FALL OF MORTIMER. As 17 May. Also **THE JEALOUS TAYLOR.** HAY
Cast not listed, but see 18 Jan.

RODELINDA. *Cast not listed.* Saturday 29
King's
COMMENT. [Princess Royal present.]

THE BUSY BODY. As 16 Nov. 1730, but Sir George – W. Mills; Sir Francis – Harper; Charles – Marshall; Isabinda – Mrs Cibber; Miranda – Mrs Butler; Scentwell – Mrs Walter. Also **PATIE AND PEGGY.** As 30 Nov. 1730, but Patie – a young Actor, who never perform'd on any Stage before; Jenny – Miss Oates; Symon – Berry; Margery omitted. Monday 31
DL

MUSIC. Select Pieces.

DANCING. *Peasant* by Nivelon. *Saraband* by Glover and Miss La Tour. *French Peasant* by Newhouse and Miss Wherrit.

THE MISTAKE. As 11 Jan. Also **FLORA.** As 21 May. LIF
DANCING. *Peasant* by Nivelon. *Saraband* by Glover and Miss La Tour. *French Peasant* by Newhouse and Miss Wherrit.

COMMENT. Benefit Wilmer and Widow Redfern, Boxkeepers. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £7 12s.; tickets £100 19s.

June 1731

- Tuesday 1* **MOMUS TURN'D FABULIST.** *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 15 Dec. 1730.
DANCING. By Mlle Salle.
 COMMENT. Receipts: £67 os. 6d.
- GF** **SOPHONISBA.** As 21 May, but Scipio - W. Giffard; Lelius - W. Williams; Trebellius - Havard; Rosalinda - Mrs Morgan; Priestesses of Bellona - Pearce, Master Woodward; Massinissa - Smith; Massina - Mrs Thomas; Menander - Collett; Sophonisba - Mrs Haughton; Merna - Mrs Palmer; Mahernal - Bardin; Bomilcar - R. Williams.
SINGING. In Scotch and English by the two Misses Hambleton, who never appeared on any Stage before.
 COMMENT. Benefit Morgan. For the Entertainment of a Foreign Prince. With Scenes, Machines, and Habits, proper to the Play.
- HAY** **THE FALL OF MORTIMER.** As 17 May. Also **THE WELCH OPERA.** *Cast not listed,* but see 19 May.
- Wednesday 2* **THE COUNTRY WIFE.** As 22 April, but Harcourt - Walker; Sparkish - Chapman; Dorilant - Milward; Sir Jasper - Hippisley; Quack - Hall; Lady Fidget - Mrs Bullock; Alithea - Mrs Berriman; Mrs Squeamish - Miss Holliday.
DANCING. II: By Nivelon. III: Last new Comic Dance by Newhouse and Miss Wherrit. IV: *Saraband* by Glover and Miss La Tour.
 COMMENT. Benefit Lawrence, Warriner, Hughes, Boxkeepers. Receipts: money £5 15s.; tickets £103 6s.
- GF** **THE TEMPEST.** Duke - Smith; Ferdinand - Bardin; Prospero - Havard; Antonio - Worsley; Gonzalo - Machen; Hippolito - Mrs Thomas; Stephano - Rosco; Mustacho - R. Williams; Ventoso - Collet; Trincalo - Morgan; Ariel - Master Woodward; Miranda - Mrs Palmer; Dorinda - Mrs Morgan; Caliban - W. Giffard; Sycorax - Collet. Waterman's Dance - Sandham, Rosco, R. Williams, Pearce, Bowcher; Neptune - a Gentleman; Amphitrite - Mrs Palmer. Also **THE BITER BIT;** or, **The Humours of Harlequin and Scaramouch.** *Cast not listed.* Also **THE THROWSTERS OPERA.** *Cast not listed.*
 COMMENT. Benefit Havard and Boucher, Prompter. *Daily Advertiser*, 2 June: We hear Mr Odel, Master . . . Goodman's-Fields, intends to decline to concern himself any longer with the Management of that Theatre.
- HAY** **THE FALL OF MORTIMER.** As 17 May. Also **THE WELCH OPERA.** *Cast not listed,* but see 19 May.
 COMMENT. Tickets deliver'd out for the Tragedy of Tragedies, with an Opera call'd, **The City Apprentice Turn'd Beau, or Love in a Hamper** which was to have been performed this Day, for the Benefit of Mr Green, Prompter, will be taken at this Play.
- Thursday 3* **THE ORPHAN.** Castilio - Smith; Polydore - Havard; Monimia - Mrs Morgan; Serina - Mrs Thomas; Page - Master Woodward, but see 5 May.
SINGING. By the Misses Hambleton, in Italian and English.
MUSIC. Mr Handel's famous *Water-Musick*, with Trumpets and French Horns, accompany'd with a Preamble on the Kettle-Drums by the ingenious Mr Joab Baker.
 COMMENT. At the particular Desire of several Gentlemen and Ladies.

THE FAIR QUAKER OF DEAL. Also **THE WHAT D'YE CALL IT.** Ad- *Friday 4*
vertised on 2 June for 4 June, but on 4 June is apparently deferred. *DL*

THE ANATOMIST. *Cast not listed.* Also **THE RAPE OF PROSERPINE.** As *LIF*
30 Nov. 1730.

COMMENT. Receipts: £30 8s. 6d.

A BOLD STROKE FOR A WIFE. As 13 May, but Simon Pure omitted. Also *GF*
THE BITER BIT. *Cast not listed.* A New Prologue address'd to the Town,
written by Mr Odell, spoken by Barden.

COMMENT. The Article in the Daily Advertiser of Wednesday last, which
mentions Mr Odell's intending to decline concerning himself any longer with the
management of Goodman's-fields Playhouse, is a false and scandalous Libel.

THE FALL OF MORTIMER. As 17 May. Also **THE WELCH OPERA.** *HAY.*
Cast not listed, but see 19 May.

CONCERT.

COMMENT. Benefit Waghorne. 6 P.M. 5s.

DT

THE FALL OF MORTIMER. As 17 May. Also **THE JEALOUS TAYLOR.** *Saturday 5*
Cast not listed, but see 18 Jan. *HAY*

COMMENT. There being a great Demand for the Welch Opera, we are
obliged to advertise the Town, that it being now made into a whole Night's
Entertainment, intituled, The Grub-Street Opera, now in Rehearsal, it cannot
possibly be performed any longer with this Play.

THE TEMPEST. As 30 Nov. 1730, but Prospero - Roberts; Caliban - Wetherilt
Sr; Stephano - Shepard; Ariel - Miss Brett; Antonio - Berry; Sycorax - Charke;
Miranda - Mrs Walter; Milcha - Mrs Boman; Amphitrite - Miss Raftor; Water-
men - Bridgwater, Oates, Harper, Charke, Burnet, Wright; Infernal Spirits -
Boman, Rainton, Charke, Evans, Teno, Tench. Also **DAMON AND PHIL-**
LIDA. Phillida - Miss Raftor; Cimon - Fielding; Mopsus - Oates; Arcas -
Berry; Corydon - Roberts; Damon - Charke.

Monday 7
DL

DANCING.

COMMENT. Mainpiece: Alter'd from Shakespear by Sir Wm. Davenant and
Mr Dryden. At 7 P.M.

THE LONDON CUCKOLDS. As 20 Jan. Also **FLORA.** As 21 May. *LIF*

DANCING. II: A new *Clown* by Nivelon. III: *Highlander and his Mistress* by Salle
and Mrs Laguerre. IV: *Numidian* by Glover and Miss La Tour.

MUSIC. V: The celebrated Water Musick, composed by Mr Handel, in which
Poitier will beat the Kettle Drums.

COMMENT. Benefit Ray. At the particular Request of the Gentlemen of
Deptford and Woolwich. Receipts: money £25 8s.; tickets £73 2s.

THE FALL OF MORTIMER. As 17 May. Also **THE JEALOUS TAYLOR.** *HAY*
Cast not listed, but see 18 Jan.

LOVE FOR LOVE. As 14 Dec. 1730, but Valentine - Smith; Tattle - R. Williams;
Angelica - Mrs Haughton; Mrs Frail - Mrs Plomer. Also **DAMON AND** *Tuesday 8*
PHILLIDA. *Cast not listed,* but see 26 May. *GF*

SINGING AND DANCING.

COMMENT. Benefit Bullock, in Confinement.

- Tuesday 8* LIF **COMMENT.** *Daily Journal*, 8 June: We hear that Part of the Company of Comedians from [LIF] will open their Theatre at Richmond the latter End of this Week; and tho' they were well approved of last Season, yet have laid out considerable Sums in new Scenes and Cloaths; and . . . have strengthened their Company . . . particularly [with] the pleasant and facetious Mr Hippisley.
- Wednesday 9* DL **THE HISTORY OF BONDUCA.** HOB. Advertised, but apparently dismissed.
- GF **AESOP.** Oronces – a Gentleman.
DANCING.
COMMENT. Benefit Smith. [The bill contains a summary of the plot, and adds:
Plays are like Mirrors, made for Men to see
How bad they are; how good they ought to be. Cowly.]
- Friday 11* DL **DON JOHN.** John – Bridgwater; Antonio – W. Mills; Lopez – Marshal; Jacomo – Harper; Francisco – Shepard; Octavio – Charke; Hermit – Oates; Pedro's Ghost – Fielding; John's Father's Ghost – Boman; Maria – Mrs Cibber; Leonora – Mrs Butler; Flora – Mrs Charke; Flavia – Mrs Walter; Clara – Mrs Shireburn; Shepherds – Cibber Jr, Wetherilt; John's Wives – Mrs Shireburn, Mrs Wetherilt, Miss Williams, Mrs Walter, Miss Oates, Miss Mears. Also **THE AMOURS OF BILLINGSGATE.** [The Cobler's Opera]. Melton Sr – Berry; Pyefleet Sr – Oates; Lieutenant – Fielding; Harry – Charke; Jenny – Miss Raftor; Peg – Mrs Mills.
COMMENT. At the Desire of several Persons of Quality.
- HAY **THE GRUB STREET OPERA.** Advertised but deferred.
- SOU **THE UNHAPPY LIBERTINE.** *Cast not listed.*
COMMENT. At Lee's Great Booth: a new Entertainment of the Opera kind.
- Monday 14* HAY **THE FALL OF MORTIMER.** *Cast not listed*, but see 17 May. Also **THE JEALOUS TAYLOR.** *Cast not listed*, but see 18 Jan.
COMMENT. We are oblig'd to defer the Grub Street Opera till further Notice.
7 P.M.
- DL **COMMENT.** *Daily Advertiser*, 14 June: The Managers of . . . Drury-Lane, have Orders to get Things in Readiness for the Royal Theatre at Hampton-Court, where Plays are to be acted for the Diversion of the Royal Family.
- Tuesday 15* DL **A DUKE AND NO DUKE.** *Cast not listed.* Also **THE AMOURS OF BILLINGSGATE.** [The Cobler's Opera]. *Cast not listed*, but see 11 June.
DANCING.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late N. Tate, Esq; Poet Laureat, Author of the Tragedy of King Lear.
- Thursday 17* DI. **COMMENT.** *Daily Advertiser*, 17 June: His Majesty's Servants [of DL] are getting every Thing in Readiness to Act at Hampton-Court twice a Week . . . and we hear they are to act there the first Time on Monday next.
- Friday 18* HAY **THE AUTHOR'S FARCE.** *Cast not listed*, but see 10 May. Also **THE TRAGEDY OF TRAGEDIES.** *Cast not listed*, but see 10 May.
COMMENT. At the particular Desire of several Ladies of Quality. 7 P.M.
- Monday 21* WINH **THE FAIR PENITENT.** Calista – Mrs Wilson; Lothario – a young Gentleman of Exchange Alley for his Diversion.

COMMENT. Benefit Mrs Wilson. At the particular Desire of several Gentlemen and Ladies. At the New Theatre on Wind-mill Hill. Pit and Boxes laid together by Desire at 2s. each. Monday 21
WINH

THE MERCHANT; or, The True History of George Barnwell. *Cast not listed*, but edition of 1731 lists: Thorowgood – Bridgwater; Barnwell – Roberts; George Barnwell – Cibber Jr; Trueman – W. Mills; Blunt – R. Wetherilt; Maria – Mrs Cibber; Millwood – Mrs Butler; Lucy – Mrs Charke. Prologue spoken by Cibber Jr. Epilogue spoken by Mrs Cibber. Tuesday 22
DL

COMMENT. Never Acted before. [By George Lillo. Puffs of the play appeared in *London Evening Post*, 15 June, *Daily Post*, 16 and 21 June.]

THE MERCHANT. As 22 June (in edition). Friday 25
DL
MUSIC. Select Pieces.
SINGING. By Miss Raftor, accompany'd by Charke on the Violin.

COMMENT. At Common Prices. 7 P.M.

THE LONDON MERCHANT. As 25 June. Wednesday 30
DL
MUSIC. Select Pieces.
SINGING. By Miss Raftor.
COMMENT. Benefit the Author.

THE FALL OF MORTIMER. *Cast not listed*, but see 17 May. HAY
COMMENT. The Company of Comedians have determined to play [it] notwithstanding the Opposition made by some of the Company to prevent the Performance. 7 P.M.

July 1731

COMMENT. The 1731 edition of *The Grub Street Opera* lists a cast for it, but there are no known bills which made certain that it was actually performed. HAY

THE CONSTANT COUPLE. Sir Harry – Chapman; Standard – Milward; Smugler – Hippisley; Vizard – Ogden; Elder Clincher – Morgan; Clincher Jr – Salway; Dicky – Young Woodward; Constable – Hall; Tom – Houghton; Lady Lurewell – Mrs Templer; Lady Darling – Mrs Martin; Angelica – Mrs Grace; Parley – Mrs Morgan. Thursday 1
RI
DANCING. By Smith and Mrs Ogden.

THE LONDON MERCHANT. As 25 June. Also THE AMOURS OF BILINGSGATE [The Cobler's Opera]. As 11 June. Friday 2
DL
COMMENT. At the Desire of several Persons of Quality. [*Daily Post*, 5 July, states that *The London Merchant* probably will be acted soon at Hampton Court.]

THE LONDON MERCHANT. As 25 June. Also PHEBE. Hunter – Stoppelaer, being his first Performance on this Stage; Phebe – Miss Raftor; Chaunter – Bridgwater; Quorum – Fielding; Tippet – Mrs Mills; Cant – R. Wetherilt; Tib Tatter – Mrs Willis; Grig – Berry; Mrs Chaunter – Mrs Shireburn; but see 10 May. Tuesday 6
DL
MUSIC AND SINGING. As 25 June.

COMMENT. At the particular Desire of several Persons of Quality.

- Wednesday 7* CONCERT.
DT *MUSIC.* Where an eminent Master will perform a Solo upon the Violin, and a Lady, who never sung in Publick in England, will sing six select Opera Songs.
COMMENT. Benefit Waghorne. 6 P.M.
- Thursday 8* THE MERRY WIVES OF WINDSOR. Falstaff - a Gentleman, being his first Appearance on any Stage; Ford - Milward; Page - Ogden; Shallow - Chapman; Slender - Bullock; Rugby - Smith; Simple - Woodward; Mrs Ford - Mrs Templer; Mrs Page - Mrs Grace; Anne Page - Mrs Morgan; Mrs Quickly - Mrs Martin; Evans - Hippisley; Caius - Hall; Host - Bullock.
DANCING. As 1 July.
COMMENT. Written by Shakespeare.
- Friday 9* THE LONDON MERCHANT. As 25 June. Also DAMON AND PHILLIDA.
DL As 7 June.
SINGING, MUSIC. As 25 June.
COMMENT. Benefit the Author. At the particular Desire of several Persons of Quality. *Daily Journal*, 9 July: We hear that a Play-house is to be erected on Hampton-Green, with all Expedition, for acting Plays for the Entertainment of the Royal Family.
- Tuesday 13* THE LONDON MERCHANT. As 25 June. Also HOB. As 17 May, but Dick - R. Wetherilt; Flora - Mrs Walter; Hob's Mother - Mrs Willis.
DL *DANCING.*
SINGING, MUSIC. As 25 June.
COMMENT. At the particular Desire of several Persons of Quality. 6:30 P.M.
- Thursday 15* LOVE'S LAST SHIFT. Loveless - Milward; Amanda - Mrs Templer; Sir Novelty - Chapman; Elder Worthy - Ogden; Young Worthy - Houghton; Snap - Morgan; Sly - Bullock; Hillaria - Mrs Grace; Narcissa - Mrs Morgan; Flareit - Mrs Martin; Maid - Mrs Chapman; Sir William - Hippisley.
RI *SINGING.* By Salway.
DANCING. As 1 July.
- Friday 16* THE LONDON MERCHANT. *Cast not listed,* but see 22 June.
DL *COMMENT.* At the particular Desire of several Persons of Quality.
- Tuesday 20* THE LONDON MERCHANT. As 25 June. Also THE JOVIAL CREW. Rachel - Miss Raftor; Meriel - Mrs Cibber; Hearty - Harper; Oliver - W. Mills; Clack - Cibber Jr; Randal - Bridgwater; Springlove - R. Wetherilt; Vincent - Stoppelaer; Hilliard - Charke; Oldrents - Shepard; Scentwell - Roberts; Amie - Miss Williams; Beggars - Oates, Berry, Fielding, Excell, Ranton, but see 13 May.
DL *MUSIC AND SINGING.* As 30 June.
COMMENT. Benefit the Author. At the particular Desire of several Persons of Distinction and eminent Merchants of the City of London. *Daily Post*, 22 July: Last Tuesday . . . George Barnwell was perform'd . . . with great Applause, to a crowded Audience, there being present most of the eminent Merchants of the City of London; they appear'd greatly pleased with the Play and Performance.
- Wednesday 21* THE FALL OF MORTIMER. Advertised but not given.
HAY *COMMENT.* *Daily Journal*, 22 July: Last Night when the Company . . . was going to perform the Fall of Mortimer, the High Constable . . . came with a Warrant from several Justices of the Peace, to seize Mr Mullet, who play'd the part of Mortimer, and the rest of the Performers, but they all made their Escapes.

THE CONSCIOUS LOVERS. Sir John - Ogden; Sealand - Haughton; Young Bevil - Milward; Myrtle - Salway; Cimberton - Hippisley; Humphrey - Morgan; Tom - Chapman; Daniel - Young Woodward; Mrs Sealand - Mrs Martin; Isabella - Mrs Rice; Indiana - Mrs Templer; Lucinda - Mrs Chapman; Phillis - Mrs Morgan.

Tbursday 22
RI

DANCING. As 1 July.

COMMENT. Written by the late Sir Richard Steele.

THE LONDON MERCHANT. As 25 June. Also **BAYES'S OPERA.** Bayes - Cibber Jr; Arabella - Mrs Butler; Belinda - Mrs Shireburn; Tragedo - Charke; Cantato - Stoppelaer; Harlequin - R. Wetherilt; Dulceda - Miss Oates; Apollo - Roberts; Bassoon - Oates; Crowdero - Evans; Eagle - Miss Brett; General Briton - Bridgwater; Pantomime - Berry; Jupiter - Excell; Neptune - Rainton; Pluto - Gray; Juno - Miss Mears; Amphitrite - Mrs Boman; Proserpine - Miss Williams; Crispin - Harper; Farcia - Miss Raftor.

Friday 23
DL

MUSIC. In mainpiece: By Desire, a Piece of Musick, compos'd by Signior Vivaldi, call'd *The Cuckow*, by Charke and others.

COMMENT. At the particular Desire of several Persons of Distinction, and eminent Merchants of the City of London. Tickets for *The Devil to Pay* and *The Triumphs of Love and Honour*, whatever Date they may bear, will be taken on the Authors Nights, and both the Play and Opera will be perform'd with all convenient Expedition.

THE LONDON MERCHANT. As 25 June. Also **BAYES' OPERA.** As 23 July, but Eagle and Apollo omitted.

Tuesday 27
DL

MUSIC. In mainpiece: Signora Merigghi's Favourite Song in *Porus* by Miss Raftor. End of mainpiece: *The Cuckow*.

COMMENT. At the particular Desire of several Persons of Quality.

THE LONDON MERCHANT. As 25 June. Also **THE JOVIAL CREW.** As 20 July.

Friday 30
DL

MUSIC. As 27 July.

COMMENT. At the particular Desire of several Persons of Quality, and Eminent Merchants of the City of London.

August 1731

THE LONDON MERCHANT. As 25 June. With the Prologue and Epilogue. Also **HOB.** As 13 July.

Tuesday 3
DL

MUSIC. *The Cuckow*.

SINGING. By Miss Raftor.

COMMENT. As 23 July.

AMURATH, THE GREAT EMPEROR OF THE TURKS; or, **The London Prentice's Glory.** Amurath - Huddy; Achmet - Hulett; Selima - Mrs Spiller; Zara - Mrs Thomas; Prentice - Young Penkethman; Wantbrains - Collett.

Wednesday 4
TC

SINGING. By Excell.

COMMENT. By a Company of Comedians from Goodman's Fields, and both the Theatres Royal, at the New Theatre in Tottenham Court.

AMURATH. As 4 Aug.

Tbursday 5
TC

SINGING. By Excell.

- Friday 6* THE DEVIL TO PAY; or, The Wives Metamorphos'd. Sir John Loverule - Stoppelaer; Jobson - Harper; Valentine - Roberts; Ranger - R. Wetherilt; Ananias - Charke; Butler - Berry; Cook - Fielding; Footman - Wright; Coachman - Grey; Doctor - Oates; Father - Wetherilt Jr; Lady Loverule - Mrs Mills; Nell - Miss Raftor; Lucy - Miss Oates; Lettice - Miss Williams; Gaffer Dung-fork - Cibber Jr, but edition of 1731 adds: Nadir - Fisher Tench; Abishog - H. Tench. Prologue spoken by Cibber Jr.
DANCING. A new dance, *Bartholomew Fair*, by Fisher Tench and Miss Brett.
COMMENT. A new Ballad-Opera. Taken from The Devil of a Wife. Written by Mr Jevon. [For Coffey, Mottley, and Cibber Jr as authors, see Hughes and Scouten, *Ten English Farces*, pp. 173-74.]
- TC AMURATH. As 4 Aug.
SINGING. By Excell.
- Saturday 7* AMURATH. As 4 Aug.
 TC *SINGING.* By Excell.
- Monday 9* AMURATH. As 4 Aug.
 TC *SINGING.* By Excell.
- TC DAMON AND PHILLIDA: With the Comical Humours of Simon and Mopsus. The Crying Brother - Taylor; Laughing Brother - Dove; Damon - Cross; Arcas - Yeates Jr; Corydon - Jones; Phillida - Miss Yeates.
COMMENT. At Yeates' Great Theatrical Booth, facing the King's Head at Tottenham Court.
- STA CONCERT.
MUSIC. Mr Burk Thumoth, a Youth of fourteen Years of Age, will perform a Trumpet Piece.
COMMENT. Benefit Skiddy. At the Great Room in St. Alban's Street. 3s.
- Tuesday 10* AMURATH. As 4 Aug.
 TC *SINGING.* By Excell.
- Wednesday 11* THE LONDON MERCHANT. As 25 June. With the Prologue and Epilogue. Also THE WHAT D'YE CALL IT. Kitty - Miss Raftor; Dorcas - Mrs Roberts; Sir Roger - Cibber Jr; Sir Humphrey - Berry; Statute - Shepard; Filbert - Stoppelaer; Peascod - Oates; Nettle - Charke; Steward - Fielding; Constable - Wetherilt; Aunt - Mrs Wetherilt; Countrymen, Ghosts, Soldiers - Wright, Excell, Burnet, Gray, Wetherilt, Peploe.
MUSIC. *The Cuckow* by Charke and others.
SINGING. By Miss Raftor.
COMMENT. At the particular Desire of several Persons of Quality and Distinction, and Eminent Merchants of the City of London.
- TC AMURATH. As 4 Aug.
- Thursday 12* AMURATH. As 4 Aug. Also PHEBE. Phebe - Mrs Spiller; Hunter - Jenkins; Chaunter - Hulett; Quorum - Huddy; Cant - Penkethman; Scrip - Collett; Tippet - Mrs Thomas; Queen of Beggars - Mrs Hulett.
SINGING. By Excell.
- Friday 13* THE LONDON MERCHANT. As 25 June. With the Prologue and Epilogue. Also THE WHAT D'YE CALL IT. As 11 Aug.
MUSIC, SINGING. As 11 Aug.
COMMENT. At the Desire of several Persons of Quality and Distinction.

AMURATH. As 4 Aug. Also PHEBE. As 12 Aug. SINGING. By Excell.	Friday 13 TC
AMURATH. As 4 Aug. Also PHEBE. As 12 Aug.	Saturday 14 TC
THE LONDON MERCHANT. As 25 June. With the Prologue and Epilogue. Also THE DEVIL TO PAY. Jobson - Harper; Sir John - Stoppelaer; Lady Loverule - Mrs Mills; Nell - Miss Raftor; Sergeants, &c. - Berry, Oates, Fielding, Miss Williams, Miss Oates. MUSIC, SINGING. As 11 Aug.	Monday 16 DL
COMMENT. At the particular Desire of several Persons of Quality.	
AMURATH. As 4 Aug. Also PHEBE. As 12 Aug. SINGING. By Excell.	TC
AMURATH. As 4 Aug. Also PHEBE. As 12 Aug. SINGING. By Excell.	Tuesday 17 TC
THE TRIUMPHS OF LOVE AND HONOUR. <i>Cast not listed</i> , but edition of 1731 lists: Aristarchus - W. Mills; Philocles - Wetherilt; Philander - Cibber Jr; Dion - Fielding; Damon - Stoppelaer; Urania - Miss Raftor; Thalia - Mrs Charke; Selena - Miss Oates. Prologue written by Sir Robert Henley, spoken by W. Mills. Epilogue spoken by Mrs Charke. Also THE WHAT D'YE CALL IT. <i>Cast not listed</i> , but see 11 Aug. MUSIC. Select Pieces. DANCING.	Wednesday 18 DL
COMMENT. Benefit the Author. Mainpiece: a New Play of Three Acts. [By Thomas Cooke.] At the particular Desire of several Persons of Quality.	
AMURATH. As 4 Aug. Also PHEBE. As 12 Aug. SINGING. By Excell.	TC
AMURATH. As 4 Aug. Also PHEBE. As 12 Aug. SINGING. By Excell.	Thursday 19 TC
THE LONDON MERCHANT. As 25 June. With the Original Prologue and Epilogue. Also THE DEVIL TO PAY. As 16 Aug. An Epilogue address'd to the Town. SINGING. In I: By Miss Raftor. II: Pastoral Dialogue by Stoppelaer and Miss Oates. MUSIC. <i>The Cuckow</i> . DANCING. IV: <i>Bartholomew Fair</i> by F. Tench and Miss Brett. End of Afterpiece: <i>Country Dance</i> . COMMENT. As 11 Aug.	Friday 20 DL
HURLOTHRUMBO. Advertised but dismissed. COMMENT. <i>Daily Courant</i> , 25 Aug.: On Friday Night last the Constables of Middlesex and Westminster went to the [HAY] in order to apprehend the Actors and Players there, upon a Warrant signed by several of his Majesty's Justices of the Peace, against them, as Rogues and Vagabonds, but they all made their Escapes.	HAY
THE STRATAGEM. Archer - Clarke; Mrs Sullen - Mrs Clarke. Also DAMON AND PHILLIDA. Phillida - Mrs Clarke. COMMENT. Benefit Mr and Mrs Clarke. Boxes 3s. Pit 2s. Gallery 1s. 6d. 6 P.M.	YB

- Tuesday 24** **THE GENEROUS FREE-MASON.** *Cast not listed.*
BF **COMMENT.** At Yeates' Great Booth. Noon to 10 P.M.
- BF** **THE EMPEROR OF CHINA, GRAND VOLGI;** or, **The Constant Couple and Virtue Rewarded.** Emperor – Roberts; Shallow – Hippisley, the first Time of his appearing at the Fair; Carlos – Huddy; Hali – Rosco; Eugenio – Cross; Fidelia – Mrs Templer; Isabella – Mrs Grace; Robin Booby – Hall; Sir Arthur Addleplot – Penkethman; Freelove – Berry; Sly – Rainton Sr; Smart – Excell; Loveit – Mrs Egleton.
SINGING AND DANCING. By Master Fisher Tench and Miss Brett. A new Dialogue of *Chimes of the Times* by Excell and Mrs Egleton.
MUSIC. Grand Chorus from *Porus*, accompany'd with Hautboys, Trumpets and Kettle Drums.
COMMENT. At Fielding-Hippisley-Hall Booth. A new Dramatick Opera. At 1 P.M. daily.
- BF** **GUY, EARL OF WARWICK:** With the Comical Distresses of Rogero, Guy's Servant. Guy – Hulett; Old Warwick – Jones; Emperor – Mullart; Duke of Lorrain – Aston Jr; Rogero – Morgan; Empress – Mrs Mullart; Phillis – Mrs Morgan; Jilt – Mrs Taylor; Booz All – Harper.
SINGING AND DANCING. By the best Masters.
COMMENT. At Lee-Harper Booth. An excellent new Droll.
- Tbursday 26** **BF** **THE LONDON MERCHANT.** George Barnwell – Chapman; Thorogood – Ogden; Uncle – Stoppelaer; Trueman – Salway; Maria – Miss Bullock; Millwood – Mrs Plomer; Lucy – Mrs Chapman. Also **FLORA.** Hob – Salway; Friendly – Stoppelaer; Old Hob – Smith; Flora – Mrs Rice; Hob's Mother – Mrs Martin; Betty – Miss Dancy; Sir Thomas – Bullock.
DANCING. By Smith, Mrs Bullock, Mrs Ogden.
COMMENT. Bullock's Booth.
- BF** **THE BANISH'D GENERAL; or, The Distrest Lovers.** Montfort – W. Mills; Rakish – Oates; Jenny – Mrs Roberts; King – Tenoe; Sir Wilful Westford – R. Wetherilt; Colonel Westford – Adam Hallam; Tipple – Bardin; Gudgeon – Young Bencraft; Plausey – Evans; Arbella – Miss Oates; Lady Westford – Mrs Wetherilt; Widow – Mrs Lacy; Genius – Mrs Phillpot; Hobble Wallop – Jo. Miller.
SINGING AND DANCING. By Evans, Miss Williams, Young Bencraft.
COMMENT. Miller-Mills-Oates' Booth. [See *Grub St. Journal*, 26 Aug. for comments on the attractions at BF.]

September 1731

- Wednesday 8** **SF** **THE DEVIL TO PAY.** Sir John – Mullart; Ranger – Taylor; Doctor – Ayres; Butler – Rosco; Cook – Eaton; Lady Loverule – Mrs Mullart; Nell – Miss Tollett; Lettice – Mrs Coker; Lucy – Mrs Hulett; Jobson – Hulett.
COMMENT. Lee-Harper Booth, behind Marshalsea Gate.
- SF** **WHITTINGTON.** Whittington – Morgan; Madge – Harper; Emperor – Rosco; Merchant – Jones; Captain – Hulett; Factor – Mullart; Mrs Fitzwarren – Mrs Taylor; Mrs Grace – Mrs Mullart; Gilflurt – Mrs Morgan; Bawd – Mrs Coker; Britannia – Mrs Spiller.
SINGING. *Mad Tom of Bedlam* by Platt. *Thames and Augusta* by Platt and Papillon.
COMMENT. Lee-Harper Booth, on the Bowling Green.

THE LONDON MERCHANT. George Barnwell - Peterson; Thorowgood - Furnival; Old Barnwell - Symonds; Trueman - Jenkins; Maria - Miss Price; Millwood - Miss Smith; Lucy - Miss Furnivall. Also **MERLIN;** or, The British Enchanters. Harlequin (Merlin) - Collier; Demons - Cross, Hicks, Wright; Gardener - Jenkins; Pumpkin (his Man) - Pigeon; Columbine - Miss Price.

Wednesday 8
SF

COMMENT. Great Theatrical Booth in the Half-Moon Inn Yard.

THE EMPEROR OF CHINA. As at BF, but Hali omitted.

SF

SINGING. *Chimes of the Times* by Excell and Mrs Egleton.

MUSIC. From *Porus*, as at BF.

DANCING. By Fisher Tench and Miss Brett.

COMMENT. At Fielding-Hippisley-Hall Booth. 1 P.M.

THE BANISH'D GENERAL. As at BF, but King - Barcock; Tipple - Clark; Sir Wilful - Peckman; Colonel Westford - Bardin; Plausey - Tenoe; Lady Westford - Mrs Williamson.

SF

SINGING. In the Character of Sally Sweetbread, the Butcher's Wife, by Mrs Roberts.

COMMENT. At Miller-Mills-Oates' Booth.



SEASON OF 1731-1732

THIS SEASON was slightly less active than the preceding one, principally because the Haymarket was less frequently occupied. Drury Lane, Lincoln's Inn Fields, and Goodman's Fields, however, presented full repertoires of drama, often supplemented by pantomime, and the King's continued its offerings of Italian opera. Only Drury Lane remained open in the summer, but some of the London actors performed at Richmond in July and August. The usual offerings of drolls and plays appeared in the Fairs: Tottenham Court, Bartholomew, and Southwark.

In addition, a revival of puppetry occurred at the "Long Room in the Opera-house" during January, February, and March. The principal pieces offered were *I Henry IV*, *Tom Thumb*, *The Necromancer*, and *The Beggar's Opera*. An early advertisement in the *Daily Journal*, 20 January 1732, described the performance: "the so much fam'd Piece of Machinery, consisting of large, artificial Wax Figures, Five Foot High, which have all the just Motions and Gestures of Human Life." The exhibitions began at six o'clock, with charges of 2s. 6d. in the pit, 1s. 6d. in the gallery. On 8 April 1732, a booth on Windmill Hill also gave performances by wax figures of *The Cruel Queen; or, The Innocent Preserv'd*.

During the season the theatres did not markedly alter their practices. Curtain time remained at six during the winter, with a change to six-thirty or seven in the late spring and summer. Drury Lane and Lincoln's Inn Fields set their charges at 5s., 3s., 2s., 1s. (or 1s. 6d.) for plays followed by pantomimes and for special occasions, but lowered them to "Common Prices" on other evenings. Goodman's Fields, a smaller house, set its customary charges at 3s., 2s., 1s. 6d., and the King's retained its usual

admission fees of half a guinea for pit and boxes, five shillings for the gallery.

The principal sources of theatrical bills are: for Drury Lane, *Daily Post*; for Lincoln's Inn Fields, *Daily Journal*; for the Haymarket and Goodman's Fields, *Daily Post* and *Daily Advertiser*; and for the King's, *Daily Journal*. The offerings for Drury Lane, however, are not fully known, for the *Daily Post* for January 1732 and a few later dates is missing. The Burney Theatrical Register (B.M. 938 b 7) and Genest contain information concerning casts at that theatre from sources which are no longer extant. The receipts for Lincoln's Inn Fields are from *Rich's Register*, a document in the Garrick Club Library, which has graciously allowed their use in this Calendar.

The principal individuals on the rosters of the theatres are as follows.

DRURY LANE. *Actors:* Berry, Bridgwater, Charke, Cibber, Th. Cibber, Corey, Excell, Fielding, Griffin, A. Hallam, Harper, Johnson, Mills, W. Mills, Oates, Paget, Rainton, Roberts, Shepard, Stoppelaer, Watson, R. Wetherilt, Wilks, Wright. *Actresses:* Mrs Booth, Mrs Butler, Mrs Clarke, Mrs Cibber, Mrs Grace, Mrs Heron, Mrs Horton, Mrs Mills, Miss Oates, Miss Raftor, Mrs Shireburn, Mrs Thurmond, Mrs Walter, Mrs Wetherilt, Miss Williams. *Dancers:* Burnet, Denoyer, Essex, Evans, Gray, Houghton, Lally, Lally Jr, Rainton Jr, F. Tench, H. Tench, Thurmond, Wetherilt; Miss Ambrose, Miss Brett, Mrs Charke, Mrs Delorme, Miss Mears, Miss Robinson. *Singer:* Mrs Sanderson. *Prompter:* Chetwood. *Numberers:* Allen, Jones. *Gallery Keeper:* Little. *Boxkeepers:* Beaw, Widow Cook, Cooper, Taylor.

LINCOLN'S INN FIELDS. *Actors:* Aston, Bullock, H. Bullock, Chapman, Clark, Hall, Hippisley, Hulett, Milward, Ogden, Penkethman, Quin, Ray, Ryan, Walker. *Actresses:* Mrs Berriman, Miss Binks, Mrs Buchanan, Mrs Bullock, Mrs Cantrel, Mrs Egerton, Mrs Forrester, Mrs Hallam, Miss Hollyday, Mrs Kilby, Mrs Laguerre, Mrs Martin, Mrs Rice, Mrs Stevens, Mrs Templer, Mrs Vincent, Mrs Younger. *Dancers:* de la Garde Jr, Dupre, Dupre Jr, Glover, Legar, Lun, Newhouse, Nivelon, Papillion, Pelling, Poitier, Ray, Rochetti, Salle, Salway, Smith, Thompson; Mrs Carter, Mrs Chapman, Miss La Tour, Mrs Ogden, Mrs Pelling, Mrs Seedo, Miss Wherrit, Mrs Wright. *Singer:* Leveridge. *Musicians:* Eversman, Petit. *Prompter:* Steed. *Treasurer:* Wood. *Boxkeepers:* Bewley, Gwinn, Lawrence. *Gallery Keeper:* Mines.

GOODMAN'S FIELDS. *Actors:* Bambridge, Bardin, Beckham, Bullock, Collett, Delane, Eaton, Excell, Giffard, Havard, Huddy, Jenkins, Miller, Morgan, Norris, Rosco, Smith, Vaughan, Williams, Woodward. *Actresses:* Mrs Bambridge, Mrs Giffard, Mrs Haughton, Miss Hughes,

Mrs Morgan, Mrs Morse, Miss Norris, Mrs Palmer, Mrs Purden, Mrs Roberts, Miss Tollett, Mrs Tollett. *Dancers*: Burney, Duke, Eaton, Wade; Miss Sandham, Miss Wherrit. *Singers*: Platt; Mrs Fitzgerald. *Musicians*: Joab Baker, Burk Thumoth. *Treasurer*: Shepherd. *Prompter*: Bowcher. *Officekeeper*: Wayte. *Pitkeeper*: Gibbs. *Boxkeeper*: Temple. *Gallery Keeper*: Moses.

HAYMARKET (all companies). *Actors*: Anderson, Aston, Barcock, Cole, Cross, Dove, Giles, Hicks, S. Johnson, Jones, Machen, Mason, Mord-aunt, Mynns, Norris, Oates, Phoenix, Pullen, Radnor, Sandham, Seymour, Walker, Warwell, Wignell. *Actresses*: Mrs Aston, Mrs Bignal, Mrs Clarke, Mrs Cross, Miss Dancy, Mrs Fitzgerald, Mrs Haywood, Mrs Hind, Miss Jones, Miss Jones Jr, Mrs Mann, Mrs Martin, Mrs Miller, Mrs Morse, Miss Palms, Miss Price, Mrs Pullen, Mrs Radnor, Mrs Talbot, Mrs Waring. *Dancer*: Davenport. *Singers*: Kelly, Mason, Mountier, Snider, Waltz; Miss Arne. *Musician*: Burk Thumoth.

KING'S. *Singers*: Antonio Guaxandi, called Campioli; Antonio Montagnana, Geo. Battista Pinacci, Senesino; Signora Anna Bagnolesi, Signora Bertolli, Signora Anna Strada del Po.

September 1731

OTHELLO, MOOR OF VENICE. Othello - Quin; Iago - Ryan; Duke - Ogden; Brabantio - Milward; Cassio - Walker; Montano - Hulett; Roderigo - Chapman; Emilia - Mrs Egletton; Desdemona - Mrs Younger. *Friday 17*
LIF
COMMENT. Receipts: £53 15s.

HAMLET, PRINCE OF DENMARK. Hamlet - Wilks; King - W. Mills; Horatio - Mills; Ghost - Bridgwater; Polonius - Griffin; Laertes - A. Hallam; Fop - Th. Cibber; Gravedigger - Johnson; Queen - Mrs Thurmond; Ophelia - Mrs Booth. *Saturday 18*
DL
COMMENT. Written by Shakespear. [Prince of Wales and Princesses Amelia and Caroline expected to attend.]

THE CONSCIOUS LOVERS. Young Bevil - Quin; Sir John - Milward; Myrtle - Walker; Cimberton - Hippisley; Sealand - Chapman; Humphrey - Hulett; Daniel - Ray; Tom - Ryan; Mrs Sealand - Mrs Cantrel; Isabella - Mrs Berriman; Indiana - Mrs Buchanan; Lucinda - Miss Hollyday; Phillis - Mrs Younger. *Monday 20*
LIF
DANCING. By Glover and Miss La Tour.
COMMENT. Receipts: £95 7s.

THE COUNTRY WIFE. Horner - Wilks; Harcourt - Mills; Dorilant - Watson; Pinchwife - W. Mills; Sparkish - Cibber; Sir Jasper - Griffin; Quack - Shepard; Mrs Pinchwife - Mrs Cibber; Alithea - Mrs Butler; Lady Fidget - Mrs Horton; Lucy - Mrs Shireburn. *Tuesday 21*
DL

- Wednesday 22* THE STRATAGEM. Archer - Ryan; Aimwell - Walker; Sullen - Quin; Sir LIF Charles - Milward; Boniface - Hulett; Gibbet - Chapman; Foigard - H. Bullock; Mrs Sullen - Mrs Bullock; Dorinda - Mrs Younger; Lady Bountiful - Mrs Egleton; Cherry - Mrs Laguerre; Scrub - Hippisley.
DANCING. *Scottish Dance* by Mrs Bullock. *Toller's Grounds* by Newhouse and Mrs Ogden. *Saraband* by Glover and Miss La Tour.
COMMENT. Receipts: £38 3s. 6d.
- Thursday 23* THE PROVOK'D WIFE. Sir John - Cibber; Constant - Wilks; Heartfree - W. Mills; Justice - Shepard; Razor - Cibber Jr; Lady Brute - Mrs Heron; Lady Fanciful - Mrs Horton; Belinda - Mrs Booth; Mademoiselle - Mrs Charke; Lovewell - Mrs Walter.
DANCING. By Mrs Booth. *Tambourine* by Miss Robinson.
COMMENT. Written by the late Sir John Vanbrugh.
- Friday 24* THE BEGGAR'S OPERA. *Cast not listed.*
LIF
COMMENT. Receipts: £62 2s.
- Saturday 25* THE OLD BACHELOR. Fondlewife - Cibber; Laetitia - Mrs Thurmond; Bellmour - Wilks; Heartwell - Harper; Sharper - Mills; Vainlove - Watson; Sir Joseph - Cibber Jr; Bluff - Johnson; Setter - Oates; Belinda - Mrs Horton; Araminta - Mrs Butler; Silvia - Mrs Cibber; Lucy - Mrs Mills. Also THE JOVIAL CREW; or, The Merry Beggars. Rachel - Mrs Heron; Meriel - Mrs Cibber; Hearty - Harper; Oliver - W. Mills; Clack - Cibber Jr; Randal - Bridgewater; Springlove - R. Wetherilt; Vincent - Stoppelaer; Hilliard - Charke; Oldrents - Shepard; Scentwell - Roberts; Amie - Miss Williams; Beggars - Oates, Berry, Fielding, Excell, Rainton.
DANCING.
COMMENT. Mainpiece: Written by the late Mr Congreve. At Common Prices.
- Monday 27* MACBETH. Macbeth - Quin; King - Ogden; Macduff - Ryan; Banquo - Milward; Lenox - Walker; Seyton - Hulett; Malcolm - Chapman; Lady Macbeth - Mrs Hallam; Lady Macduff - Mrs Bullock; Hecate - Hall; Witches - Ray, Penkethman, H. Bullock; 1st Murderer - Hippisley.
MUSIC. Vocal Parts by Leveridge, Legar, Rochetti, Salway, Papillion, Thompson, Mrs Seedo, Mrs Egerton, Mrs Cantrel.
DANCING. By Dupre, Pelling, Newhouse, Dupre Jr, de la Garde Jr.
COMMENT. Written by Shakespeare. And all the Flyings, Sinkings, and Decorations. Receipts: £61 18s.
- GF THE LONDON MERCHANT; or, The History of George Barnwell. George Barnwell - Giffard; Thorowgood - Rosco; Uncle - Huddy; Trueman - Bardin; Blunt - Havard; Millwood - Mrs Roberts, from DL, the first Time of her Appearing on this Stage; Maria - Mrs Giffard; Lucy - Mrs Palmer. With a new Prologue to the Town by Giffard, and the Epilogue by Mrs Giffard.
COMMENT. With new Scenes and Clothes. The House is entirely new fitted up, made more commodious and warm, and the Play will punctually begin at Six o'Clock.
- Tuesday 28* THE DOUBLE GALLANT; or, The Sick Lady's Cure. Lady Dainty - Mrs Horton; Careless - Wilks; Atall - Cibber; Sir Solomon - Johnson; Clerimont - Watson; Old Wilfull - Griffin; Sir Harry - Shepard; Lady Sadlife - Mrs Heron; Clarinda - Mrs Thurmond; Silvia - Mrs Cibber; Wishwell - Mrs Mills. Also HOB; or, The Country Wake. Hob - Cibber Jr.
DANCING.

A BOLD STROKE FOR A WIFE. Fainwell - Huddy; Sackbut - Penkethman; Obadiah Prim - Penkethman; Sir Philip - Jenkins; Perriwinkle - Clarke; Tradelove - Mynns; Freeman - Machen; Mrs Lovely - Miss Tollett; Mrs Prim - Mrs Thomas; Betty - Mrs Tollett; Simon Pure - Jones; Prim's Boy - Young Woodward. Tuesday 28
SOU

ENTERTAINMENTS. Between the Acts, particularly the *Black and White Joak*, to be sounded by Charles, and also a Joak of his own.

COMMENT. At the Desire of several Gentlemen and Ladies. Benefit Charles, the Merry Trumpeter of Oxford. At Fielding's Great Booth. 6 P.M. And 'tis well if it takes / If not the Trumpeter breaks.

HENRY IV, Part I. Falstaff - Quin; King - Milward; Prince - Ryan; Hotspur - Walker; Worcester - Hulett; Poyns - Chapman; Westmoreland - Ogden; Francis - Hippisley; Kate - Mrs Bullock; Hostess - Mrs Egerton. Wednesday 29
LIF

COMMENT. Written by Shakespeare. Receipts: £50 6s. 6d.

THE LONDON MERCHANT. As 27 Sept. Prologue and Epilogue as 27 Sept. GF
SINGING. By a Gentleman in Italian.

WIT WITHOUT MONEY. Valentine - Wilks; Francisco - Watson; Lovegood - Shepard; Lance - Griffin; Shorthose - Cibber Jr; Hairbrain - Oates; Roger - Harper; Lady Hartwell - Mrs Heron; Isabella - Mrs Cibber; Lucy - Mrs Grace. Also **THE WHAT D'YE CALL IT.** Kitty - Miss Raftor; Dorcas - Mrs Shireburn; Sir Roger - Cibber Jr; Humphrey - Berry; Statute - Shepard; Filbert - Stoppelaer; Peascod - Oates; Nettle - Charke; Steward - Fielding; Constable - Wetherilt; Aunt - Mrs Wetherilt. Thursday 30
DL

COMMENT. Mainpiece: Written by Beaumont and Fletcher. At Common Prices.

October 1731

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Ryan; Standard - Quin; Smugler - Hippisley; Clincher Sr - Penkethman; Clincher Jr - Chapman; Vizard - Milward; Dicky - Ray; Tom - H. Bullock; Lady Darling - Mrs Egerton; Angelica - Mrs Buchanan; Parly - Mrs Laguerre; Lady Lurewell - Mrs Younger. Friday 1
LIF

DANCING. As 22 Sept.

COMMENT. Receipts: £45 17s. 6d.

THE LONDON MERCHANT. As 27 Sept. Prologue and Epilogue as 27 Sept. GF
SINGING. By a Gentleman in Italian. By Mrs Fitzgerald.

RULE A WIFE AND HAVE A WIFE. Copper Captain - Wilks; Leon - Mills; Margarita - Mrs Horton; Estifania - Mrs Heron; Duke - Watson; Juan - W. Mills; Cacafofo - Harper; Old Woman - Griffin. Also **THE DEVIL TO PAY; or, The Wives Metamorphos'd.** Jobson - Harper; Sir John - Stoppelaer; Lady Loverule - Mrs Grace; Nell - Miss Raftor; Servants - Berry, Oates, Fielding, Miss Williams, Miss Oates. Saturday 2
DL

COMMENT. At Common Prices.

THE MERRY WIVES OF WINDSOR. Cast not listed. Also **THE RAPE OF PROSERPINE:** With the Birth and Adventures of Harlequin. Ceres - Mrs Monday 4
LIF

- Monday 4*
LIF Wright; Proserpine – Mrs Seedo; Jupiter – Rochetti; Mercury – Legar; Sylvans – Mrs Laguerre, Mrs Pelling, Miss La Tour, Mrs Bullock, Mrs Ogden; Gods of the Woods – Salle, Dupre, Poitier, Pelling; Sicilians – Dupre Jr, de la Garde Jr, Newhouse; Pluto – Leveridge; Daemons – Salle, Dupre, Newhouse, Pelling, Glover; Yeoman – Nivelon; Clodpole – Hippisley; Old Man – Smith; Harlequin – Lun; Colombe – Mrs Younger; Old Woman – Miss La Tour; Countrymen and Lasses – Newhouse, de la Garde Jr, Pelling, Mrs Kilby, Mrs Chapman, Mrs Rice; Savoyard – Salway; Gardeners – Smith, de la Garde; Earth – Dupre; Air – Pelling; Fire – Poitier; Water – Salle; Females – Mrs Pelling, Miss La Tour, Mrs Bullock, Mrs Laguerre.
 COMMENT. Receipts: £104 2s. Boxes 5s. Pit 3s. Gallery 2s. Upper Gallery 1s. 6d.
- GF THE LONDON MERCHANT. As 27 Sept. The Epilogue by Mrs Giffard.
 COMMENT. Boxes 3s. Pit 2s. Gallery 1s. 6d.
- Tuesday 5*
DL VOLPONE; or, The Fox. Volpone – Mills; Mosca – Wilks; Corvino – Cibber; Corbaccio – Johnson; Voltore – Roberts; Sir Politick – Griffin; Bonario – Hallam; Peregrine – Watson; Lady Wou'dbe – Mrs Horton; Celia – Mrs Booth. Also THE DEVIL TO PAY. As 2 Oct., but Servants omitted.
 COMMENT. Mainpiece: Written by Ben. Johnson.
- Wednesday 6*
LIF KING LEAR AND HIS THREE DAUGHTERS. Lear – Quin; Gloucester – Hulett; Edgar – Ryan; Bastard – Walker; Kent – Ogden; Albany – Milward; Cornwall – Chapman; Gentleman Usher – Penkethman; Goneril – Mrs Buchanan; Regan – Mrs Templer; Cordelia – Mrs Younger.
 COMMENT. Written by Shakespeare. Receipts: £47 2s.
- GF THE CARELESS HUSBAND. Sir Charles – Giffard; Morelove – W. Giffard; Foppington – Bullock; Lady Betty – Mrs Giffard; Lady Easy – Mrs Haughton; Lady Graveairs – Mrs Roberts; Edging – Mrs Palmer.
 SINGING. In Italian and English by Mrs Fitzgerald.
- Thursday 7*
DL THE ALCYMIEST. Subtle – Cibber; Face – Mills; Sir Epicure – Harper; Surly – W. Mills; Dapper – Wetherilt Jr; Drugger – Th. Cibber; Kastril – Bridgwater; Tribulation – Griffin; Ananias – Johnson; Lovewit – Shepard; Dame Pliant – Mrs Butler; Dol Common – Mrs Wetherilt. Also THE DEVIL TO PAY. As 5 Oct.
 COMMENT. Mainpiece: Written by Ben. Johnson.
- Friday 8*
LIF THE FALSE FRIEND. *Cast not listed.* Also THE RAPE OF PROSERPINE. As 4 Oct.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £76 16s. 6d.
- GF THE STRATAGEM. Archer – Giffard; Mrs Sullen – Mrs Giffard; Sir Charles – Havard; Aimwell – W. Giffard; Sullen – Smith; Boniface – Huddy; Gibbet – Bullock; Foigard – R. Williams; Scrub – Collett; Dorinda – Mrs Purden; Lady Bountiful – Mrs Palmer; Cherry – Mrs Roberts.
 DANCING. II: *Peasant Dance* by Jer. Eaton. IV: *Scotch Dance* by Jer. Eaton.
 SINGING. As 6 Oct.
- Saturday 9*
DL THE SILENT WOMAN. Truewit – Wilks; Clerimont – Mills; Morose – Johnson; Dauphine – Bridgwater; Sir John – Cibber; Sir Amorous – Th. Cibber; Otter – Shepard; Cutbeard – Oates; Silent Woman – Mrs Thurmond; Lady Haughty –

Mrs Shireburn; Mrs Centaure - Mrs Grace; Mrs Mavis - Mrs Butler; Mrs Otter - Saturday 9
 Mrs Wetherilt. Also THE DEVIL TO PAY. As 5 Oct. DL
 COMMENT. Mainpiece: Written by Ben. Johnson.

THE SPANISH FRYAR; or, The Double Discovery. Fryar - Quin; Torrismond - Monday 11
 Ryan; Raymond - Hulett; Bertran - Milward; Lorenzo - Walker; Alphonso - LIF
 Lacy; Pedro - Chapman; Gomez - Hippisley; Leonora - Mrs Hallam; Elvira -
 Mrs Bullock. Also THE DUTCH AND SCOTCH CONTENTION; or, Love
 and Jealousy. Burgomaster - Nivelon; His Wife - Miss La Tour; Boor Servant -
 Ray; Highlander and Wife - Salle and Mrs Laguerre; Scots Servant - Laguerre;
 other parts by Du Pre, Pelling, Newhouse, Du Pre Jr, Mrs Ogden, Mrs Bullock,
 Mrs Kilby, Miss Wherit.
 COMMENT. Receipts: £59 1s.

THE CONSTANT COUPLE. Sir Harry - Giffard; Lady Lurewell - Mrs Giffard;
 Angelica - Mrs Bambridge, who never appear'd on this Stage before; Standard - GF
 Rosco; Smugler - Collett; Clincher Sr - W. Giffard; Clincher Jr - Bullock; Vizard -
 Havard; Tom - Williams; Lady Darling - Mrs Palmer; Parly - Mrs Moss; Dicky -
 Eaton. Also DAMON AND PHILLIDA. Damon - Mrs Palmer; Phillida -
 Mrs Roberts; Cymon - Rosco; Mopsus - Bardin. This being the Anniversary
 of his Majesty's Coronation, a new Prologue will be spoke on the Occasion by
 Giffard.

COMMENT. [The Prologue is in *Daily Post*, 12 Oct.]

THE FAIR PENITENT. *Cast not listed.* Also THE DEVIL TO PAY. *Cast not* Tuesday 12
listed, but see 5 Oct. DL

OROONOKO. Oroonoko - Hulett; Aboan - Quin; Governor - Ogden; Blanford - Wednesday 13
 Milward; Stanmore - Chapman; Driver - Hall; Daniel - Hippisley; Imoinda - LIF
 Mrs Bullock; Widow Lackit - Mrs Egleton; Charlot - Mrs Younger; Lucy -
 Mrs Laguerre. Also FLORA. Hob - Laguerre; Sir Thomas - Hippisley;
 Friendly - Salway; Old Hob - Hall; Roger - Clark; Dick - H. Bullock; Flora -
 Mrs Cantrell; Betty - Mrs Kilby; Hob's Mother - Mrs Egleton.

DANCING. *Two Pierrots* by Poitier and Nivelon. *Saraband* by Glover and Miss
 La Tour.

COMMENT. Receipts: £51 17s. 6d.

THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Giffard; GF
 Manly - Rosco; Sir Francis - Huddy; Basset - Bardin; Richard - Bullock; Moody -
 Collett; Lady Townly - Mrs Giffard; Lady Grace - Mrs Purden; Lady Wrong-
 head - Mrs Haughton; Jenny - Mrs Roberts; Mrs Motherly - Mrs Palmer;
 Myrtilla - Mrs Morse; Trusty - Mrs Bambridge. Also DAMON AND
 PHILLIDA. As 11 Oct.

HENRY IV, Part II. Shallow - Cibber; King - Mills; Prince - W. Mills; Falstaff - Thursday 14
 Harper; Pistol - Cibber Jr; Silence - Griffin. Also THE DEVIL TO PAY. As DL
 5 Oct.

THE ROYAL MERCHANT; or, The Beggar's Bush. *Cast not listed.* Also THE Friday 15
 NECROMANCER; or, Harlequin Doctor Faustus. Harlequin - Lun; Spirits - LIF
 Leveridge, Legar, Mrs Seedo; 1st Fury - Salle; Harlequin Man and Woman - Du Pre
 and Mrs Legar; Pierrot Man and Woman - Salle and Mrs Bullock; Mezzetin Man
 and Woman - Glover and Miss La Tour; Scaramouch Man and Woman - New-
 house and Mrs Ogden; Punch - Nivelon; Miller's Wife - Mrs Legar.

COMMENT. At the particular Desire of several Persons of Quality. Receipts:
 £91 os. 6d. Admission: 5s., 3s., 2s., 1s.

- Friday 15* THE LONDON MERCHANT. As 27 Sept. Also DAMON AND PHILLIDA.
 GF As 11 Oct.
 COMMENT. At the particular Desire of several eminent Merchants and Citizens.
- Saturday 16* THE LONDON MERCHANT. Thorowgood - Bridgwater; Barnwell Sr - Roberts; George Barnwell - Cibber Jr; Trueman - W. Mills; Blunt - R. Wetherilt; Maria - Mrs Cibber; Millwood - Mrs Butler; Lucy - Mrs Charke. Also CEPHALUS AND PROCRIS: With Harlequin Grand-Volgi. Neptune - Paget; Cephalus - Stoppelaer; Aurora - Mrs Charke; Procris - Miss Raftor; Deities of Pleasure - Essex and Mrs Booth; Tritons - Thurmond, Rainton Jr, Houghton, Evans; Syrens - Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Amphitrite - Mrs Booth; Sea Gods - Essex, Lally; Noble Venetian - A. Hallam; Columbine - Mrs Walter; Pierrot - Cibber Jr; Harlequin - Rainton Jr; Italian Bravo - Harper; Miller - Oates; Mandarin Gormogons - Thurmond, Lally, Houghton, Charke; Chinese Guards - Wetherilt, Wright, Grey, Burnet; Gardeners and Wives - Tench, Lally Jr, Miss Robinson, Miss Brett.
 SINGING. By Miss Raftor.
 COMMENT. At the particular Desire of several Persons of Quality. Afterpiece: With new Scenes, Habits, Machines, and other Decorations.
- Monday 18* THE ROVER; or, The Banish'd Cavaliers. Rover - Ryan; Helena - Mrs Younger; Belville - Quin; Frederick - Walker; Antonio - Milward; Pedro - Ogden; Angelica - Mrs Bullock; Florinda - Mrs Hallam; Valeria - Mrs Rice; Moretta - Mrs Egleton; Blunt - Hall. Also THE DUTCH AND SCOTCH CONTENTION. As 11 Oct.
 LIF
 COMMENT. Receipts: £55 4s. 6d.
- GF WOMAN'S A RIDDLE. Courtwell - Giffard; Manly - W. Giffard; Sir Amorous - Bullock; Vulture - Collett; Aspin - Morgan; Butler - Havard; Lady Outside - Mrs Roberts; Miranda - Mrs Giffard; Clarinda - Mrs Purden; Necessary - Mrs Palmer; Betty - Mrs Bambridge.
 DANCING. By Eaton and Miss Sandham.
- HC THE RECRUITING OFFICER. By the Drury Lane Company.
 COMMENT. [Their Majesties, Prince, Duke, Princesses, and Duke of Lorrain present. See *Lord Hervey and His Friends*, p. 103.]
- Tuesday 19* THE RECRUITING OFFICER. Balance - Mills; Plume - Wilks; Brazen - Cibber; Worthy - Watson; Kite - Harper; Bullock - Shepard; Pearmain - Cibber Jr; Appletree - Wetherilt Jr; Melinda - Mrs Horton; Sylvia - Mrs Thurmond; Rose - Mrs Cibber. Also THE DEVIL TO PAY. As 5 Oct.
 DANCING. [The same] that were perform'd (with this Play) before the Royal Family last Night at Hampton-Court.
- Wednesday 20* THE JEW OF VENICE. Bassanio - Walker; Antonio - Ryan; Gratiano - Milward; Shylock - Ogden; Lorenzo - Houghton; Portia - Mrs Hallam; Nerissa - Mrs Bullock; Jessica - Miss Holliday. Also THE COMICAL RIVALS; or, The School-Boy. School Boy - Mrs Younger; Major Rakish - Hippisley; Young Rakish - Walker; Friendly - Milward; Lady Manlove - Mrs Martin.
 DANCING. Two Pierrots by Poitier and Nivelon. French Sailor by Salle and Mrs Laguerre. Numidian by Glover and Miss La Tour.
 COMMENT. Receipts: £49 12s. 6d.
- GF WOMAN'S A RIDDLE. As 18 Oct. Also DAMON AND PHILLIDA. As 11 Oct.
 DANCING. By Eaton and Miss Sandham, particularly the *Medley of Jokes*.

TIMON OF ATHENS; or, The Man-Hater. Timon - Mills; Alcibiades - Bridgwater; Apemantus - W. Mills; Senators - Johnson, Harper, Griffin, Shepard, Hallam, Wetherilt; Poet - Th. Cibber; Evandra - Mrs Thurmond; Melissa - Mrs Butler. Also **THE DEVIL TO PAY**. As 5 Oct.

COMMENT. Afterpiece: By Desire.

Thursday 21
DL

CONCERT.

ST

MUSIC. Vocals by a Gentleman and by Papillion.

COMMENT. Benefit Papillion. 6 P.M. At the Swan Tavern.

THE MISTAKE. *Cast not listed.* Also **THE NECROMANCER**. As 15 Oct. Friday 22
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: LIF
£78 13s.

WOMAN'S A RIDDLE. As 18 Oct. Also **DAMON AND PHILLIDA**. As GF
11 Oct.
DANCING. As 20 Oct.

THE LONDON MERCHANT. As 16 Oct. Also **CEPHALUS AND PROCRIS**. Saturday 23
As 16 Oct.
SINGING. By Miss Raftor.
MUSIC. Select Pieces.

DL

COMMENT. At the particular Desire of several Persons of Distinction, and eminent Merchants of the City of London.

VENICE PRESERV'D; or, A Plot Discover'd. Jaffier - Ryan; Pierre - Quin; Priuli - Milward; Bedamer - Walker; Duke - Hulet; Renault - Chapman; Antonio - Hippisley; Belvidera - Mrs Hallam. Also **THE COBLER OF PRESTON**. Toby Guzzle - Penkethman; Snuffle - Hippisley; Dame Hacket - Hall.
DANCING. *Fingalian* by Newhouse and Mrs Ogden.

Monday 25
LIF

COMMENT. Mainpiece: Written by Mr Otway. Afterpiece: At the Desire of several Persons of Quality. Receipts: £65 19s.

THE MERRY WIVES OF WINDSOR. Falstaff - W. Giffard; Ford - Giffard; Page - Rosco; Shallow - Collett; Fenton - Havard; Slender - Bullock; Caius - Bardin; Host - Morgan; Simple - Young Woodward; Evans - a Gentleman; Mrs Ford - Mrs Giffard; Mrs Page - Mrs Haughton; Anne Page - Mrs Purden; Mrs Quickly - Mrs Morgan. Also **FLORA**. Hob - Bardin; Flora - Mrs Roberts; Betty - Miss Tollett, being the first Time of her appearing on this Stage.

GF

DANCING. By Eaton, Duke, Mrs Tollett, Miss Sandham.

COMMENT. Mainpiece: Written by Shakespeare.

THE REHEARSAL. Bayes - Cibber. Also **THE DEVIL TO PAY**. As 5 Oct. Tuesday 26
DANCING. By Essex, Lally, Rainton, Houghton, Lally Jr, Mrs Booth, Mrs Walter, Miss Robinson, Miss Brett, particularly *The Lorrain* by Essex and Mrs Booth.

DL

CATO. Cato - W. Giffard; Juba - Giffard; Syphax - Rosco; Sempronius - Huddy; Lucius - Smith; Portius - Havard; Marcus - Bardin; Decius - Williams; Marcia - Mrs Giffard; Lucia - Mrs Haughton. Also **FLORA**. As 25 Oct.
DANCING. By Eaton and Miss Sandham. With New Habits.

GF

THE COUNTRY WIFE. Pinchwife - Quin; Country Wife - Mrs Younger; Horner - Ryan; Harcourt - Walker; Sparkish - Chapman; Dorilant - Milward; Sir Jasper - Hippisley; Quack - Hall; Lady Fidget - Mrs Bullock; Alithea - Mrs Hallam; Mrs Squeamish - Miss Holliday. Also **FLORA**. As 13 Oct.

Wednesday 27
LIF

- Wednesday 27* LIF DANCING. *Scottish Dance* by Mrs Bullock. *Tollet's Grounds* by Newhouse and Mrs Ogden. *French Sailor* by Salle and Mrs Laguerre.
 COMMENT. Receipts: £53 1s. 6d.
- GF TUNBRIDGE WALKS; or, The Yeoman of Kent. Reynard - Giffard; Loveworth - Rosco; Woodcock - W. Giffard; Squib - Morgan; Maiden - Wm. Bullock; Hillaria - Mrs Haughton; Belinda - Mrs Purden; Mrs Goodfellow - Mrs Palmer; Penelope - Mrs Morse; Lucy - Mrs Morgan. Also DAMON AND PHILLIDA. As 11 Oct.
DANCING. By Eaton and Miss Sandham.
 COMMENT. Benefit Miss Odell. At the particular Desire of several Persons of Quality.
- Thursday 28* DL THE LONDON MERCHANT. As 16 Oct. Also THE DEVIL TO PAY. As 5 Oct.
MUSIC. Select Pieces between the Acts.
DANCING.
 COMMENT. By Their Majesties' Command. [Their Majesties present.]
- Friday 29* DL THE LONDON MERCHANT. As 16 Oct. Also CEPHALUS AND PROCRIS. As 16 Oct., but Gardeners and Wives omitted.
- LIF HENRY IV, Part I. *Cast not listed*, but see 29 Sept. Also THE RAPE OF PROSERPINE. As 4 Oct.
 COMMENT. By Command of His Royal Highness. Receipts: £176 17s. [The Prince and the Duke of Lorrain present.]
- GF A BOLD STROKE FOR A WIFE. Fainwell - Huddy; Sir Philip - Bullock; Prim - Morgan; Periwinkle - Collett; Tradelove - Jenkins; Freeman - Havard; Sackbut - Williams; Simon Pure - W. Giffard; Anne - Mrs Haughton; Mrs Prim - Mrs Morgan; Betty - Mrs Palmer. Also FLORA. As 25 Oct.
DANCING. A new comic dance by Eaton and Miss Tollett.
- Saturday 30* DL BARTHOLOMEW FAIR. Cokes - Cibber Jr; Waspe - Johnson; Busy - Griffin; Overdo - Shepard; Quarlous - W. Mills; Winwife - Watson; Littlewit - Oates; Edgeworth - A. Hallam; Jordan - R. Wetherilt; Nightingale - Stoppelaer; Goody Trash - Wright; Mrs Grace - Mrs Butler; Mrs Overdo - Mrs Shireburn; Mrs Littlewit - Miss Raftor; Purecraft - Mrs Wetherilt; Ursula - Harper. Also CEPHALUS AND PROCRIS. As 29 Oct.
 COMMENT. Not Acted these Seven Years. Written by Ben Johnson. *Daily Advertiser*, 1 Nov.: On Saturday Night a great Number of Wax Candles were lighted in the Windows of Mr Cibber's, Mr Booth's, and Mr Wilks's Houses . . . on account of his Majesty's Birthday.
- LIF THE EMPEROR OF THE MOON. Balliardo - Hall; Charmante - Milward; Cinthio - Chapman; Harlequin - Penkethman; Scaramouch - Hippisley; Mopsophil - Mrs Egerton. Also THE RAPE OF PROSERPINE. As 4 Oct.
 COMMENT. Receipts: £51 9s. 6d.
- GF COMMENT. *Daily Post*, 1 Nov.: Last Saturday, being the Anniversary of his Majesty's Birthday, Mr Giffard . . . gave a very handsome Entertainment to the Company of Comedians there, when their Majesties Healths, those of the Royal Family and Ministry, were frequently drank; a Bonfire and large Quantities of Liquor given to the Populace on that happy Occasion.

November 1731

THE PROVOK'D HUSBAND. Townly - Wilks; Manly - Mills; Sir Francis - Cibber; Basset - Bridgwater; Richard - Wetherilt Jr; Lady Townly - Mrs Heron; Lady Grace - Mrs Cibber; Lady Wronghead - Mrs Thurmond; Jenny - Miss Raftor; Mrs Motherly - Mrs Shireburn; Myrtilla - Mrs Grace; Trusty - Mrs Charke. Monday 1
DL

SINGING. In English by Miss Raftor.

DANCING.

COMMENT. All the Characters new dress'd.

HENRY IV, Part I. Falstaff - W. Giffard; King - Huddy; Prince - Giffard; Worcester - Smith; Hotspur - Rosco; Northumberland - Williams; Vernon - Bardin; Blunt - Havard; Bardolph - Collett; Francis - Morgan; Carriers - Bullock, Beckham; Lady Piercy - Mrs Purden; Hostess - Mrs Palmer. GF

DANCING. By Eaton, Mrs Tollett, Miss Sandham, particularly a new comic dance by Eaton and Mrs Tollett.

COMMENT. Written by Shakespear. At Common Prices.

TAMERLANE. Rehearsed.

King's

COMMENT. Egmont, *Diary*, I, 207: Then went to the practice of the revived opera Tamerlan, where I saw the Duke of Lorain sing a part.

THE PROVOK'D HUSBAND. As 1 Nov.

Tuesday 2

MUSIC. Select Pieces between the Acts.

DL

DANCING.

THE PROVOK'D HUSBAND. Lady Townly - Mrs Younger; Townly - Ryan; Manly - Quin; Richard - Ray; Basset - Chapman; Poundage - Hall; Lady Grace - Mrs Buchanan; Lady Wronghead - Mrs Cantrel; Jenny - Miss Binks; Mrs Motherly - Mrs Egleton; Myrtilla - Mrs Forrester; Trusty - Mrs Stevens; Sir Francis - Hippisley. In it: *The Masqueraders*. By Salle, Du Pre, Glover, Pelling, Newhouse, Laguerre, Mrs Bullock, Mrs Ogden, Miss La Tour, Miss Wherrit.

LIF

COMMENT. Afterpiece: a New Ballet. All the Characters New Dress'd. Receipts: £82 14s.

HENRY IV, Part I. As 1 Nov.

GF

DANCING. As 1 Nov.

THE PROVOK'D HUSBAND. As 1 Nov. Also **THE DEVIL TO PAY.** As 5 Oct.

Wednesday 3
DL

MUSIC. Select Pieces between the Acts.

DANCING. A new Dance call'd *The Masques*.

THE PROVOK'D HUSBAND. As 2 Nov. In it: *The Masqueraders*. As 2 Nov.

LIF

COMMENT. Receipts: £33 os. 6d.

THE CARELESS HUSBAND. As 6 Oct. Also **DAMON AND PHILLIDA.** As 11 Oct.

GF

DANCING. By Eaton and Miss Sandham.

TAMERLANE. Cast not listed. With the usual Prologue. Also **CEPHALUS AND PROCRIS.** As 29 Oct.

Thursday 4
DL

- Thursday 4* **TAMERLANE.** Tamerlane – Milward; Moneses – Ryan; Axalla – Walker; Dervise – Chapman; Omar – Hulett; Arpasia – Mrs Hallam; Selima – Mrs Younger; Bajazet – Quin. With the usual Prologue. Also **THE NECROMANCER.** As 15 Oct.
 COMMENT. Receipts: £76 19s. 6d.
- GF** **TAMERLANE.** Tamerlane – Smith; Moneses – Giffard; Axalla – Bardin; Prince – Jenkins; Stratocles – Havard; Mirvan – Williams; Zama – Vaughan; Omar – Huddy; Haly – Woodward; Bajazet – Rosco; Arpasia – Mrs Giffard; Selima – Mrs Roberts. With the usual Prologue. Also **FLORA.** As 25 Oct., but Betty omitted.
DANCING. By Eaton, Mrs Tollet, Miss Sandham.
- Friday 5* **TAMERLANE.** Tamerlane – Bridgwater; Bajazet – Mills; Moneses – Wilks; Axalla – Cibber Jr; Prince – Watson; Dervise – Corey; Arpasia – Mrs Thurmond; Selima – Mrs Cibber. With the usual Prologue. Also **THE DEVIL TO PAY.** As 5 Oct.
- LIF** **TAMERLANE.** As 4 Nov. With the usual Prologue. Also **THE NECROMANCER.** As 15 Oct.
 COMMENT. Receipts: £59 8s. 6d.
- GF** **TAMERLANE.** As 4 Nov. With the usual Prologue. Also **THE LOVERS OPERA.** Dalton – Huddy; Edgar – Jenkins; Moody – Excell; Varole – Bardin; Prim – Morgan; Clodpole – Rosco; Lucy – Mrs Roberts; Flora – Miss Tollet; Clara – Mrs Palmer.
DANCING. As 4 Nov.
- Saturday 6* **THE STRATAGEM.** Aimwell – Mills; Archer – Wilks; Sullen – Harper; Foigard – Cibber Jr; Gibbet – Oats; Boniface – Shepard; Scrub – Griffin; Mrs Sullen – Mrs Horton; Dorinda – Mrs Heron; Lady Bountiful – Mrs Wetherilt; Cherry – Mrs Mills; Gipsey – Mrs Walter. Also **THE DEVIL TO PAY.** As 5 Oct.
- LIF** **THE DOUBLE DEALER.** *Cast not listed.* Also **APOLLO AND DAPHNE;** or, **The Burgo-Master Trick'd.** Apollo – Salle; Nymphs – Mrs Pelling, Mrs Bullock, Mrs Ogden, Miss La Tour; Daphne – Mrs Laguerre; Morpheus – Leveridge; Mystery – Laguerre; Slumber – Salway; Harlequin – Lun; Burgomaster – Nivelon; Boor Servant – Hippisley; Columbine – Mrs Younger; Scaramouch – Newhouse; Peasants – Newhouse, De la Garde Jr, Du Pre Jr; Women Peasants – Mrs Stevens, Mrs Kilby, Mrs Rice; Venus – Mrs Seedo; Silenus – Leveridge; Bacchus – Salway; Pan – Laguerre; Zephyrus – Salle; Spaniard – Dupre; Polonese – Pelling; Frenchman – Poitier; Spanish Woman – Mrs Bullock; Polonese Woman – Mrs Ogden; French Woman – Miss La Tour; Flora – Mrs Laguerre.
 COMMENT. Receipts: £52 14s. Admission: 5s., 3s., 2s., 1s. 6d.
- GF** **THE RECRUITING OFFICER.** Plume – Giffard; Balance – W. Giffard; Worthy – Smith; Brazen – Bullock; Kite – Huddy; Bullock – Morgan; Pearmain – Collett; Appletree – Rosco; Silvia – Mrs Roberts; Melinda – Mrs Purden; Lucy – Mrs Palmer; Rose – Miss Tollet. Also **THE LOVERS OPERA.** As 5 Nov.
DANCING. As 4 Nov.
- Monday 8* **SIR COURTLY NICE;** or, **It Cannot Be.** Sir Courtly – Cibber; Belguard – Watson; Testimony – Johnson; Crack – Cibber Jr; Surly – Harper; Farewell – W. Mills; Hothead – Shepard; Leonora – Mrs Thurmond; Violante – Mrs Butler; Aunt – Mrs Wetherilt. Also **THE DEVIL TO PAY.** As 5 Oct.

- LOVE'S LAST SHIFT**; or, The Fool in Fashion. Loveless – Ryan; Elder Worthy – Milward; Younger Worthy – Walker; Sir William – Hippisley; Sir Novelty – Chapman; Snap – Penkethman; Narcissa – Mrs Bullock; Hillaria – Mrs Buchanan; Flareit – Mrs Egleton; Amanda – Mrs Hallam. Also **THE DUTCH AND SCOTCH CONTENTION**. As 11 Oct. Monday 8
LIF
- DANCING**. A *Grand Comic Dance* by Nivelon, Pelling, Mrs Pelling, Mrs Ogden, Miss La Tour.
- COMMENT. Receipts: £20 4s.
- THE FAIR QUAKER OF DEAL**; or, The Humours of the Navy. Flip – Morgan; Mizen – Bullock; Worthy – Smith; Rovewell – Huddy; Sir Charles – Bardin; Cribbridge – Havard; Easy – Williams; Indent – Jenkins; Coxen – Collett; Sailors – Rosco, Bambridge; Fair Quaker – Mrs Giffard; Arabella – Mrs Roberts; Belinda – Mrs Haughton; Jenny – Miss Tollet; Jiltup – Mrs Morse; Barmaid – Mrs Morgan. Also **THE LOVERS OPERA**. As 5 Nov. GF
- DANCING**. As 4 Nov.
- JUNIUS BRUTUS**. By young Gentlemen. SS
- COMMENT. [Sometime during "last week"] the Tragedy of Junius Brutus, written by Voltaire, was acted in French by the young Gentlemen educated at the Academy in Soho Square.—*Daily Advertiser*, 8 Nov.
- THE CHANCES**. John – Wilks; Frederick – Mills; Duke – Bridgwater; Petruchio – W. Mills; Antonio – Shepard; Anthony – Cibber Jr; Peter – R. Wetherilt; 1st Constantia – Mrs Cibber; 2d – Mrs Booth; Landlady – Mrs Mills. Also **THE JOVIAL CREW**. *Cast not listed*, but see 25 Sept. Tuesday 9
DL
- COMMENT. Mainpiece: As it was alter'd by the late Duke of Buckingham.
- THE BUSY BODY**. *Cast not listed*. Also **APOLLO AND DAPHNE**. As 6 Nov. LIF
- COMMENT. Receipts: £53 10s. 6d.
- THE PROVOK'D HUSBAND**. As 13 Oct., but Manly – Huddy; Sir Francis – Morgan. Also **THE LOVERS OPERA**. As 5 Nov. GF
- DANCING**. As 4 Nov.
- AMPHITRYON**; or, The Two Sosias. Jupiter – Wilks; Mercury – Shepard; Phoebus – Watson; Amphitryon – Mills; Gripus – Griffin; Polydas – Oates; Tranio – R. Wetherilt; Sosia – Harper; Alcmena – Mrs Thurmond; Phaedra – Mrs Mills; Bromia – Mrs Wetherilt. Also **THE DEVIL TO PAY**. As 5 Oct. Wednesday 10
DL
- THE BEGGAR'S OPERA**. *Cast not listed*. LIF
- COMMENT. Receipts: £35 19s.
- THE LONDON MERCHANT**. As 27 Sept. Also **THE LOVERS OPERA**. As 5 Nov. GF
- DANCING**. As 4 Nov.
- COMMENT. At the Desire of several Eminent Merchants and Citizens.
- THE LONDON MERCHANT**. As 16 Oct., but Barnwell Sr – Watson. Also **THE DEVIL TO PAY**. As 5 Oct. Thursday 11
DL
- DANCING**. *The Tambourin* by Miss Robinson. *English Maggot* by Rainton and Mrs Walter. *The Lorrain* by Essex and Mrs Booth.
- MUSIC**. Select Pieces between the Acts.
- SINGING**. By Miss Raftor.
- COMMENT. At the particular Desire of several Persons of Distinction and Eminent Merchants of the City of London.

- Thursday 11** **LIF** THE CONFEDERACY. *Cast not listed.* Also APOLLO AND DAPHNE. As 6 Nov.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £54 9s.
- GF** LOVE FOR LOVE. Valentine - Giffard; Sir Sampson - Smith; Scandal - W. Giffard; Tattle - Bullock; Foresight - Collett; Jeremy - Rosco; Angelica - Mrs Giffard; Mrs Foresight - Mrs Haughton; Mrs Frail - Mrs Roberts; Prue - Miss Tollet; Nurse - Mrs Palmer; Ben - Morgan. Also THE LOVERS OPERA. As 5 Nov.
DANCING. As 4 Nov.
COMMENT. In *Daily Advertiser* (but not *Daily Post*) the bill is headed: By Authority.
- Friday 12** **DL** GREENWICH PARK. *Cast not listed.* Also THE HUMOURS OF BILLINGS-GATE. *Cast not listed.*
DANCING.
COMMENT. By Their Majesties' Command. [The King and Queen present.]
- LIF** THE LONDON CUCKOLDS. Ramble - Ryan; Townly - Walker; Wiseacre - Hippisley; Doodle - Hall; Dashwell - Penkethman; Loveday - Milward; Lady No - Mrs Bullock; Eugenia - Mrs Vincent; Peggy - Miss Hollyday; Engine - Mrs Egleton; Jane - Mrs Kilby. Also THE DUTCH AND SCOTCH CONTENTION. As 11 Oct.
DANCING. *Fingalian* by Newhouse and Mrs Ogden. *Comic Dance* by Nivelon, Pelling, Mrs Pelling, Mrs Ogden, Miss La Tour.
COMMENT. Receipts: £38 9s. 6d. At the Desire of several Persons of Quality.
- GF** RULE A WIFE AND HAVE A WIFE. Estifania - Mrs Giffard; Captain - Giffard; Leon - Huddy; Medina - Havard; Castro - Bardin; Sancho - Bullock; Alonzo - Smith; Margaritta - Mrs Haughton; Altea - Mrs Morgan; Clara - Mrs Palmer; Old Woman - Collett; Maid - Williams; Cacafofo - Morgan. With the Epilogue by Mrs Giffard. Also DAMON AND PHILLIDA. As 11 Oct.
- Saturday 13** **DL** HENRY VIII. *Cast not listed*, but Genest, III, 326, lists: Sands - Griffin; Katharine - Mrs Horton; Anna Bullen - Mrs Butler. Also CEPHALUS AND PROCRIS. As 29 Oct.
COMMENT. Mainpiece: Written by Shakespear.
- LIF** MEASURE FOR MEASURE. *Cast not listed.* Also HARLEQUIN A SORCERER: With the Loves of Pluto and Proserpine. Harlequin - Lun; Clown - Nivelon; Servant - Ray; Columbine - Mrs Laguerre; Witches - Leveridge, Salway, Papillion; Bird Catchers - Hippisley, Pelling; Petit Maitre - Legar; Italian - Rochetti; Pluto - Leveridge; Proserpine - Mrs Seedo; Sysiphus - Dupre Jr; Prometheus - Glover; Ixion - de la Garde Jr; Clotho - Mrs Ogden; Lachesis - Miss La Tour; Atropos - Mrs Pelling; Furies - Dupre, Newhouse, Pelling.
COMMENT. Mainpiece: Written by Shakespear. Receipts: £55 6s.
- GF** THE BEGGAR'S OPERA. Polly - Mrs Giffard; Lucy - Mrs Roberts; Macheath - Bardin; Peachum - Rosco; Locket - Huddy; Mrs Peachum - Mrs Palmer; Filch - Jenkins; Miss Slammekin - Mrs Morgan.
DANCING. As 4 Nov.
- King's** TAMERLANE. *Cast not listed.*
COMMENT. Pit and Boxes put together at half a guinea. Gallery ss. [Their Majesties, the Prince, three eldest Princesses, Duke of Lorrain, and Count Kinski present.]

OTHELLO, MOOR OF VENICE. Othello - Mills; Iago - Cibber; Cassio - Bridgwater; Roderigo - Cibber Jr; Lodovico - W. Mills; Montano - Watson; Desdemona - Mrs Thurmond; Emilia - Mrs Butler; Bianca - Miss Raftor. Also **THE DEVIL TO PAY.** As 5 Oct. Monday 15
DL

COMMENT. Mainpiece: Written by Shakespear. With a new set of Scenes being a prospect of the Ponte Rialto at Venice, painted by Mr Devoto.

RICHARD III. Advertised but dismissed. LIF

THE SPANISH FRYAR. Torrismond - Rosco; Queen - Mrs Roberts; Bertran - Bardin; Raymond - Huddy; Alphonso - Williams; Pedro - Havard; Lorenzo - Giffard; Elvira - Mrs Giffard; Fryar - W. Giffard; Gomez - Norris, from Dublin, Son of the late famous Comedian of that Name, alias Jubilee Dicky. Also **THE LOVERS OPERA.** As 5 Nov. GF

DANCING. As 4 Nov.

DON JOHN; or, The Libertine Destroy'd. *Cast not listed.* Also **THE JOVIAL CREW.** *Cast not listed,* but see 25 Sept. Tuesday 16
DL

DANCING.

THE PROVOK'D WIFE. *Cast not listed.* Also **HARLEQUIN A SORCERER.** As 13 Nov. LIF

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £55 10s. 6d.

THE COMMITTEE; or, **The Faithful Irishman.** Careless - Giffard; Ruth - Mrs Giffard; Teague - Collett; Blunt - Huddy; Story - Rosco; Day - Norris; Abel - Bullock; Obadiah - Bardin; Bookseller - Williams; Mrs Day - Mrs Morgan; Arabella - Mrs Haughton; Mrs Chat - Mrs Palmer. Also **THE LOVERS OPERA.** As 5 Nov. GF

DANCING. As 4 Nov.

COMMENT. The Letter Sign'd J. K. was receiv'd by Mr Giffard, and the Request shall be comply'd with if the Person thinks fit to make himself known.

TAMERLANE. *Cast not listed.* King's
COMMENT. 6 P.M. [Their Majesties, Princess Royal, two eldest Princesses, Duke of Lorrain present.]

THE RELAPSE; or, **Virtue in Danger.** *Cast not listed.* Also **CEPHALUS AND PROCRIS.** As 29 Oct. Wednesday 17
DL

COMMENT. By Command of His Royal Highness. [Prince, Duke of Lorrain, and Count Kinski present.]

HAMLET, PRINCE OF DENMARK. Hamlet - Ryan; Ghost - Quin; King - Hulett; Polonius - Hippisley; Laertes - Walker; Horatio - Milward; Fop - Chapman; Queen - Mrs Hallam; Ophelia - Mrs Vincent; Gravediggers - Bullock, Ray. LIF

COMMENT. Written by Shakespeare. Receipts: £36 6s.

THE CONSTANT COUPLE. As 11 Oct., but Angelica - Mrs Purden; Clincher Sr - Morgan; Parly - Mrs Morgan; Dicky - Norris, whose Father perform'd it originally. Also **THE LOVERS OPERA.** As 5 Nov. GF

DANCING. As 4 Nov.

RULE A WIFE AND HAVE A WIFE. As 2 Oct. Also **THE JOVIAL CREW.** *Cast not listed,* but see 25 Sept. Thursday 18
DL

- Thursday 18* LIF THE AMOROUS WIDOW; or, The Wanton Wife. *Cast not listed.* Also PERSEUS AND ANDROMEDA; or, The Cheats of Harlequin. Perseus - Rochetti; Cepheus - Leveridge; Mercury - Laguerre; Cassiope - Mrs Seedo; Andromeda - Mrs Carter; Medusa - Mrs Wright; Stheno - Salway; Euryale - Papillion; 1st Ethiopian - Thompson; 2d - Salway; Cyclops - Hall, De la Garde, Du Pre Jr, Smith; Amazons - Mrs Cantrel, Mrs Laguerre, Mrs Pelling, Mrs Bullock, Mrs Ogden, Miss La Tour; Infernals - Papillion, Salle, Poitier, Du Pre, Pelling, Glover, Newhouse; Hussar - Nivelon; Harlequin - Lun; Petit Maitre - Poitier; Hussar's Servant - Hippisley; Valet - Ray; Colombine - Mrs Younger; concluding with *Grand Dance of Momus.*
 COMMENT. For the Entertainment of several Foreign Persons of Distinction. Receipts: £176 1s. [King, Queen, Prince, Duke, and Princesses present.]
- GF JANE SHORE. Hastings - Giffard; Gloster - W. Giffard; Catesby - Bambridge; Sir Richard - Williams; Bellmour - Havard; Dumont - Rosco; Jane Shore - Mrs Giffard; Alicia - Mrs Roberts. Also THE LOVERS OPERA. As 5 Nov. DANCING. As 4 Nov.
- Friday 19* DL THE PROVOK'D WIFE. As 23 Sept.
 SINGING. In Italian by Mrs Saunderson, who never appear'd on this Stage before.
 DANCING.
 COMMENT. At the Desire of several Persons of Quality. Written by the late Sir John Vanbrugh.
- LIF THE COUNTRY HOUSE. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 18 Nov.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £63 1s. 6d.
- GF THE BUSY BODY. Sir George - Giffard; Sir Francis - Norris; Sir Jealous - Collet; Charles - Rosco; Marplot - Bullock; Whisper - Williams; Isabinda - Mrs Purden; Patch - Mrs Haughton; Miranda - Mrs Giffard. Also THE LOVERS OPERA. As 5 Nov.
 DANCING. As 4 Nov.
- Saturday 20* DL THE CONSTANT COUPLE. Sir Harry - Wilks. Also CEPHALUS AND PROCRIS. As 29 Oct.
 COMMENT. At the particular Desire of several Ladies of Quality.
- LIF THE OLD BACHELOR. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 18 Nov.
 COMMENT. Receipts: £73 13s. 6d.
- GF THE OLD BACHELOR. Old Batchelor - W. Giffard; Belmour - Giffard; Vainlove - Rosco; Sharper - Havard; Setter - Collett; Bluff - Morgan; Sir Joseph - Bullock; Fondlewife - Norris; Belinda - Mrs Roberts; Laetitia - Mrs Giffard; Araminta - Mrs Haughton; Silvia - Mrs Purden; Lucy - Mrs Morgan; Betty - Mrs Palmer. Also THE LOVERS OPERA. As 5 Nov.
 DANCING. As 4 Nov.
- King's TAMERLANE. *Cast not listed.*
- Monday 22* DL OROONOKO. Oroonoko - Marshall; Aboan - W. Mills; Governor - Bridgwater; Blandford - A. Hallam; Stanmore - Watson; Jack Stanmore - Oates; Driver - Johnson; Daniel - Cibber Jr; Widow Lackit - Mrs Wetherilt; Charlotte - Mrs Mills; Lucy - Mrs Butler; Imoinda - Mrs Thurmond. Also THE JOVIAL

CREW. As 25 Sept., but Hilliard, Oldrents, Scentwell, Amie, Beggars omitted. *DANCING.* By Essex, Lally, Rainton, Thurmond, Haughton, Master Lally, Mrs Walter, Miss Robinson, Miss Brett. Monday 22
DL

THE DRUMMER; or, *The Haunted House.* *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 18 Nov.
COMMENT. Receipts: £86 14s. 6d.

THE INCONSTANT; or, *The Way to Win Him.* Young Mirabell - Giffard; Old Mirabell - Collett; Dugard - Rosco; Duretete - Morgan; Petit - Bardin; Bravos - W. Giffard, Norris, Bullock; Oriana - Mrs Roberts; Bisarre - Mrs Giffard; Lamorce - Mrs Palmer. Also **THE LOVERS OPERA.** As 5 Nov.
DANCING. As 4 Nov.

COMMENT. At the Particular Desire of several Ladies of Distinction.

THE ROVER. Willmore - Wilks; Belville - Mills; Pedro - Bridgwater; Antonio - W. Mills; Frederick - Oates; Blunt - Johnson; Sancho - Wetherilt; Hellena - Mrs Booth; Angelica - Mrs Horton; Florinda - Mrs Heron; Valeria - Miss Raftor; Moretta - Mrs Mills; Lucetta - Mrs Shireburn. Also **THE DEVIL TO PAY.** As 5 Oct. Tuesday 23
DL

MOMUS TURN'D FABULIST; or, *Vulcan's Wedding.* *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 18 Nov.
COMMENT. Receipts: £30 14s.

THE BEGGAR'S OPERA. As 13 Nov. GF
DANCING. By Mrs Tollet and Miss Sandham.

PORUS. *Cast not listed,* but see reconstructed cast in Deutsch, *Handel*, p. 278.
COMMENT. [Their Majesties, Prince of Wales, Prince William, three eldest Princesses, Duke of Lorrain present.] King's

THE MAN OF MODE; or, *Sir Fopling Flutter.* Sir Fopling - Cibber; Dorimant - Wilks; Medley - Mills; Old Bellair - Harper; Young Bellair - Cibber Jr; Loveit - Mrs Heron; Harriet - Mrs Booth; Belinda - Mrs Cibber; Emilia - Mrs Butler; Lady Townly - Mrs Grace; Pert - Mrs Mills. Also **THE DEVIL TO PAY.** As 5 Oct. Wednesday 24
DL

THE MERRY WIVES OF WINDSOR. *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 18 Nov.
COMMENT. Receipts: £50. Mainpiece: Written by Shakespeare.

THE ORPHAN; or, *The Unhappy Marriage.* Castalio - Giffard; Polydor - Bardin; Acasto - Huddy; Chaplain - Bullock; Ernesto - Havard; Cordelio - Master Giffard; Monimia - Mrs Giffard; Serina - Miss Tollett; Florella - Mrs Palmer; Chamont - Delane, from Dublin. Also **DAMON AND PHILLIDA.** As 11 Oct. GF

THE OLD BACHELOR. *Cast not listed,* but see 25 Sept. Also **PERSEUS AND ANDROMEDA:** With Pierrot Married. Jupiter - Essex; Perseus - Lally; Medusa - Thurmond; Mercury - Essex; Andromeda - Mrs Booth; Hours of Sleep - Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Tritons - Essex, Rainton, Thurmond, Houghton; Cepheus - Ridout; Cassiopea - Mrs Shireburn; Followers of Perseus - Thurmond, Rainton, Houghton, Charke; Attendants on Andromeda - Mrs Walter, Miss Mears, Mrs Delorme, Miss Williams; Cupid - Miss Robinson; Mars - Cross; Bacchus - Leigh; Pan - H. Tench; Hercules - Grey; Gorgons - Thursday 25
DL

- Tbursday 25* F. Tench, Lally Jr; Harlequin – Rainton; Pierrot – Cibber Jr; Doctor – Berry; Clockmaker – Fielding; Columbine – Mrs Walter; Priest – Grey; Pierrot's Servants – A. Hallam, Stoppelaer; Doctor's Servants – R. Wetherilt, Hallam Sr; Bride-Men – Evans, F. Tench; Bride Maids – Miss Ambrose, Miss Oates; Two Young Harlequins – Lally Jr, Miss Brett.
- LIF SHE WOU'D AND SHE WOU'D NOT; or, The Kind Impostor. Manuel – Hippisley; Trappanti – Chapman; Phillip – Ryan; Octavio – Walker; Soto – Penkethman; Rosara – Mrs Bullock; Viletta – Mrs Egleton; Flora – Mrs Stevens; Hypolita – Mrs Younger. In it: *A Ballet*. By Salle, Du Pre, Glover, Newhouse, Pelling, Mrs Laguerre, Mrs Bullock, Mrs Ogden, Miss La Tour, Miss Wherrit.
COMMENT. Receipts: £19 17s.
- GF TUNBRIDGE WALKS. As 27 Oct. Also THE LOVERS OPERA. As 5 Nov. DANCING. By Mrs Tollett and Miss Sandham.
- Friday 26* THE FUNERAL; or, Grief a la Mode. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 25 Nov.
- GF OTHELLO, MOOR OF VENICE. Othello – Delane, from Dublin; Iago – Rosco; Brabantio – Smith; Cassio – W. Giffard; Duke – Bardin; Roderigo – Bullock; Gratiano – Williams; Montano – Havard; Desdemona – Mrs Giffard; Emilia – Mrs Haughton. Also DAMON AND PHILLIDA. As 11 Oct.
COMMENT. At the Desire of several Ladies.
- Saturday 27* VIRTUE BETRAY'D; or, Anna Bullen. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 28 Nov.
- LIF SHE WOU'D AND SHE WOU'D NOT. *Cast not listed*, but see 25 Nov. Also THE NECROMANCER. As 15 Oct.
COMMENT. Receipts: £64 8s.
- GF THE STRATAGEM. As 8 Oct., but Sullen – W. Giffard; Aimwell – Delane; Scrub – Norris. Also DAMON AND PHILLIDA. As 11 Oct.
- King's PORUS. *Cast not listed.*
COMMENT. [Their Majesties and the Royal Family present. See also *Lord Hervey and his Friends*, pp. 114-15.]
- Monday 29* KING HENRY THE EIGHTH. *Cast not listed*, but see 13 Nov. Also CEPHALUS AND PROCRIS. *Cast not listed*, but see 29 Oct.
COMMENT. By Command of His Royal Highness. [Prince, Duke of Lorrain, and Count Kinski present.]
- LIF SHE WOU'D AND SHE WOU'D NOT. As 25 Nov., with the *Ballet*. Also FLORA. As 13 Oct.
COMMENT. Receipts: £53 16s.
- GF THE LONDON MERCHANT. As 27 Sept. Also THE LOVERS OPERA. As 5 Nov.
COMMENT. At the Desire of several Eminent Merchants and Citizens.
- Tuesday 30* THE DOUBLE GALLANT. As 28 Sept. Also THE DEVIL TO PAY. As 5 Oct.

SHE WOUD AND SHE WOUD NOT. As 25 Nov., but *Ballet* omitted. Also THE NECROMANCER. As 15 Oct.
 COMMENT. Receipts: £38 14s. At the Desire of several Persons of Quality.

Tuesday 30
LIF

OTHELLO, MOOR OF VENICE. As 26 Nov. Also DAMON AND PHILLIDA. GF
 As 11 Oct.
 COMMENT. At the Desire of several Ladies.

PORUS. *Cast not listed.*
 COMMENT. [Their Majesties, Prince, Prince William, Princess Royal, the young Princesses, and Duke of Lorrain present. See also *Lord Hervey and his Friends*, p. 115.]

King's

CONCERT. Sun
 COMMENT. Benefit Jones and Excell. At the Sun Tavern behind the Royal Exchange. 6 P.M.

December 1731

MACBETH. Macbeth - Mills; Macduff - Wilks; Banquo - Bridgwater; Hecate - Johnson; Witches - Griffin, Wetherilt, Hallam; Lady Macbeth - Mrs Horton; Lady Macduff - Mrs Thurmond.

Wednesday 1
DL

COMMENT. Written by Shakespear.

THE PROPHETESS. Dioclesian - Quin; Charnius - Milward; Maximilian - Ryan; Cosroe - Walker; Niger - Hulett; Geta - Hippisley; Aper - Ogden; Aurelia - Mrs Bullock; Cassana - Mrs Vincent; Drusilla - Miss Holliday; Prophetess - Mrs Hallam. Also THE SULTAN. Sultan - Laguerre; Bostangi - Leveridge; Sultaness - Mrs Wright; Selima - Mrs Seedo.

LIF

MUSIC. Vocal and Instrumental proper to the Opera. Vocal Parts by Leveridge, Laguerre, Rochetti, Salway, Papillon, Mrs Wright, Mrs Seedo, Mrs Cantrel. DANCING. By Salle, Du Pre, Glover, Pelling, Newhouse, Du Pre Jr, de la Garde, Mrs Pelling, Mrs Ogden.

COMMENT. Receipts: £36 6s. 6d.

THE DRUMMER. Sir George - Huddy; Fantome - Bardin; Tinsel - Bullock; Butler - Collet; Coachman - Rosco; Gardener - Morgan; Vellum - Norris; Lady Trueman - Mrs Haughton; Abigal - Mrs Norris, from Dublin. Also THE LOVERS OPERA. As 5 Nov.

GF

DANCING. As 4 Nov.

COMMENT. Mainpiece: Written by the late Mr Addison.

THE TEMPEST; or, The Enchanted Island. Prospero - Mills; Ferdinand - W. Mills; Hippolito - Mrs Cibber; Mustacho - Cibber Jr; Ventoso - Wetherilt; Stephano - Shepard; Trincalo - Harper; Caliban - Johnson; Miranda - Mrs Walter; Dorinda - Miss Raftor; Ariel - Miss Robinson; Neptune - Rainton; Amphitrite - Miss Raftor; Watermen - Harper, Bridgwater, Haughton, Rainton, Oates, Wright. Also THE DEVIL TO PAY. As 5 Oct.

Thursday 2
DL

COMMENT. Mainpiece: Alter'd from Shakespear by Sir William Davenant and Mr Dryden.

- Thursday 2* THE ANATOMIST; or, The Sham Doctor. *Cast not listed.* Also APOLLO AND DAPHNE. As 6 Nov.
 LIF COMMENT. For the Entertainment of several Foreign Persons of Distinction. Receipts: £182 17s. [Duke of Lorrain present.]
- GF CATO. As 26 Oct. Also THE LOVERS OPERA. As 5 Nov.
 COMMENT. At the Desire of several Ladies.
- Friday 3* SHE WOU'D AND SHE WOU'D NOT. Manuel – Cibber; Philip – Bridgwater; Octavio – W. Mills; Trappanti – Cibber Jr; Soto – Harper; Rosara – Mrs Booth; Hippolita – Mrs Thurmond; Flora – Mrs Cibber; Viletta – Mrs Mills. Also THE DEVIL TO PAY. As 5 Oct.
 DL COMMENT. For the Benefit of the poor unhappy Sufferers by the late Fires of Blandford and Tiverton.
- LIF LOVE MAKES A MAN; or, The Fop's Fortune. Cholerick – Penkethman; Antonio – Hallam; Charino – Hippisley; Carlos – Walker; Duart – Ryan; Manuel – Milward; Governor – Hulett; Louisa – Mrs Bullock; Elvira – Mrs Hallam; Angelina – Miss Holliday; Honoria – Mrs Stevens; Cludio – Chapman. Also THE DUTCH AND SCOTCH CONTENTION. As 11 Oct.
 COMMENT. Receipts: £32 19s.
- GF THE SPANISH FRYAR. As 15 Nov., but Torrismond – Delane. Also FLORA. As 4 Nov., but Betty – Mrs Tollet.
 COMMENT. At the Desire of several Ladies.
- Saturday 4* THE PROVOK'D HUSBAND. *Cast not listed*, but see 1 Nov. Also PERSEUS AND ANDROMEDA. As 25 Nov.
 DL COMMENT. At the particular Desire of several Persons of Quality. Afterpiece: Composed by the late Monsieur Roger.
- LIF THE RECRUITING OFFICER. *Cast not listed.* Also APOLLO AND DAPHNE. As 6 Nov.
 COMMENT. Receipts: £44 11s. 6d.
- GF THE TEMPLE BEAU. Temple Beau – Giffard; Sir Avarice – Norris; Sir Harry – Morgan; Veromil – W. Giffard; Valentine – Havard; Pedant Jr – Rosco; Pincet – Bardin; Lucy – Mrs Giffard; Lady Gravely – Mrs Haughton; Bellaria – Mrs Purden; Clarissa – Mrs Morgan. Also FLORA. As 3 Dec.
 DANCING. By Burney and Mrs Tollet, particularly *Two Pierrots*.
- King's PORUS. *Cast not listed.*
 COMMENT. [King, Queen, Prince, and Princesses Royal and Caroline present.]
- Monday 6* HENRY IV, Part II. Shallow – Cibber, but see 14 Oct. Also PERSEUS AND ANDROMEDA. As 25 Nov.
- LIF THE ROYAL MERCHANT. Clause – Quin; Florez – Ryan; Woolfort – Walker; Hubert – Ogden; Hemskirk – Milward; Vandunck – Bullock; Higgen – Hippisley; Prig – Chapman; Bertha – Mrs Bullock; Jaqueline – Mrs Laguerre. Also THE NECROMANCER. As 15 Oct.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £46 2s.
- GF THE ROVER. Rover – Giffard; Hellena – Mrs Roberts; Angelica – Mrs Giffard; Antonio – Bardin; Pedro – Smith; Belvil – Huddy; Frederick – Havard; Sancho – Collett; Philippo – Williams; Blunt – Morgan; Florinda – Mrs Haughton; Valeria –

Mrs Purden; Moretta – Mrs Morgan; Callis – Mrs Palmer; Lucetta – Miss Tollet. *Monday 6*
 Also THE LOVERS OPERA. As 5 Nov.
DANCING. By Burney and Mrs Tollet. GF

THE BUSY BODY. Sir George – Wilks; Sir Francis – Griffin; Charles – Mills;
 Marplot – Cibber Jr; Isabinda – Mrs Cibber; Miranda – Mrs Booth. Also PER-
 SEUS AND ANDROMEDA. As 25 Nov. *Tuesday 7*
 DL

THE STRATAGEM. As 22 Sept. Also FLORA. As 13 Oct.
DANCING. *Two Pierrots* by Poitier and Nivelon. *French Sailor* by Salle and Mrs
 Laguerre. *Comic Dance* by Nivelon, Pelling, Mrs Pelling, Mrs Ogden, Miss La
 Tour. LIF

COMMENT. Receipts: £15 8s.

THE DISTRESS'D MOTHER. Orestes – Delane; Pyrrhus – Giffard; Phoenix –
 Huddy; Pylades – Bardin; Hermione – Mrs Roberts; Andromache – Mrs Giffard;
 Cephisa – Mrs Morgan; Cleone – Miss Tollett. Also THE LOVERS OPERA.
As 5 Nov.
DANCING. As 4 Dec. GF

ADMETUS. Wherein Signora Bagnolesi, lately arrived from Italy, is to perform;
 but 2d edition of 1731 lists: Admeto – Senesino; Alceste – Signora Anna Bagnolesi;
 Hercules – Gio. Battista Pinacci; Trasimede – Antonio Guaxandi called Campioli;
 Antignona – Signora Anna Strada del Po; Meraspe – Antonio Montagnana.
 See also Deutsch, *Handel*, p. 278.

COMMENT. [Their Majesties present.] King's

THE CONSTANT COUPLE. As 20 Nov. Also THE DEVIL TO PAY. As
5 Oct. *Wednesday 8*
DANCING. DL

COMMENT. By Command of His Royal Highness. [Prince of Wales, Lord
 Malpas, Marquis of Caernarvan present.]

THE MERRY WIVES OF WINDSOR. Falstaff – Quin; Ford – Ryan; Page –
 Ogden; Shallow – Chapman; Sir Hugh – Hippisley; Slender – Clarke; Fenton –
 Houghton; Host – Bullock; Mrs Ford – Mrs Younger; Mrs Page – Mrs Bullock;
 Anne Page – Miss Holliday; Mrs Quickly – Mrs Egerton. Also THE NECRO-
 MANCER. In which will be introduced the last Grand Scene of the Sorcerer, of
 the Flight of the Stage. *Cast not listed*, but see 15 Oct.

COMMENT. For the Entertainment of several Foreign Persons of Distinction.
 Receipts: £178 2s. 6d. Admission: 5s., 3s., 2s., 1s.

WOMAN'S A RIDDLE. As 18 Oct. Also THE DEVIL TO PAY. Sir John –
 Jenkins; Nell – Mrs Roberts; Jobson – Rosco; Lady Loverule – Mrs Palmer.
DANCING. As 4 Dec. GF

THE LONDON MERCHANT. As 11 Nov. Also PERSEUS AND ANDRO-
 MEDA. *Cast not listed*, but see 25 Nov. *Thursday 9*

COMMENT. Benefit the Author. At the particular Desire of several Persons
 of Quality and Distinction, and Eminent Merchants of the City of London.

OEDIPUS, KING OF THEBES. Oedipus – Milward; Adrastus – Walker;
 Creon – Quin; Tiresias – Ogden; Haemon – Chapman; Phorbas – Ryan; Alcander –
 Houghton; Pyraemon – Lacy; Diocles – Aston; Jocasta – Mrs Hallam; Eurydice –
 Mrs Bullock; Citizens – Bullock, Hall, Hippisley, Penkehtman, Ray, H. Bullock;
 Ghost of Laius – Hulett. Advertised but dismissed. LIF

- Tbursday 9* GF THE MOURNING BRIDE. King - Delane; Osmyn - Giffard; Gonsalez - Rosco; Garcia - Bardin; Heli - Havard; Selim - Young Woodward; Zara - Mrs Roberts; Almeria - Mrs Giffard; Leonora - Miss Tollet. Also THE DEVIL TO PAY. As 8 Dec.
DANCING. By Burney and Mrs Tollet.
COMMENT. At the Desire of several Gentlemen and Ladies.
- Friday 10* DL ATHELWOLD. *Cast not listed*, but edition of 1732 lists: Edgar - Mills; Athelwold - Bridgwater; Leolyn - A. Hallam; Oswald - Th. Cibber; Edwin - Fielding; Elfrid - Mrs Booth; Ethelinda - Mrs Cibber; Lady - Mrs Grace. Prologue spoken by Wilks. Epilogue spoken by Mrs Booth.
COMMENT. Never Acted before. [By Aaron Hill.] With new Habits, Scenes, and other Decorations, proper to the Play. Admission: 5s., 3s., 2s., 1s. [See Pope, Correspondence, III, 253-54.]
- GF THE LONDON MERCHANT. As 27 Sept. Also THE DEVIL TO PAY. As 8 Dec.
DANCING. As 9 Dec.
COMMENT. At the Desire of several eminent Merchants and Citizens.
- Saturday 11* DL ATHELWOLD. *Cast not listed*, but see 10 Dec.
- LIF VOLPONE. Volpone - Quin; Mosca - Ryan; Corvino - Walker; Corbaccio - Hippisley; Bonario - Milward; Sir Politick - Chapman; Lady Woudbe - Mrs Younger; Celia - Mrs Bullock. Also HARLEQUIN A SORCERER. As 13 Nov.
COMMENT. Mainpiece: Written by Ben. Johnson. Receipts: £91 7s. 6d.
- GF THE MOURNING BRIDE. As 9 Dec. Also THE DEVIL TO PAY. As 8 Dec.
DANCING. By Burney and Mrs Tollet, particularly *Tollet's Grounds*.
- King's ADMETUS. *Cast not listed*, but see 7 Dec.
COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- Monday 13* DL ATHELWOLD. *Cast not listed*, but see 10 Dec.
COMMENT. [Prince of Wales present.]
- LIF AESOP. *Cast not listed*. Also HARLEQUIN A SORCERER. As 13 Nov.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £44 16s.
- GF OROONOKO. Oroonoko - Delane; Aboan - Giffard; Imoinda - Mrs Giffard; Governour - W. Giffard; Blanford - Havard; Stanmore - Bardin; Jack Stanmore - Williams; Driver - Morgan; Hottman - Rosco; Daniel - Bullock; Widow Lackit - Mrs Haughton; Charlot - Mrs Roberts; Lucy - Miss Tollet. Also THE DEVIL TO PAY. As 8 Dec.
DANCING. As 11 Dec.
- Tuesday 14* DL THE SPANISH FRYAR. *Cast not listed*. Also THE DEVIL TO PAY. As 5 Oct.
- LIF THE CONSCIOUS LOVERS. As 20 Sept., but Isabella - Mrs Hallam.
DANCING. Two Pierrots by Poitier and Nivelon. *Tollet's Grounds* by Newhouse and Mrs Ogden. Ballet by Salle, Du Pre, Glover, Newhouse, Pelling, Mrs Laguerre, Mrs Bullock, Mrs Ogden, Miss La Tour, Miss Wherrit.
COMMENT. Receipts: £12 5s.

THE CARELESS HUSBAND. As 6 Oct. Also THE DEVIL TO PAY. As *Tuesday 14*
GF
8 Dec.
DANCING. As 11 Dec.

ADMETUS. *Cast not listed,* but see 7 Dec. King's
 COMMENT. [Their Majesties present.]

THE REHEARSAL. As 26 Oct. Also THE DEVIL TO PAY. As 5 Oct. *Wednesday 15*
DL
MUSIC. Select Pieces between the Acts.
DANCING. By Essex, Thurmond, Lally, Rainton, Haughton, Lally Jr, Mrs Walter,
 Mrs D'Lorme, Miss Robinson, Miss Brett, particularly *The Masques.*
 COMMENT. At the Desire of several Persons of Quality.

RULE A WIFE AND HAVE A WIFE. Leon - Quin; Copper Captain - Ryan; *LIF*
 Duke - Milward; Cacafogo - Hulett; Margaretta - Mrs Buchanan; Estifania -
 Mrs Younger; Old Woman - Hippisley. Also THE RAPE OF PROSERPINE.
As 4 Oct.
 COMMENT. Receipts: £72 16s. 6d.

A BOLD STROKE FOR A WIFE. As 29 Oct. Also THE DEVIL TO PAY. *GF*
As 8 Dec.
DANCING. As 11 Dec.

WIT WITHOUT MONEY. As 30 Sept. Also THE JOVIAL CREW. Rachel - *Tursday 16*
DL
 Mrs Heron; Meriel - Mrs Cibber; Amie - Miss Raftor; but see 22 Nov.
DANCING. *The Masques.*
 COMMENT. By Command of His Royal Highness. Mainpiece: Written by
 Beaumont and Fletcher. [The Prince present.]

RULE A WIFE AND HAVE A WIFE. As 15 Dec. Also THE RAPE OF *LIF*
 PROSERPINE. *As 4 Oct.*
 COMMENT. Receipts: £52 2s. 6d.

THE MOURNING BRIDE. As 9 Dec. Also THE LOVERS OPERA. As *GF*
5 Nov.
DANCING. By Burney and Miss Tollet.
 COMMENT. By the Desire of several Ladies.

GREENWICH PARK. Sir Thomas - Harper; Young Reveller - Cibber; Worthy - *Friday 17*
DL
 Bridgwater; Raisin - Johnson; Sassafras - Shepard; Florella - Mrs Booth; Violante -
 Mrs Butler; Dorinda - Mrs Horton; Lady Hazard - Mrs Grace; Mrs Raison -
 Mrs Charke. Also THE DEVIL TO PAY. As 5 Oct.

THE COUNTRY WIFE. As 27 Oct. Also THE DUTCH AND SCOTCH *LIF*
CONTENTION. As 11 Oct.
DANCING. *Fingalian* by Newhouse and Mrs Ogden. *Saraband* by Glover and Miss
 La Tour.
 COMMENT. Benefit the Daughter of a Decay'd Merchant. Receipts: money
 £36 10s., 6d.; tickets £42 7s.

THE ROVER. As 6 Dec., but Moretta - Mrs Norris; Lucetta - Mrs Bambridge. *GF*
 Also THE DEVIL TO PAY. As 8 Dec.
DANCING. By Burney and Miss Wherrit, from *LIF*, being the first time of her
 appearing on this Stage.

- Saturday 18* THE LADY'S LAST STAKE; or, The Wife's Resentment. Wronglove - Wilks; Brilliant - Cibber; Sir Friendly - Mills; Brush - Oates; Porter - Cibber Jr; Lady Wronglove - Mrs Porter; Lady Gentle - Mrs Booth; Mrs Conquest - Mrs Thurmond; Miss Notable - Mrs Cibber; Hartshorn - Mrs Mills. Also THE DEVIL TO PAY. As 5 Oct.
- LIF RULE A WIFE AND HAVE A WIFE. As 15 Dec. Also PERSEUS AND ANDROMEDA. As 18 Nov.
COMMENT. Receipts: £74 6s.
- GF THE CONSTANT COUPLE. As 17 Nov., but Parly - Mrs Haughton. With a new Prologue and Epilogue on the Occasion. Also THE LOVERS OPERA. As 5 Nov.
SINGING. With the usual Songs.
DANCING. By Burney and Miss Wherrit.
COMMENT. For the Entertainment of several Gentlemen of the Ancient and Honourable Society of Free and Accepted Masons.
- King's ADMETUS. *Cast not listed*, but see 7 Dec.
COMMENT. [Prince of Wales and Their Majesties present.]
- Monday 20* SIR COURTY NICE. As 8 Nov. Also THE DEVIL TO PAY. As 5 Oct.
- DL
- LIF THE MISTAKE. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 18 Nov.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £52 15s. 6d.
- GF THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex - Delane; Southampton - Rosco; Burleigh - W. Giffard; Sir Walter - Bardin; Lieutenant - Williams; Queen - Mrs Haughton; Rutland - Mrs Giffard; Nottingham - Mrs Roberts. Also PHOEBE; or, The Beggars Wedding. Hunter - Mrs Roberts; Chaunter - Huddy; Quorum - Smith; Phoebe - Mrs Palmer; Tippet - Miss Tollet.
DANCING. By Burney and Miss Wherrit.
- Tuesday 21* THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Montezuma - Mills; Odmar - Bridgwater; Guyomar - Watson; Orbellan - Hallam; Cortez - Wilks; Vasquez - W. Mills; Pizarro - R. Wetherilt; High Priest - Corey; Almeria - Mrs Butler; Alibech - Mrs Horton; Cydaria - Mrs Cibber.
DANCING.
COMMENT. By Command of Her Royal Highness the Princess Royal [who was present].
- LIF RULE A WIFE AND HAVE A WIFE. As 15 Dec. Also APOLLO AND DAPHNE. As 6 Nov.
COMMENT. By Command of His Royal Highness. Receipts: £64 15s. [Prince of Wales present.]
- GF SHE WOU'D AND SHE WOU'D NOT. Manuel - Norris; Philip - W. Giffard; Octavio - Bardin; Trappanti - Morgan; Lewis - Havard; Soto - Rosco; Hypolita - Mrs Roberts; Rosara - Mrs Giffard; Flora - Mrs Haughton; Viletta - Mrs Palmer. Also PHOEBE. As 20 Dec.
DANCING. By Burney and Miss Wherrit.

THE SCORNFUL LADY.	Loveless - Wilks; Young Loveless - W. Mills; Welford - Bridgwater; Sir Roger - Cibber; Savil - Johnson; Captain - Harper; Lady - Mrs Heron; Martha - Mrs Cibber; Widow - Mrs Butler; Abigail - Mrs Willis. Also THE BEGGAR'S WEDDING. <i>Cast not listed.</i>	<i>Wednesday 22</i> DL
DANCING.	A new <i>Grand Ballad D'Amour</i> , Compos'd by Monsieur Denoyer, Dancing-Master to his Royal Highness the Prince of Wales, perform'd by Denoyer, Mrs Booth, and others, being the first Time of his Dancing since his Arrival in England.	
COMMENT.	By Command of His Royal Highness. [The Prince and Duke present.]	
THE PROVOK'D HUSBAND.	<i>Cast not listed</i> , but see 2 Nov. Also THE NECROMANCER. As 15 Oct., but Harlequin - a Gentleman who never appear'd on that Stage before.	LIF
COMMENT.	Receipts: £43 2s. 6d.	
SHE WOU'D AND SHE WOU'D NOT.	As 21 Dec. Also PHOEBE. As 20 Dec.	GF
DANCING.	By Burney and Miss Wherrit.	
THE LONDON MERCHANT.	As 11 Nov. Also CEPHALUS AND PROCRIS. As 29 Oct., but Venus - Mrs Booth; Adonis - Denoyer; Deities of Pleasure omitted; in it the <i>Grand Ballad d'Amour</i> , as 22 Dec.	<i>Monday 27</i> DL
MUSIC.	Select Pieces.	
SINGING.	By Miss Raftor.	
THE LONDON CUCKOLDS.	<i>Cast not listed</i> , but see 12 Nov. Also THE RAPE OF PROSERPINE. As 4 Oct.	LIF
COMMENT.	Receipts: £117 7s. 6d.	
THE LONDON MERCHANT.	As 27 Sept. Also THE DEVIL TO PAY. As 8 Dec.	GF
DANCING.		
TAMERLANE.	As 5 Nov., but Selima - Mrs Booth, Prince and Dervise omitted.	<i>Tuesday 28</i> DL
MUSIC.	Select Pieces.	
DANCING.	I: a new <i>Scotch Dance</i> by Miss Robinson. III: <i>English Maggot</i> . V: <i>Ballad D'Amour</i> with Adonis - Denoyer; Venus - Mrs Booth; Attendants on Adonis - Essex, Lally, Thurmond, Houghton; Attendants on Venus - Mrs Walter, Mrs Delorme, Miss Williams, Miss Mears.	
COMMENT.	By Command of Her Royal Highness the Princess Royal [who was present].	
A WOMAN'S REVENGE; or, A Match in Newgate.	<i>Cast not listed.</i> Also APOLLO AND DAPHNE. As 6 Nov.	LIF
COMMENT.	Receipts: £67 14s. 6d.	
LOVE MAKES A MAN.	Lewis - Morgan; Charles - Giffard; Clody - Bullock; Antonio - Norris; Charino - Collett; Governor - W. Giffard; Manuel - Havard; Duart - Smith; Sancho - Rosco; Monsieur - Bardin; Angelina - Mrs Purden; Louisa - Mrs Roberts; Elvira - Mrs Haughton; Honoria - Mrs Norris. Also THE DEVIL TO PAY. As 8 Dec.	GF
DANCING.		
THE TEMPEST.	Prospero - Mills; Hippolito - Mrs Cibber; Trincalo - Harper; Caliban - Johnson; Dorinda - Miss Raftor; Ariel - Miss Robinson, but see 2 Dec. Also CEPHALUS AND PROCRIS. As 27 Dec.	<i>Wednesday 29</i> DL

- Wednesday 29* MACBETH. As 27 Sept., but 2d Witch – Hippisley; Lady Macduff – Mrs Buchanan; LIF Murderer omitted. Also THE NECROMANCER. As 22 Dec.
SINGING. As 27 Sept., but Rochetti omitted.
DANCING. As 27 Sept., but Salle added.
COMMENT. Receipts: £85 10s. 6d.
- GF THE PROVOK'D HUSBAND. As 9 Nov., but Myrtilla – Miss Tollett; Trusty – Mrs Norris. Also THE LOVERS OPERA. As 5 Nov.
DANCING.
- Thursday 30* THE MAN OF MODE. As 24 Nov. Also THE JOVIAL CREW. *Cast not listed*, but see 5 Oct.
DL *DANCING.* Ballad d'Amour by Denoyer and Mrs Booth.
COMMENT. By Command of His Royal Highness [who was present].
- LIF THE BEGGAR'S OPERA. *Cast not listed.*
DANCING. A new Tambourine by Miss Rogers, Scholar to Salle.
COMMENT. At the Desire of several Persons of Quality. Receipts: £45 14s.
- GF THE LADY JANE GRAY. Pembroke – Delane; Lady Jane Gray – Mrs Giffard; Northumberland – Rosco; Suffolk – Huddy; Dudley – Giffard; Sussex – Bardin; Gardiner – W. Giffard; Sir John – Williams; Lieutenant – Havard; Captain – Jenkins; Dutchess of Suffolk – Mrs Haughton. Also THE LOVERS OPERA. As 5 Nov.
DANCING.
- Friday 31* THE COUNTRY WIFE. As 21 Sept. Also THE DEVIL TO PAY. As 5 Oct.
DL
LIF HENRY IV, Part I. Falstaff – Quin, but see 29 Sept. Also APOLLO AND DAPHNE. As 6 Nov.
COMMENT. Mainpiece: Written by Shakespeare. Receipts: £57 17s.
- GF THE LADY JANE GRAY. As 30 Dec. Also THE LOVERS OPERA. As 5 Nov.
DANCING.

January 1732

- Saturday 1* CATO. *Cast not known* (*Daily Post* missing). Also THE LOTTERY. *Cast not listed*, but edition of 1732 lists: Stocks – Harper; Jack Stocks – Cibber Jr; 1st Buyer – Berry; 2d – Mullart; Lovemore – Stoppelaer; Whisk – R. Wetherilt; Chloe – Miss Raftor; Mrs Stocks – Mrs Wetherilt; Jenny – Miss Williams; Lady – Mrs Oates. Prologue spoken by Cibber Jr. Epilogue spoken by Miss Raftor.
COMMENT. Afterpiece: [By Henry Fielding].
- LIF DUKE AND NO DUKE. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731.
COMMENT. Receipts: £95 17s. 6d. Mainpiece: Not Acted these Ten Years.
- GF THE LADY JANE GRAY. As 30 Dec. 1731. Also THE DEVIL TO PAY.
Cast not listed, but see 8 Dec. 1731.
DANCING.

THE STRATAGEM.	Archer - Wilks; Aimwell - Mills; Scrub - Cibber; Mrs Sullen - Mrs Horton (Burney), but see 6 Nov. 1731. Also THE LOTTERY. <i>Cast not listed</i> , but see 1 Jan.	Monday 3 DL
DUKE AND NO DUKE.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731. COMMENT. Receipts: £70 13s.	LIF
THE COMMITTEE.	As 16 Nov. 1731, but Teague - Miller, being the first time of his appearing on any Stage these two Years; Obadiah - Morgan. DANCING.	GF
HENRY VIII.	<i>Cast not known</i> . Also THE LOTTERY. See 1 Jan. COMMENT. For an amusing account of the performance, see <i>Lord Hervey and his Friends</i> , p. 69. Hervey's letter is dated 4 April 1731 by the editor, but 4 January 1732 must almost certainly be the correct date.	Tuesday 4 DL
DUKE AND NO DUKE.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731. COMMENT. Receipts: £65 9s.	LIF
THE COMMITTEE.	As 3 Jan. DANCING.	GF
ADMETUS.	Advertised, but <i>Daily Advertiser</i> , 5 Jan., reports that it was not given because of the indisposition of a singer.	King's
SHE WOUD AND SHE WOUD NOT.	Manuel - Cibber Jr (Burney), but see 3 Dec. 1731. Also THE LOTTERY. See 1 Jan. COMMENT. By Command of His Royal Highness the Prince of Wales [who was present].	Wednesday 5 DL
THE STRATAGEM.	As 22 Sept. 1731, but Cherry - Miss Holliday. Also FLORA. As 13 Oct. DANCING. <i>Two Pierrots</i> by Poitier and Nivelon. <i>Fingalian</i> by Newhouse and Mrs Ogden. <i>Tambourine</i> by Miss Rogers. <i>French Sailor</i> by Salle and Mrs Laguerre. COMMENT. By Command of His Royal Highness the Duke. Benefit a Gentleman's Family in Distress. Receipts: money £71 os. 6d.; tickets £51 15s. [Duke of Cumberland present.]	LIF
THE COMMITTEE.	As 3 Jan. Also THE DEVIL TO PAY. As 8 Dec. 1731. DANCING.	GF
TIMON OF ATHENS.	<i>Cast not known</i> , but see 21 Oct. 1731. Also THE LOTTERY. See 1 Jan.	Thursday 6 DL
DUKE AND NO DUKE.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731. COMMENT. Receipts: £43 7s. 6d.	LIF
THE COMMITTEE.	As 3 Jan., but Ruth - Mrs Roberts. Also THE DEVIL TO PAY. As 8 Dec. 1731. DANCING.	GF
THE OLD BACHELOR.	Fondlewife - Cibber; Bellmour - Wilks (Burney), but see 25 Sept. 1731. Also THE LOTTERY. See 1 Jan.	Friday 7 DL

- Friday 7** LIF THE AMOROUS WIDOW. Barnaby – Hippisley; Lovemore – Walker; Cunningham – Milward; Sir Peter – Hall; Merryman – Penkethman; Clodpole – Bullock; Lady Laycock – Mrs Egerton; Mrs Brittle – Mrs Bullock; Philadelphia – Miss Holiday; Damaris – Mrs Laguerre; Prudence – Mrs Stevens. Also APOLLO AND DAPHNE. As 6 Nov. 1731.
DANCING. In the afterpiece: *Grand Dance of Momus* (from *Perseus and Andromeda*), *Hornpipe* by Jones in Character of a Sailor, and *Tambourine* by Miss Rogers.
 COMMENT. By Command of His Royal Highness. [The Dances also by Command of the Prince.] Receipts: £82 9s. 6d. [Prince and two eldest Princesses present.]
- GF THE COMMITTEE. As 6 Jan. Also DAMON AND PHILLIDA. As 11 Oct. 1731.
DANCING.
- Saturday 8** DL THE WAY OF THE WORLD. *Cast not known.* Also THE LOTTERY. See 1 Jan.
- LIF THE CONSTANT COUPLE. *Cast not listed*, but see 1 Oct. 1731. Also HARLEQUIN A SORCERER. As 13 Nov. 1731.
 COMMENT. Receipts: £66 13s.
- GF THE COMMITTEE. As 6 Jan. Also DAMON AND PHILLIDA. As 11 Oct. 1731.
DANCING.
- King's ADMETUS. *Cast not listed*, but see 7 Dec. 1731.
 COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- Monday 10** DL THE MODISH COUPLE. Edition of 1732 lists: Lord Modely – Wilks; Claremont – Mills; Grinly – Cibber; Sir Lubbardly Block – Harper; Squire Chip – Cibber Jr; Lady Modely – Mrs Heron; Clarissa – Mrs Cibber; Lucy – Mrs Grace. Prologue spoken by Wilks. Epilogue written by Fielding and spoken by Mrs Cibber.
 COMMENT. [By Charles Boardens. For its reception, see 13 Jan.]
- LIF THE GAMESTER. Gamester – Walker; Sir Thomas – Hulett; Lovewell – Milward; Marquis – Salway; Dorante – Hippisley; Coggie – Aston; Hector – Chapman; Angelica – Mrs Younger; Lady Wealthy – Mrs Bullock; Mrs Security – Mrs Egerton. Also HARLEQUIN A SORCERER. As 13 Nov. 1731.
 COMMENT. Receipts: £92 10s.
- GF THE COMMITTEE. As 6 Jan. Also THE LOVERS OPERA. As 5 Nov. 1731.
DANCING.
- Tuesday 11** DL THE MODISH COUPLE. See 10 Jan.
- LIF THE BUSY BODY. *Cast not listed.* Also APOLLO AND DAPHNE. As 6 Nov. 1731.
 COMMENT. Receipts: £57 16s.
- GF THE COMMITTEE. As 6 Jan. Also THE LOVERS OPERA. As 5 Nov. 1731.
DANCING. *Tambourine* by Miss Wherrit.
- King's ADMETUS. *Cast not listed*, but see 7 Dec. 1731.
 COMMENT. [The three eldest Princesses present.]

THE MODISH COUPLE. See 10 Jan. Also THE LOTTERY. See 1 Jan. COMMENT. By Command of His Royal Highness. [Prince of Wales present.]	Wednesday 12 DL
THE ORPHAN. <i>Cast not listed.</i> Also THE NECROMANCER. As 22 Dec. 1731, LIF but Harlequin - Lewis. COMMENT. Receipts: £82 4s.	
THE COMMITTEE. As 6 Jan. Also THE DEVIL TO PAY. As 8 Dec. 1731. GF DANCING. As 11 Jan.	
THE MODISH COUPLE. Dismissed. COMMENT. <i>Daily Journal</i> , 14 Jan.: We hear . . . that . . . The Modish Couple, which met with great Opposition the two first Nights, but was acted the third with Success, before one of the finest Assemblies of Persons of Quality that has been seen, was last Night again so interrupted, that the Players could not perform but were forced to dismiss the Audience. The violent Treatment which this Piece has met with, is supposed to have been occasioned by a particular Scene in it, which very severely ridicules those People who made it their Business to raise Disturbances at every new Performance that comes on the Stage. [For another account, see Egmont, <i>Diary</i> , I, 216.]	Thursday 13 DL
LOVE'S LAST SHIFT. <i>Cast not listed</i> , but see 8 Nov. 1731. Also APOLLO AND DAPHNE. As 6 Nov. 1731. COMMENT. Receipts: £73 14s.	LIF
THE LONDON MERCHANT. As 27 Sept. 1731, but Maria - Mrs Haughton. GF Also THE LOVERS OPERA. As 5 Nov. 1731. DANCING. As 11 Jan.	
RULE A WIFE AND HAVE A WIFE. Copper Captain - Wilks (Burney); but see 2 Oct. 1731. Also THE DEVIL TO PAY. Nell - Mrs Clive(?); Jobson - Harper (Burney), but see 5 Oct. 1731.	Friday 14 DL
THE DRUMMER. <i>Cast not listed.</i> Also THE RAPE OF PROSERPINE. As 4 Oct. 1731. COMMENT. Receipts: £60.	LIF
THE COMMITTEE. As 6 Jan. Also THE DEVIL TO PAY. As 8 Dec. 1731. GF DANCING. As 11 Jan.	
AETIUS. Rehearsal before several Persons of Distinction.	King's
HENRY IV, Part II. Henry - Mills; Shallow - Cibber; Justice - Bowman; Pistol - T. Cibber (Burney), but see 14 Oct. 1731. Also THE DEVIL TO PAY. <i>Cast not known</i> , but see 5 Oct. 1731.	Saturday 15 DL
MEASURE FOR MEASURE. <i>Cast not listed.</i> Also THE RAPE OF PROSERPINE. As 4 Oct. 1731. COMMENT. Mainpiece: Written by Shakespeare. Receipts: £45 14s. 6d.	LIF
THE COMMITTEE. As 6 Jan. Also THE LOVERS OPERA. As 5 Nov. 1731. GF DANCING. By Burny, Charles Delegarde Jr, Sandham Jr, Miss Wherrit, Mrs Tollet, Miss Sandham, particularly <i>Le Badinage Champetre</i> .	
AETIUS. <i>Cast not listed</i> , but edition of 1732 lists: Valentianino - Signora Anna Bagnolesi; Fulvia - Signora Anna Strada del Po; Ezio - Senesino; Onoria - Signora Francesca Bertoli; Massimo - Gio Battista Pinacci; Varo - Antonio Montagnana.	King's

- Saturday 15* COMMENT. [Music by Handel. Translation by Samuel Humphreys.] Wherein the Cloaths and Scenes are all intirely New. *Colman's Opera Register*: But did not draw much Company.
- Monday 17* THE ROVER. Rover – Wilks (Burney), but see 23 Nov. 1731. Also THE DEVIL TO PAY. *Cast not known*, but see 5 Oct. 1731.
- LIF THE SPANISH FRYAR. *Cast not listed*, but see 11 Oct. 1731. Also THE NECROMANCER. As 12 Jan.
COMMENT. Receipts: £61 8s.
- GF THE COMMITTEE. As 6 Jan. Also THE DEVIL TO PAY. As 8 Dec. 1731.
DANCING. As 15 Jan.
- Tuesday 18* THE SCORNFUL LADY. *Cast not known*, but see 22 Dec. 1731. Also THE DEVIL TO PAY. *Cast not known*, but see 5 Oct. 1731.
- LIF THE FALSE FRIEND. Felix – Milward; Pedro – Ryan; John – Quin; Guzman – Walker; Lopez – Chapman; Galindo – Hippisley; Leonora – Mrs Bullock; Isabella – Mrs Vincent; Jacinta – Mrs Egerton. Also THE NECROMANCER. As 12 Jan.
DANCING. *Hornpipe* (by Desire) by Jones.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £30 13s.
- GF THE COMMITTEE. As 6 Jan. Also THE DEVIL TO PAY. As 8 Dec. 1731.
DANCING. As 15 Jan.
- King's AETIUS. *Cast not listed*, but see 15 Jan.
COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- Wednesday 19* THE BUSY BODY. Sir George – Wilks (Burney), but see 7 Dec. 1731. Also THE DEVIL TO PAY. *Cast not known*, but see 5 Oct. 1731.
COMMENT. By Command of His Royal Highness. [The Prince present.]
- LIF THE DOUBLE DEALER. Maskwell – Quin; Mellefont – Walker; Careless – Ryan; Sir Paul – Hippisley; Brisk – Chapman; Lady Touchwood – Mrs Hallam; Lady Froth – Mrs Bullock; Lady Plyant – Mrs Egerton; Cynthia – Mrs Legar. Also THE DUTCH AND SCOTCH CONTENTATION. As 11 Oct. 1731, but Mrs Ogden replaces Miss Wherrit.
DANCING. *Two Pierrots* by Poitier and Nivelon. *Hornpipe* by Jones.
COMMENT. Mainpiece: Written by the late Mr Congreve. Receipts: £18 2s. 6d.
- GF THE LADY JANE GRAY. As 30 Dec. 1731. Also THE LOVERS OPERA. As 5 Nov. 1731.
COMMENT. At the Desire of several Gentlemen and Ladies.
- Thursday 20* THE LONDON MERCHANT. Young Barnwell – T. Cibber (Burney), but see 11 Nov. 1731. Also THE LOTTERY, See 1 Jan.
- LIF THE ROYAL MERCHANT. As 6 Dec. 1731. Also THE NECROMANCER. *Cast not listed*, but see 12 Jan.
COMMENT. Receipts: £39 13s. 6d.
- GF LOVE FOR LOVE. As 11 Nov. 1731, but Ben – Miller; Trapland – Norris.
DANCING.

THE AMOROUS WIDOW. Lovemore - Wilks (Burney). Also THE LOTTERY. *Friday 21*
See 1 Jan. DL

COMMENT. *Rich's Register*: Benefit Author of Afterpiece.

DUKE AND NO DUKE. *Cast not listed*. Also HARLEQUIN A SORCERER. LIF
As 13 Nov. 1731.

COMMENT. For the Entertainment of his Excellency Hadgee Mahomet Sadee, Ambassador from the Dey of Algiers. Receipts: £48 1s.

LOVE FOR LOVE. As 20 Jan., but Sir Sampson - Morgan; Nurse - Mrs Norris. GF
DANCING. *Sailor and his Wife. Tambourine* by Miss Wherrit.

THE PROVOK'D HUSBAND. Sir Francis - Cibber; Townly - Wilks (Burney);
but see 1 Nov. 1731. Also THE LOTTERY. See 1 Jan. *Saturday 22*
DL

THE BEGGAR'S OPERA. *Cast not listed*. LIF
DANCING. In the play *The Grand Agee and his Sultana* (new) by Salle and Mrs Laguerre. *The Baulk* (a new Comic Dance, composed to Country Dance Tunes) by Salle and Mrs Laguerre.

COMMENT. At the Desire of several Persons of Quality. With all New Habits.
Receipts: £41 17s. 6d.

OTHELLO, MOOR OF VENICE. As 26 Nov. 1731, but Roderigo - Miller. GF
Also THE LOVERS OPERA. As 5 Nov. 1731.

DANCING. As 15 Jan.

COMMENT. At the particular Desire of several Persons of Quality.

AETIUS. *Cast not listed*, but see 15 Jan. King's
COMMENT. [Their Majesties and the three eldest Princesses present.]

THE FUNERAL. Campley - Wilks (Burney). Also THE DEVIL TO PAY. *Monday 24*
Cast not known, but see 5 Oct. DL

COMMENT. *Rich's Register*: Benefit Author of Afterpiece.

OTHELLO, MOOR OF VENICE. As 17 Sept. 1731, but Desdemona - Mrs Buchanan; Duke omitted. Also HARLEQUIN A SORCERER. As 13 Nov. 1731. LIF

COMMENT. Receipts: £72 10s. 6d.

LOVE FOR LOVE. As 21 Jan. Also THE DEVIL TO PAY. As 8 Dec. 1731. GF
DANCING. As 21 Jan.

AMPHITRYON. *Cast not known*, but see 10 Nov. 1731. Also THE LOTTERY. *Tuesday 25*
See 1 Jan. DL

THE JEW VENICE. *Cast not listed*, but see 20 Oct. 1731. Also APOLLO AND LIF
DAPHNE. As 6 Nov. 1731.

COMMENT. Receipts: £34 1s.

LOVE FOR LOVE. As 21 Jan. Also FLORA. As 3 Dec. 1731. GF
DANCING. *Sailor and his Wife* by Burney and Mrs Tollet. *Tambourine* by Miss Wherrit.

AETIUS. *Cast not listed*, but see 15 Jan. King's
COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]

- Wednesday 26* THE CHANCES. John - Wilks; Constantia - Mrs Horton (Burney); but see DL 9 Nov. 1731. Also PERSEUS AND ANDROMEDA. *Cast not known*, but see 25 Nov. 1731.
 COMMENT. *Rich's Register*: By Command of His Royal Highness.
- LIF THE FAIR QUAKER OF DEAL. Flip - Hulett; Mizen - Salway; Worthy - Ryan; Rovewell - Milward; Sir Charles - Walker; Arabella - Mrs Bullock; Dorcas - Mrs Laguerre; Belinda - Mrs Vincent; Jenny - Mrs Egleton; Jiltup - Mrs Martin. Also HARLEQUIN A SORCERER. As 13 Nov. 1731.
 COMMENT. Receipts: £38 1s.
- GF THE COMMITTEE. As 6 Jan. Also FLORA. As 3 Dec. 1731.
DANCING Two Pierrots by Burney and Mrs Tollet.
 COMMENT. At the Desire of several Gentlemen and Ladies.
- Thursday 27* THE INDIAN EMPEROR. *Cast not known*, but see 21 Dec. 1731. Also THE DL LOTTERY. See 1 Jan.
- GF THE OLD BACHELOR. As 20 Nov. 1731, but Sir Joseph - Miller; Betty omitted. Also PHOEBE. As 20 Dec. 1731.
DANCING. A new French Peasants by Burney and Miss Wherrit.
- Friday 28* THE PROVOK'D WIFE. As 23 Sept. 1731, but Justice and Lovewell omitted DL (*Daily Advertiser*, 25 Jan.). Also THE LOTTERY. See 1 Jan.
DANCING.
 COMMENT. Benefit John Roberts, now Confin'd in the Fleet Prison. Main-piece: Written by the late Sir John Vanbrugh.
- LIF THE COMMITTEE. Teague - Tony Aston; Careless - Ryan; Blunt - Quin; Day - Penkethman; Abel - Chapman; Obadiah - Hippisley; Story - Aston Jr; Mrs Day - Mrs Egleton; Ruth - Mrs Bullock; Arabella - Mrs Buchanan; Mrs Chat - Mrs Martin.
DANCING. *The Grand Aga and his Sultana* by Salle and Mrs Laguerre. *The Baulk* by Salle and Mrs Laguerre.
 COMMENT. Not Acted [there] these Seven Years. With all New Habits.
 Receipts: £49 7s. 6d.
- GF THE OLD BACHELOR. As 27 Jan. Also PHOEBE. As 20 Dec. 1731.
DANCING. As 27 Jan.
- Saturday 29* THE CARELESS HUSBAND. Sir Charles - Wilks (Burney). Also THE DL LOTTERY. See 1 Jan.
- LIF HAMLET, PRINCE OF DENMARK. *Cast not listed*, but see 17 Nov. 1731. Also APOLLO AND DAPHNE. As 6 Nov. 1731.
 COMMENT. Receipts: £85 11s. 6d.
- GF HENRY IV, Part I. As 1 Nov. 1731, but Falstaff - Gentleman; Hotspur - Delane; Mortimer - Rosco; Carriers - Miller, Morgan; Francis - Norris. Also THE DEVIL TO PAY. As 8 Dec. 1731.
DANCING. As 27 Jan.
 COMMENT. Written by Shakespeare. [Duke of Argyle present.]
- King's AETIUS. *Cast not listed*, but see 15 Jan.
 COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]

February 1732

SIR COURTLY NICE. As 8 Nov. 1731. Also **THE LOTTERY.** Stocks - *Tuesday 1*
Harper; Jack - Cibber Jr; Lovemore - Stoppelaer; Chloe - Miss Raftor, but see *DL*
I Jan.

COMMENT. Afterpiece: With Alterations and an Additional Scene representing
the Drawing of the Lottery in Guild-hall.

VENICE PRESERV'D. As 25 Oct. 1731, but Spinosa - Houghton. Also **THE LIF**
NECROMANCER. As 12 Jan., but Harlequin - Lun.

COMMENT. Receipts: £74 1s. Mainpiece: Written by Mr Otway.

HENRY IV, Part I. As 29 Jan. Also **THE DEVIL TO PAY.** *Cast not listed*, but *GF*
see 8 Dec. 1731.

DANCING. As 27 Jan.

COMMENT. Mainpiece: Written by Shakespeare.

JULIUS CAESAR. *Cast not listed.*

King's

THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir
Charles - Wilks; Lady Betty - Mrs Heron; Lady Easy - Mrs Booth; Lady
Graveairs - Mrs Horton; Edging - Mrs Cibber. Also **PHEBE.** *Cast not listed.* *Wednesday 2*
DANCING. By Denoyer, Essex, Lally, Thurmond, Houghton, Mrs Walter, Miss
Robinson. *DL*

COMMENT. By Command of His Royal Highness. [Prince and Princess
Caroline present.]

THE LONDON CUCKOLDS. *Cast not listed*, but see 12 Nov. 1731. Also **APOLLO** *LIF*
AND DAPHNE. As 6 Nov. 1731.

COMMENT. Receipts: £48 5s.

A BOLD STROKE FOR A WIFE. *Cast not listed*, but see 29 Oct. 1731. Also *GF*
FATHER GIRARD THE SORCERER; or, The Amours of Harlequin and Miss
Cadiere. Father Girard - Rosco; Harlequin - Giffard; Dominico - Jenkins;
Father Burn - Miller; Lucifer - Huddy; Judges - Bardin, Morgan; Father to
Miss Cadiere - Colett; Miss Cadiere (Colombine) - Mrs Roberts; Lady Abbess -
Mrs Palmer; Mother to Miss Cadiere - Mrs Tollet; Witches - Excell, Jenkins,
Bardin, Miss Wherrit.

COMMENT. Afterpiece: a Tragi-Comi-Farcical Opera. [Author unknown.
Apparently not published.] Admission: 3s., 2s., 1s. N.B. None will be admitted
under the full Price.

INJUR'D INNOCENCE. *Cast not listed*, but edition of 1732 lists: Ferdinand -
Marshall; Alphonso - Bridgwater; Theodore - Mills; Philomont - W. Mills;
Alonzo - Watson; Miranda - Mrs Horton; Cleone - Mrs Grace. Prologue spoken
by Cibber Jr. Epilogue spoken by Mrs Horton. *Thursday 3*
DL

COMMENT. Never Acted before. [By Pettipiece Bellers.] Admission: 5s., 3s.,
2s., 1s. [For the author's complaints concerning the production, see Preface to
1732 edition.]

MACBETH. As 29 Dec. 1731, but Murderer - Hippisley; Witches - Ray, *LIF*
Penkethman, H. Bullock. Also **APOLLO AND DAPHNE.** As 6 Nov. 1731.
MUSIC AND DANCING. As 27 Sept. 1731, but see also 29 Dec. 1731.

COMMENT. Receipts: £79.

- Tbursday 3* THE UNHAPPY FAVOURITE. As 20 Dec. 1731. Also FATHER GIRARD THE SORCERER. As 2 Feb.
- Friday 4* INJUR'D INNOCENCE. *Cast not listed*, but see 3 Feb.
DL
LIF LOVE'S LAST SHIFT. As 8 Nov. 1731. Also FLORA. Hob - Laguerre; but see 13 Oct. 1731.
DANCING. As 22 Jan.
COMMENT. Receipts: £43 8s.
- GF THE DRUMMER. As 1 Dec. 1731. Also FATHER GIRARD THE SORCERER. As 2 Feb.
COMMENT. Mainpiece: Written by the late Mr Addison. Note, Mr Giffard thinks it proper to inform the Gentleman who sent to him to have the Spanish Fryar play'd for next Monday, that he had not recollect'd a Pre-engagement of that Day to several Persons of Quality, but if the Gentleman will be pleas'd to let Mr Giffard know where he may wait on him, he wou'd be very much oblig'd to him to fix any other Day he thinks fit.
- Saturday 5* INJUR'D INNOCENCE. *Cast not listed*, but see 3 Feb.
DL
COMMENT. Benefit the Author.
- LIF VOLPONE. As 11 Dec. 1731, but Voltore - Ogden; Avocatori - Hulett. Also THE NECROMANCER. Harlequin - Lun, but see 1 Feb.
COMMENT. At the Desire of several Persons of Quality. Receipts: £72 14s. 6d.
- GF THE CONSTANT COUPLE. Sir Harry - Giffard; Clincher Sr - Miller, but see 18 Dec. 1731. Also FATHER GIRARD THE SORCERER. As 2 Feb., but Harlequin - Norris.
COMMENT. At the Desire of several Gentlemen and Ladies.
- King's JULIUS CAESAR. *Cast not listed*.
COMMENT. As 29 Jan.
- Monday 7* INJUR'D INNOCENCE. *Cast not listed*, but see 3 Feb.
DL
LIF LOVE MAKES A MAN. As 3 Dec. 1731. Also THE WHAT D'YE CALL IT.
Cast not listed.
DANCING. French Sailor by Salle and Mrs Laguerre.
COMMENT. Benefit a Gentleman who has wrote for the Stage. At the Desire of several Persons of Quality. Receipts: money £64 7s. 6d.; tickets £134 8s.
- GF • THE COMMITTEE. Teague - Miller, but see 6 Jan. Also FATHER GIRARD THE SORCERER. As 5 Feb.
COMMENT. At the Particular Desire of several Persons of Quality. *Daily Advertiser*, 9 Feb.: Last Monday Night Mr Alderman Parsons made a Grand Entertainment at his House in St. Katherine's, whereat were present a great Number of Persons of Quality and Distinction, and last Night oblig'd them with a Play [at GF].
- Tuesday 8* INJUR'D INNOCENCE. *Cast not listed*, but see 3 Feb.
DL
LIF KING LEAR AND HIS THREE DAUGHTERS. As 6 Oct. 1731, but Kent omitted. Also THE NECROMANCER. As 1 Feb.
COMMENT. Mainpiece: Written by Shakespeare. Receipts: £62 4s.

THE SPANISH FRYAR. As 3 Dec. 1731. Also FATHER GIRARD THE SORCERER. Father Burn - Miller; Harlequin - Norris; but see 5 Feb. *Tuesday 8 GF*
 COMMENT. At the Desire of several Ladies.

JULIUS CAESAR. *Cast not listed.* *King's*

INJUR'D INNOCENCE. *Cast not listed*, but see 3 Feb. *Wednesday 9 DL*
 COMMENT. Benefit the Author. [Prince and Princess Royal present.]

RULE A WIFE AND HAVE A WIFE. As 15 Dec. 1731 Also THE COUNTRY HOUSE. *Cast not listed.* *LIF*
 DANCING. Two Pierrots by Poitier and Nivelon. Scottish Dance by Mrs Bullock.
Saraband by Glover and Miss La Tour.
 COMMENT. Afterpiece: Written by the late Sir John Vanbrugh. Receipts: £51 14s.

THE RECRUITING OFFICER. As 6 Nov. 1731, but Bullock - Miller. Also FATHER GIRARD THE SORCERER. As 8 Feb. *GF*

THE RELAPSE. Foppington - Cibber; Loveless - Wilks; Worthy - Mills; Young Fashion - Cibber Jr; Sir Tunbelly - Shepard; Coupler - Johnson; Surgeon - Griffin; Lory - Oates; Amanda - Mrs Cibber; Berinthia - Mrs Thurmond; Hoyden - Mrs Mills. Also THE LOTTERY. As 1 Feb.
 COMMENT. At the Desire of several Persons of Quality. *Thursday 10 DL*

DUKE AND NO DUKE. *Cast not listed.* Also PERSEUS AND ANDROMEDA. *LIF*
 As 18 Nov. 1731.
 COMMENT. Receipts: £102 3s. 6d.

OROONOKO. As 13 Dec. 1731, but Daniel - Miller. Also DAMON AND PHILLIDA. As 11 Oct. 1731.
 DANCING.

COMMENT. Benefit a Gentleman in Distresss. At the particular Desire of several Persons of Distinction.

THE BEGGAR'S OPERA. *Cast not listed.* *HAY*
 COMMENT. Benefit a Widow Gentlewoman in Distress. Boxes 5s. Pit 3s.
 Gallery 2s.

CONCERT. *GV*
 MUSIC. By the best Masters.
 COMMENT. Benefit Hen. Duncalfe. 7 P.M. At the George and Vulture Tavern, Cornhill

THE WAY OF THE WORLD. Mirabel - Wilks; Fainall - W. Mills; Petulant - Boman; Witwoud - Cibber; Sir Wilful - Harper; Waitwell - Shepard; Millamant - Mrs Horton; Mrs Marwood - Mrs Thurmond; Mrs Fainall - Mrs Heron; Lady Wishfort - Mrs Mills; Foible - Mrs Shireburn; Mincing - Mrs Walter. Also THE LOTTERY. As 1 Feb.
 COMMENT. Mainpiece: Written by the late Mr Congreve. *Friday 11 DL*

THE ANATOMIST. *Cast not listed.* Also PERSEUS AND ANDROMEDA. *LIF*
 As 18 Nov. 1731.
 COMMENT. Receipts: £62 8s. 6d.

- Friday 11* THE CARELESS HUSBAND. As 6 Oct. 1731. Also THE DEVIL TO PAY.
 GF As 8 Dec. 1731.
 COMMENT. At the particular Desire of several Ladies of Quality.
- Saturday 12* HAMLET, PRINCE OF DENMARK. As 18 Sept. 1731. Also THE LOTTERY.
 DL As 1 Feb.
 COMMENT. At the Desire of several Persons of Quality.
- LIF THE MERRY WIVES OF WINDSOR. *Cast not listed*, but see 8 Dec. 1731.
 Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731.
 COMMENT. Mainpiece: Written by Shakespeare. Receipts: £81 9s. 6d.
- GF LOVE MAKES A MAN. As 28 Dec. 1731, but Lewis (Cholerick) - Miller.
 Also FATHER GIRARD THE SORCERER. As 8 Feb.
 DANCING.
- King's JULIUS CAESAR. *Cast not listed*.
- Monday 14* THE MODERN HUSBAND. *Cast not listed*, but edition of 1732 lists: Lord Richly - Cibber; Bellamant - Wilks; Captain Bellamant - Cibber Jr; Gaywit - Mills Jr; Modern - Bridgwater; Lord Lazy - Boman; Colonel Courtly - Hallam Jr; Woodall - Harper; Captain Merit - Paget; Captain Bravemore - Watson; John - Berry; Porter - Mullart; Lady Charlotte Gaywit - Mrs Cibber; Mrs Bellamant - Mrs Horton; Mrs Modern - Mrs Heron; Emilia - Mrs Butler; Lately - Mrs Charke. Prologue spoken by Wilks; Epilogue spoken by Mrs Heron.
 COMMENT. Never Acted before. [By Henry Fielding.] ss., 3s., 2s., 1s.
- LIF THE FOND HUSBAND; or, The Plotting Sisters. Fond Husband - Chapman; Rashly - Milward; Ranger - Quin; Sir Roger - Hall; Fumble - Hippisley; Sneak - Penkethman; Emilia - Mrs Bullock; Maria - Mrs Hallam; Cordelia - Miss Holliday; Governess - Mrs Cook; Betty - Mrs Stevens; Mrs Snare - Mrs Martin. Also APOLLO AND DAPHNE. Harlequin - Lun; Colombine - Mrs Younger, but see 6 Nov. 1731.
 COMMENT. Receipts: £104 6s.
- GF LOVE MAKES A MAN. As 12 Feb. Also FATHER GIRARD THE SORCERER. As 8 Feb.
 DANCING. Tambourine by Miss Wherrit.
- King's SOSARMES. A public rehearsal.
 COMMENT. See Egmont, *Diary*, I, 222.
- Tuesday 15* THE MODERN HUSBAND. *Cast not listed*, but see 14 Feb.
 DL
 LIF THE MISTAKE. Alvarez - Milward; Felix - Hall; Carlos - Ryan; Lorenzo - Walker; Metaphrastus - Ogden; Sancho - Hippisley; Lopez - Chapman; Leonora - Mrs Younger; Camillo - Mrs Bullock; Isabella - Mrs Hallam; Jacinta - Mrs Egerton. Also THE COUNTRY HOUSE. *Cast not listed*.
 DANCING. As 22 Jan.
 COMMENT. Written by the late Sir John Vanbrugh. Receipts: £34 7s. 6d.
- GF THE LONDON MERCHANT. As 13 Jan. Also FATHER GIRARD THE SORCERER. As 8 Feb.
 DANCING. The last new *Moorish Dance* by Burny and Miss Wherrit.

SOSARMES. *Cast not listed*, but edition of 1732 lists: Sosarme – Senesino; Elmira – Signora Strada; Haliate – Pinacci; Erenice – Signora Bagnolesi; Argone – Campioli; Melo – Signora Bertolli; Altomaro – Montagnana. Tuesday 15
King's

COMMENT. A New Opera. [Music by Handel. Done into English by Humphreys. Their Majesties, Prince, eldest Princesses present.]

THE MODERN HUSBAND. *Cast not listed*, but see 14 Feb. Wednesday 16
DL
COMMENT. Benefit the Author.

THE CONFEDERACY. *Cast not listed*. Also **THE RAPE OF PROSERPINE.** LIF
As 4 Oct. 1731.

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £92 15s.

OTHELLO, MOOR OF VENICE. As 22 Jan. Also **FATHER GIRARD THE SORCERER.** As 8 Feb. GF

COMMENT. At the particular Desire of several Persons of Distinction.

THE CHEATS OF SCAPIN. Scapin – Jones; Thrifty – Mynn; Gripe – Cross; Leander – Giles; Octavian – Walker; Shift – Dove; Sly – Cole; Lucia – Miss Jones; Clara – Miss Dancey. HAY

ENTERTAINMENTS. Rope Dancing and Tumbling by a Company from Germany, Italy, France, Holland.

COMMENT. Benefit Mrs Dancey, the famous Dutch Woman. Boxes 5s. Pit 2s. 6d. Gallery 1s. 6d. 6 P.M.

THE MODERN HUSBAND. *Cast not listed*, but see 14 Feb. Thursday 17
DL

THE STRATAGEM. *Cast not listed*, but see 5 Jan. Also **THE RAPE OF PROSERPINE.** As 4 Oct. 1731. LIF

COMMENT. Receipts: £77 15s. 6d.

THE PROVOK'D HUSBAND. As 29 Dec. 1731, but Manly – Delane; Moody – Miller. Also **THE DEVIL TO PAY.** *Cast not listed*, but see 8 Dec. 1731. GF

DANCING. By Burney and Miss Wherrit.

COMMENT. At the Desire of several Ladies.

THE MODERN HUSBAND. As in edition (14 Feb.). With a new Epilogue. Friday 18
DL

AESOP. *Cast not listed*. Also **THE RAPE OF PROSERPINE.** As 4 Oct. 1731. LIF
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £71 11s.

CATO. As 26 Oct. 1731, but Juba and Sempronius – Gentlemen. Also **THE LOVERS OPERA.** As 5 Nov. GF

COMMENT. At the Desire of several Ladies.

THE MODERN HUSBAND. As 18 Feb. With a new Epilogue. Saturday 19
DL
COMMENT. Benefit the Author.

THE CONSCIOUS LOVERS. *Cast not listed*, but see 14 Dec. 1731. Also **THE RAPE OF PROSERPINE.** As 4 Oct. 1731. LIF
COMMENT. Receipts: £98 5s.

THE ORPHAN. As 24 Nov. 1731. Also **FLORA.** Hob – Miller; Flora – Mrs Roberts; Betty – Miss Tollett, but see 3 Dec. 1731. GF
COMMENT. At the Desire of several Ladies.

- Saturday 19* SOSARMES. *Cast not listed*, but see 15 Feb.
King's COMMENT. [Their Majesties, Prince, and two eldest Princesses present.]
- Monday 21* THE MODERN HUSBAND. As 18 Feb.
DL DANCING. *Grand Ballet D'Amour*, as 28 Dec. 1731.
- LIF THE BEGGAR'S OPERA. Macheath - Walker; Peachem - Hippisley; Lockit - Hall; Player - Milward; Beggar - Chapman; Mat - Salway; Filch - Clarke; Mrs Peachem - Mrs Martin; Polly - Mrs Cantrell; Lucy - Mrs Egleton; Jenny - Mrs Forrester; Sukey - Mrs Templer; Mrs Slammekin - Mrs Kilby.
DANCING. *Hornpipe* (by Desire) by Jones.
COMMENT. At the Desire of several Persons of Quality. Receipts: £90 16s. 6d.
- GF THE JEALOUS HUSBAND; or, Modern Gallantry. Parts by Delane, Giffard, Bullock, W. Giffard, Rosco, Bardin, Mrs Giffard, Mrs Roberts, Mrs Haughton, Mrs Morgan, Miss Tollet.
COMMENT. Never Acted before. [Author unknown. Apparently not published.]
- HAY TOM THUMB. *Cast not listed*.
ENTERTAINMENTS. As 16 Feb.
COMMENT. Benefit Lee, Boxkeeper.
- Tuesday 22* THE MODERN HUSBAND. As 18 Feb.
DL DANCING. *Le Chasseur Royal* by Desnoyer, Mrs Booth, Lally, Essex, Thurmond, Houghton, Lally Jr, Tench, Mrs Walter, Mrs D'Lorme, Miss Williams, Miss Mears, Miss Ambrose, Mrs Roger; All the Habits entirely New.
- LIF SHE WOU'D AND SHE WOU'D NOT. As 25 Nov. 1731, but Corrigidor - Hulett. Also THE NECROMANCER. As 1 Feb.
COMMENT. Receipts: £72 12s. 6d.
- GF THE JEALOUS HUSBAND. As 21 Feb.
DANCING. By Burney and Miss Wherrit.
- King's SOSARMES. *Cast not listed*, but see 15 Feb.
COMMENT. [Their Majesties, Prince, and Princesses present. See Egmont, Diary, I, 224.]
- Wednesday 23* ESTHER. Esther - John Randall; Assuerus - James Butler; Haman - John Moore; Mordecai - John Brown; Priest of the Israelites - John Beard; Harbonah - Price Cleavely; Persian Officer - James Allen; First Israelite - James Butler; Second Israelite - James Allen; Israelite Boy - John Brown; Israelites and Officers - Samuel Howard, Thomas Barrow, Robert Denham (Dean, *Handel's Dramatic Oratorios*, p. 204).
COMMENT. A private performance. For details, see Deutsch, *Handel*, pp. 285-86, Dean, *Handel's Dramatic Oratorios*, pp. 203-204, and Egmont, *Diary*, I, 225.
- Thursday 24* THE MODERN HUSBAND. As 18 Feb.
DL DANCING. As 22 Feb.
COMMENT. Benefit the Author. [For an essay on the stage, especially the meaning of the term "theatrical," see *Grub St. Journal*, 24 Feb.]
- LIF THE OLD BACHELOR. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731.
COMMENT. Receipts: £127 17s. 6d.

THE JEALOUS HUSBAND. As 21 Feb.
DANCING. By Burney and Miss Wherrit.
 COMMENT. Benefit the Author.

Thursday 24
 GF

CONCERT.

MUSIC. The Performers are to be in the following Characters. The Harpsichord by Colombine, Violoncello by Harlequin, Bassoon by Scaramouch, Double Bass by Pierot, Singing by Diana and an Indian King, Violins by a Spaniard, a Roman, an Hungarian, a Persian, a Turk, a Polander, an Arabian, a Muscovite, the Tenor, by a Highlander, the German Flute, by a Satyr, French Horns by Foresters, two Shepherds Hautboys, and others. The Concert of Performers will consist of between 40 and 50 of the best Hands.

COMMENT. Benefit Angel and Cook. At the Desire of some Foreign Ministers. Places will be kept on the Stage for Gentlemen and Ladies Performers, who are willing to Play between the Acts, in proper Habits, as they please. Boxes and Pit 5s. First Gallery 2s. 6d. Upper Gallery 1s. 6d. Receipts: money £100 17s. 6d.; tickets £120 10s.

THE MODERN HUSBAND. As 18 Feb. Also **THE LOTTERY.** As 1 Feb. *DANCING.* As 22 Feb. *Saturday 26*
 DL

THE ORPHAN. *Cast not listed.* Also **HARLEQUIN A SORCERER.** As 13 Nov. 1731. *LIF*

COMMENT. Receipts: £72 18s. 6d. [For an essay on Rich as manager, see *Daily Courant*, 26 Feb.]

HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; King - W. Giffard; Queen - Mrs Haughton; Ghost - Delane; Ophelia - Mrs Giffard; Polonius - Collett; Laertes - Bardin; Horatio - Huddy; Ostrick - Bullock; Lucianus - Norris; Gravediggers - Miller, Morgan. Also **FLORA.** As 19 Feb. *GF*

SOSARMES. *Cast not listed,* but see 15 Feb. *King's*
 COMMENT. [Their Majesties, Prince, and eldest Princesses present.]

THE MODERN HUSBAND. As 18 Feb. Also **THE DEVIL TO PAY.** As 5 Oct. 1731. *Monday 28*
 DL
DANCING. As 22 Feb.

THE PROVOK'D WIFE. Sir John - Quin; Constant - Walker; Heartfree - Ryan; Razor - Chapman; Lady Brute - Mrs Hallam; Belinda - Mrs Bullock; Mademoiselle - Mrs Legar; Lady Fanciful - Mrs Younger. Also **APOLLO AND DAPHNE.** As 14 Feb. *LIF*

MUSIC. A Piece proper to the Play by Leveridge and Legar.

DANCING. *The Pastorella* (new) by a Little Boy, who never appeared on the Stage before, and Miss Rogers, both Scholars of Salle.

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £69 6s.

THE COMMITTEE. As 6 Jan., but Ruth - Mrs Giffard. Also **THE LOVERS** *GF*
OPOERA. As 5 Nov. 1731.

DANCING. *Tambourine* by Miss Wherrit.

COMMENT. At the Desire of several Ladies.

CONCERT.

MUSIC. With several Concertoes of his [Castrucci's] own Composition; and particularly will play two Solos on a fine Instrument call'd Violetta Marina, and the 1st and 8th Concerto of his Master, the famous Corelli.

COMMENT. Benefit Castrucci, First Violin to the Opera. 7 P.M. *HIC*

- Tuesday 29** THE MODERN HUSBAND. As 18 Feb. Also THE DEVIL TO PAY. As
DL 5 Oct. 1731.
DANCING. As 22 Feb.
- LIF THE COUNTRY WIFE. As 27 Oct. 1731, but Mrs Dainty - Miss Horsington.
Also THE NECROMANCER. As 5 Feb.
DANCING. *The Pastorella*, as 28 Feb.
COMMENT. Receipts: £40 13s. 6d.
- GF HAMLET, PRINCE OF DENMARK. As 26 Feb., but Ophelia - Mrs Roberts.
Also FLORA. As 19 Feb.
DANCING. *Two Pierrots* by Burney and Mrs Tollett.
COMMENT. At the Desire of several Ladies.
- King's SOSARMES. *Cast not listed*, but see 15 Feb.
COMMENT. As 26 Feb.

March 1732

- Wednesday 1** ESTHER. See 23 Feb.
- CR
- Thursday 2** THE MODERN HUSBAND. As 16 Feb.
DL DANCING. By Denoyer and Mrs Booth.
COMMENT. Benefit Mrs Porter. By Their Majesties' Command. Pit and Boxes put together at 5s. [Their Majesties, Prince, and three eldest Princesses present.] *Universal Spectator*, 26 Feb.: For the Benefit of that celebrated Actress Mrs Porter, (who has not been able to appear upon the Stage this Season, from the unhappy Accident of breaking her Thigh Bone, by being overturn'd in her Chaise last Summer).
- LIF DUKE AND NO DUKE. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731.
COMMENT. Receipts: £91 2s. [For a discussion of this performance, especially the acting of Milward and Chapman, see *Universal Spectator*, 11 March.]
- GF THE COMMITTEE. As 28 Feb. Also THE DEVIL TO PAY. *Cast not listed*, but see 8 Dec. 1731.
DANCING.
COMMENT. At the Desire of several Persons of Distinction.
- HAY THE BLAZING COMET: The Mad Lovers; or, The Beauties of the Poets. Lord Wildfire - by the Author; Lady Flame - Madame de Gomez; but edition of 1732 lists: Sublimo - Campbell; Nimpasto - Cole; Wildfire - Johnson; Limpo - Jones; Plenty - Mynns; Romondo - Morris; Wandering Jew - Giles; English Taylor - Mason; Poor Poet - Mason; Poverty - Cross; Radian - Mason; Orsmadius - Giles; Lady Flame - Mrs Haywood; Cristele - Mrs Palms; Calsine - Mrs Morse; Symphony - Mrs Fitzgerald; Poor Beggarwoman - Miss Dancy. Epilogue.
COMMENT. Never Acted before. By Mr Johnson, Author of *Hurlothrumbo*. A Dramatic Every Thing. Boxes 5s. Pit 3s. Gallery 2s.
- Friday 3** THE BLAZING COMET. As 2 March.
HAY COMMENT. As 2 March. According to *Daily Post*, 4 March, the new English Opera of *Amelia* was rehearsed at HAY on 3 March by a Set of Performers that never appeared before upon any Stage.

ESTHER. See 23 Feb.		Friday 3
CONCERT.	CR	TTT
MUSIC. With a Solo on the Bassoon and the Bass Violin, and some Pieces on the small Flute by an eminent Master.		
COMMENT. Benefit J. L'Estrange Jr. At the Great Room at the Three Tuns and Bull-Head, Cheapside. 7 P.M. Tickets 2s. 6d.		
THE REHEARSAL. As 26 Oct. 1731. Also THE LOTTERY. As 1 Feb.	Saturday 4	
DANCING. By Essex, Lally, Thurmond, Houghton, Master Tench, Mrs Walter, Miss Robinson, Miss Brett.	DL	
COMMENT. At the particular Desire of several Persons of Quality.		
THE BUSY BODY. <i>Cast not listed.</i> Also THE RAPE OF PROSERPINE. As 4 Oct. 1731.	LIF	
COMMENT. Receipts: £83 17s. 6d.		
THE MERRY WIVES OF WINDSOR. As 25 Oct. 1731, but Falstaff – the Gentleman who perform'd it in Harry the Fourth; Rugby – Williams; Sir Hugh – Norris; Mrs Ford – Mrs Giffard (<i>Daily Advertiser</i>) or Mrs Roberts (<i>Daily Post</i>). Also THE DEVIL TO PAY. <i>Cast not listed</i> , but see 8 Dec. 1731.	GF	
DANCING. <i>Les Amants</i> by Burney and Mrs Wherrit.		
COMMENT. Mainpiece: Written by Shakespear.		
SOSARMES. <i>Cast not listed</i> , but see 15 Feb.	King's	
COMMENT. As 26 Feb.		
THE CARELESS HUSBAND. As 2 Feb.	Monday 6	
DANCING. By Denoyer, Mrs Booth, Miss Robinson.	DL	
COMMENT. Benefit Mills.		
THE PROPHETESS. As 1 Dec. 1731. Also THE SULTAN. As 1 Dec. 1731.	LIF	
MUSIC AND DANCING. As 1 Dec. 1731.		
COMMENT. Receipts: £44 8s.		
OTHELLO, MOOR OF VENICE. As 22 Jan., but Cassio – Giffard. Also FLORA. As 19 Feb. With a Prologue and Epilogue upon the Occasion.	GF	
SINGING. The usual Songs by a Person that never appear'd on any Stage before.		
DANCING. <i>The Merry Lass</i> (new) by Miss Wherrit, composed by Newhouse (her Master).		
COMMENT. For the Entertainment of several Persons of Quality and Distinction of the Antient and Honourable Society of Free Masons. [Duke of Richmond present.]		
THE BLAZING COMET. As 2 March. With the Epilogue.	HAY	
COMMENT. As 2 March.		
CONCERT.	HIC	
COMMENT. Benefit Ebelin. 7 P.M. 5s.		
THE ALCHYMIST. As 7 Oct. 1731. Also THE LOTTERY. As 1 Feb.	Tuesday 7	
COMMENT. At the Desire of several Persons of Quality. [See Deutsch, <i>Handel</i> , p. 287, for a discussion as to whether Handel's music was a part of this program; there is no evidence for it in the bill in the <i>Daily Post</i> .]	DL	

- Tuesday 7** **THE BEGGAR'S OPERA.** As 21 Feb.
LIF *DANCING. Hornpipe* by Jones.
 COMMENT. Benefit a Gentleman, late of Eaton School. At the Desire of several Persons of Quality. Receipts: money £65 6s.; tickets £88 16s. *Daily Advertiser*, 6 March: To-morrow . . . for the Benefit of a Gentleman late of Eaton School . . . and the Company of his School Fellows will be very acceptable to meet at the Bedford Arms Tavern . . . in order to proceed to the said Theatre.
- GF** **THE FOOTMAN.** By Miller, Bardin, Jenkins, Rosco, Bullock, Collet, Excell, Norris, Beckham, Mrs Roberts, Mrs Palmer, Mrs Haughton, Mrs Purden, Mrs Tollet, Miss Wherrit, Miss Tollet; but edition of 1732 lists: Charles - Bardin; Harry - Jenkins; Noddy - Miller; George - Rosco; Thomas - Bullock; Isaac - Excell; Laurence - Norris; Porter - Beckham; Mrs Jessamy - Mrs Haughton; Jenny - Mrs Roberts; Betty - Mrs Palmer; Sukey - Mrs Purden; Molly - Miss Tollet; Nanny - Miss Wherrit; Catherine - Mrs Tollet. Epilogue spoken by Mrs Roberts.
 COMMENT. A New Opera of three Acts. [Author unknown.]
- King's** **SOSARMES.** *Cast not listed*, but see 15 Feb.
 COMMENT. As 26 Feb.
- Wednesday 8** **TUNBRIDGE WALKS.** Yeoman - Aston Sr, commonly called Tony Aston, from LIF, the first Time of his appearing on this Stage; Reynard - Jones; Loveworth - Barcock; Maiden - Hicks; Squib - Walker; Belinda - Miss Jones; Hillaria - Mrs Miller; Mrs Goodfellow - Mrs Mann; Jenny - Mrs Clarke; Lucy - Mrs Aston. Also **THE TRAGEDY OF TRAGEDIES; or, The Life and Death of Tom Thumb the Great.** Tom Thumb - Miss Jones Jr; Grizzle - Jones.
DANCING. A new *Scots Dance* to Ballad Tunes by Davenport and Miss Jones. *Hornpipe* and *Cheshire Round* by Johnson.
SINGING. Two new Songs by Aston.
 COMMENT. Benefit Jones. At the particular Desire of several Persons of Quality. *Daily Post*, 8 March: The Blazing Comet . . . is oblig'd to be deferr'd, on account of the Author's having a great Cold, that renders him Incapable of executing his Part.
- Thursday 9** **THE SILENT WOMAN.** As 9 Oct. 1731. Also **THE DEVIL TO PAY.** As 5 Oct. 1731.
DL COMMENT. Mainpiece: Written by Ben. Johnson.
- LIF** **RULE A WIFE AND HAVE A WIFE.** As 15 Dec. 1731.
DANCING. I: *Highlander and his Mistress* by Salle and Mrs Laguerre. II: *The Sicilian* (new) by Glover and Mrs Pelling. III: Comic Dance by Nivelon. IV: *The Baulk* by Salle and Mrs Laguerre.
 COMMENT. Benefit Mrs Younger. By Command of His Royal Highness. Receipts: money £50 7s.; tickets £119 4s. [Prince of Wales present.]
- GF** **THE FOOTMAN.** As 7 March.
- Friday 10** **THE BEGGAR'S OPERA.** Macheath - Warwell; Polly - Mrs Marten; Lucy - Mrs Pullen.
HAY COMMENT. Benefit Dove and Mrs Marten. By Desire of several Persons of Quality.
- LIF** **CONCERT.**
MUSIC. I: A Concerto for Two Trumpets. Overture of *Siroe*. Two Songs by Montier. Concerto Corelli. Concerto for the Flute. A Solo for the Hautboy. A Concerto for Two French Horns. II: Overture of *Porus*. Concerto Corelli.

Two Songs by Salway. Violin Solo by Petit. Sonata for a German Flute and Violin. Concerto for Trumpets.	<i>Friday 10</i> LIF
COMMENT. Benefit a Widow Gentlewoman under Misfortunes. Receipts: money £4 11s.; tickets £17 14s. 6:30 P.M.	
CONCERT.	TTT
COMMENT. Benefit John Christian Schickhard, lately arrived from Germany. In the Great Room at the Three Tuns and Bull-Head. 7 P.M. 5s.	
HAMLET, PRINCE OF DENMARK. As 18 Sept. 1731. Also THE DEVIL TO PAY. Jobson - Harper; Nell - Miss Raftor, but see 5 Oct. 1731.	<i>Saturday 11</i> DL
COMMENT. Benefit Mrs Thurmond.	
THE AMOROUS WIDOW. <i>Cast not listed</i> , but see 7 Jan. Also THE RAPE OF PROSERPINE. As 4 Oct. 1731.	LIF
COMMENT. Receipts: £87 19s.	
THE FOOTMAN. As 7 March.	GF
SOSARMES. <i>Cast not listed</i> , but see 15 Feb.	King's
COMMENT. [Their Majesties present.]	
THE MAN OF MODE. As 24 Nov. 1731. Also THE DEVIL TO PAY. As 5 Oct. 1731.	<i>Monday 13</i> DL
DANCING. <i>Minuet</i> by Denoyer and Mrs Booth.	
COMMENT. Benefit Mrs Booth. By Command of His Royal Highness. [Prince of Wales present.]	
THE ROYAL MERCHANT. <i>Cast not listed</i> , but see 6 Dec. 1731. Also THE RAPE OF PROSERPINE. As 4 Oct. 1731.	LIF
COMMENT. Receipts: £67 12s. 6d.	
THE PROVOK'D HUSBAND. As 17 Feb. Also FLORA. As 19 Feb.	GF
COMMENT. Benefit Mrs Giffard. At the Desire of several Ladies of Quality.	
AMELIA. By a Set of Performers who never yet appeared in Publick, but edition of 1732 lists: Osmyn - Waltz; Casimir - Kelly; Rodulpho - Snider; Amelia - Miss Arne; Augusta - Mrs Mason.	HAY
COMMENT. A New English Opera (after the Italian Method). [Text by Henry Carey. Music by John Frederick Lampe.] Subscribers' Tickets will not be taken after the first four Nights. Pit and Boxes 6s. Gallery 3s.	
CONCERT.	HIC
COMMENT. Benefit De Fesch. 7 P.M. 5s.	
CATO. Cato - Mills; Juba - Marshal; Sempronius - W. Mills; Syphax - Cibber Jr; Portius - Bridgwater; Marcus - A. Hallam; Marcia - Mrs Horton; Lucia - Mrs Cibber. Also THE LOTTERY. As 1 Feb.	<i>Tuesday 14</i> DL
DANCING. <i>Le Chasseur Royal</i> , as 22 Feb.	
THE FALSE FRIEND. <i>Cast not listed</i> , but see 18 Jan. Also THE RAPE OF PROSERPINE. As 4 Oct. 1731.	LIF
COMMENT. Receipts: £37 17s.	
THE FOOTMAN. As 7 March.	GF

- Tuesday 14** SOSARMES. *Cast not listed*, but see 15 Feb.
King's COMMENT. As 26 Feb.
- Wednesday 15** AMELIA. *Cast not listed*, but see 13 March.
HAY
CL CONCERT.
COMMENT. For the Entertainment of several Gentlemen and Ladies. At the Academy in Chancery Lane. 6 P.M. 5s.
- Thursday 16** WIT WITHOUT MONEY. As 30 Sept. 1731. Also THE JOVIAL CREW.
DL COMMENT. Benefit Denoyer. By Command of His Royal Highness. [Princc, Duke of Cumberland, three eldest Princesses, and Princess Mary present.]
- DANCING. II: *Le Chasseur Royal* by Denoyer, Mrs Booth, and others. III: *Comic Dance* by Denoyer and Mrs Walter. IV: *Minuet* by Denoyer and Mrs Booth. V: *Serious Dance* by Denoyer.
- LIF DUKE AND NO DUKE. *Cast not listed*. Also PERSEUS AND ANDROMEDA.
As 18 Nov. 1731.
COMMENT. Receipts: £71 10s.
- GF LOVE FOR LOVE. As 24 Jan., but Mrs Frail - Mrs Morgan; Prue - Mrs Roberts.
Also THE LOVERS OPERA. As 5 Nov. 1731.
DANCING. *The Merry Lass* by Miss Wherrit.
COMMENT. Benefit Mrs Roberts.
- Friday 17** THE BEGGAR'S OPERA. Polly - Mrs Pullen, but see 10 March. Also THE WANTON JESUIT; or, Innocence Seduced. Father Girard - Pullen; Father Sabatier - Giles; Father Cadiere - Jones; Abbe Cadiere - Cross; Father Aubany - Warwell; Mons Chaudon - Cole; Robin - Radnor; Lady d'Aubert - Mrs Ray; Lady Beauslire - Mrs Clark; La Guiol - Miss Morse; L'Almande - Miss Dancey; La Batterele - Miss Radnor; La Robauld - Mrs Dove; La Laguiere - Miss Jones; Miss Cadiere - Mrs Pullen; but edition of 1731 lists: La Batterelle - Mrs Bignal; La Graviere - Mrs Radnor.
DANCING. *Hornpipe* by a Scholar of Jones.
COMMENT. Benefit Pullen and Mrs Pullen. Afterpiece: a Ballad Opera of Three Acts. [Author unknown.] This Opera, relating to the Affair of Father Girard with Miss Cadiere, &c. is entirely new, being a faithful Translation from the French Original, as it was forbid in Paris.
- CL CONCERT.
MUSIC. When the fine Overture compos'd by the late ingenious Mr William Babell, for St. Cecilia's Day, will be perform'd with Trumpets, Hautboys, Violins, and Bassoons, with several other Pieces of Mr Handel's Composition, for Trumpets, French Horns, &c. by the best Masters. I: Mr Wm. Babell's Overture. Overture *Ptolomy*. Concerto Violin. Hautboys Solo. Concerto French Horns. II: Overture *Siroe*. Solo Flute. Concerto Hautbois. Seventh Concerto Corelli. Concerto French Horns. Several Flute Pieces by Mr John Baston.
COMMENT. At the Academy in Chancery Lane, Being the Anniversary of St. Patrick, Patron of Ireland. 5s.
- Saturday 18** THE MODERN HUSBAND. As 18 Feb. Also THE LOTTERY. As 1 Feb.
DL DANCING. *Le Chasseur Royal*, as 22 Feb.
COMMENT. Benefit the Author.
- LIF THE ANATOMIST. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 18 Nov. 1731.
COMMENT. Receipts: £65 8s.

THE FOOTMAN. As 7 March. Also **DAMON AND PHILLIDA.** As 11 Oct. *Saturday 18*
1731. **DANCING.** **GF**

SOSARMES. *Cast not listed*, but see 15 Feb. **King's**
COMMENT. Princesses Royal and Caroline present.

THE CONSTANT COUPLE. As 20 Nov. 1731, but Lady Lurewell - Mrs Horton; *Monday 20*
 Angelica - Mrs Booth; Standard - Mills; Smugler - Johnson; Vizard - W. Mills;
 Clincher - Cibber Jr. Also **THE DEVIL TO PAY.** As 5 Oct. 1731.
COMMENT. Benefit Mrs Horton. At the particular Desire of several Persons
 of Quality.

THE OLD BACHELOR. *Cast not listed.* Also **SEQUEL TO THE OPERA OF** **LIF**
FLORA; or, Hob's Wedding. Hob - Laguerre; rest by Walker, Salway, Hippisley,
 Hall, Mrs Cantrell, Mrs Vincent, Mrs Egerton, Mrs Forrester; but edition of
 1732 lists: Sir Thomas Testy - Hippisley; Truelove - Salway; Woodville - Walker;
 Saywell - Aston; Probe - Houghton; Old Hob - Hall; Young Hob - Laguerre;
 Lady Testy - Mrs Cantrell; Lucia - Mrs Vincent; Mary - Mrs Forrester; Betty -
 Mrs Kilby; Hob's Mother - Mrs Egerton.

DANCING. A new *Wooden Shoe Dance* composed by Nivelon, performed by Nivelon
 and Mrs Laguerre. A new Dance composed by Nivelon for the Afterpiece.

COMMENT. Benefit Nivelon. Mainpiece: Written by the late Mr Congreve.
 Afterpiece: Containing Variety of New Songs, to old Ballad-Tunes [By John
 Hippisley]. Receipts: money £84 2s. 6d.; tickets £53 8s.

KING RICHARD THE THIRD. Richard - Delane; Henry VI - Giffard; Edward
 Prince of Wales - Master Giffard; Richard Duke of York - Master Huddy;
 Richmond - Bardin; Buckingham - W. Giffard; Stanly - Rosco; Ratcliff - Jenkins;
 Catesby - Havard; Tressel - Huddy; Mayor - Morgan; Tirrel - Williams;
 Norfolk - Smith; Blunt - Bullock; Lady Anne - Mrs Giffard; Queen Elizabeth -
 Mrs Roberts; Dutchess of York - Mrs Haughton. Also **FLORA.** As 19 Feb.
DANCING.

COMMENT. Benefit Delane.

AMELIA. As 13 March. **HAY**

CONCERT.

COMMENT. Benefit St. Martin, The Hautboy. 7 P.M. **HIC**

THE FAIR PENITENT. *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** *Tuesday 21*
 Harlequin - Baxter, the first Time of his Appearance since his Arrival from France;
 Inchanter - Ridout; Colombine - Mrs Walter; Mezzetin Man and Woman -
 Lally Jr, Miss Mears; Scaramouch Man and Woman - Houghton, Miss Williams;
 Punch Man and Woman - Thurmond, Miss D'Lorme; Jupiter - Essex; Perseus -
 Lally; Medusa - Charke; Mercury - Essex; Andromeda - Mrs Booth; Hours of
 Sleep - Mrs D'Lorme, Mrs Roger, Miss Williams, Miss Mears; Tritons - Essex,
 Thurmond, Houghton; Cupid - Miss Brett; Followers of Perseus - Thurmond,
 Houghton, F. Tench, Charke; Attendants on Andromeda - Mrs Walter, Mrs
 D'Lorme, Miss Mears, Miss Williams; Cepheus - Ridout; Cassiopea - Mrs
 Shireburn; Mars - Cross; Bacchus - Leigh; Pan - H. Tench; Hercules - Grey;
 Gorgons - Lally Jr, F. Tench; Pierrot - Cibber Jr; Doctor - Berry; Priest -
 Hallam Sr; Pierot's Servants - Leigh, Cross; Doctor's Servants - R. Wetherilt,
 Grey; Bride Men - Lally Jr, F. Tench, Evans; Bride Maids - Miss Ambrose,
 Mrs Roger, Miss Oates; but see also 25 Nov. 1731.

COMMENT. At the particular Desire of several Ladies of Quality. Afterpiece:
 With Alterations and a new Prologue after the Italian Manner. Admission: 5s.,
 3s., 2s., 1s.

- Tuesday 21** **LIF** THE COMMITTEE. As 28 Jan., but Blunt – Walker; Teague – Quin.
DANCING. *Fingalian* by Newhouse and Miss Ogden. *Sicilian* by Glover and Mrs Pelling. *Hornpipe* by Jones.
 COMMENT. Benefit Quin. Receipts: money £58 7s.; tickets £87 4s.
- GF** THE LADY JANE GRAY. As 19 Jan. Also FATHER GIRARD THE SORCERER. As 8 Feb.
 COMMENT. At the Desire of several Persons of Distinction.
- King's** SOSARMES. *Cast not listed*, but see 15 Feb.
 COMMENT. [Their Majesties present.]
- Wednesday 22** **HAY** AMELIA. As 13 March.
- LIF** CONCERT.
MUSIC. Singing by Mountier and Mrs Barbier.
 COMMENT. Benefit Smith. Receipts: money £15 18s. 6d.; tickets £58 15s.
- Thursday 23** **DL** THE FUNERAL. Lady Brumpton – Mrs Horton; Hardy – Cibber; Campley – Wilks; Charlot – Mrs Cibber; Harriet – Mrs Booth; Brumpton – Paget; Cabinet – Fielding; Puzzle – Shepard; Trusty – Mills; Trim – Cibber Jr; Mademoiselle D'Epingle – Mrs Shireburn; Tattleaid – Mrs Mills; Kate – Harper; Mrs Fardigale – Griffin; Sable – Johnson. Also THE DEVIL TO PAY. As 5 Oct. 1731.
DANCING. *Minuet* by Denoyer and Mrs Booth. By Miss Robinson.
 COMMENT. Benefit Johnson. Mainpiece: Written by the late Sir Richard Steele.
- LIF** THE PROVOK'D HUSBAND. Townly – Ryan; Lady Townly – Mrs Younger; Manly – Quin; Sir Francis – Hippisley; but see 2 Nov. 1731. Also THO' STRANGE, 'TIS TRUE; or Love's Vagaries. Parts by Walker, Milward, Salway, Hippisley, Laguerre, Hulett, Penkethman, Chapman, Ray, Mrs Cantrell, Mrs Forrester, Mrs Egleton.
DANCING. By Salle, Nivelon, Mrs Legar.
 COMMENT. Benefit Ryan. At the Desire of several Ladies of Quality. After-piece: a Comic Pastoral Ballad Farce of two short acts. [Author unknown.] Receipts: money £66 12s. 6d.; tickets £89 12s.
- GF** THE STRATAGEM. As 27 Nov. 1731, but Foigard – Miller; Lady Bountiful – Mrs Morgan; Gipsey – Miss Tollet; Countrywoman – Mrs Tollet. Also FLORA. Hob – Miller; but see 19 Feb.
 COMMENT. Benefit Miller. By Desire.
- HAY** A BOLD STROKE FOR A WIFE. Sir Philip – Giles; Periwinkle – Cross; Tradelove – Mynns; Obadiah – Jones; Fainwell – Seynor; Freeman – Cole; Simon – Pullen; Sackbut – Jones; Mrs Lovely – Mrs Martin; Sarah – Mrs Clarke; Betty – Miss Jones; Quaker Boy – Jenny Jones.
DANCING. II: *Dutch Sailor.* III: *Running Footman.* IV: *Pierrot.*
 COMMENT. Benefit Mrs Waring.
- Friday 24** **HAY** AMELIA. Amelia – Miss Arne, but see 13 March.
 COMMENT. Benefit Miss Arne.
- Saturday 25** **DL** RULE A WIFE AND HAVE A WIFE. *Cast not listed*, but see 2 Oct. 1731.
 Also PERSEUS AND ANDROMEDA. As 21 March.
 COMMENT. At the particular Desire of several Persons of Quality. [For an essay on the state of the drama, see *Universal Spectator*, 25 March.]

THE MARRIED PHILOSOPHER.	Parts by Quin, Hulet, Milward, Ryan, Walker, Chapman, Mrs Hallam, Mrs Younger, Mrs Stevens; but edition of 1732 lists: Sir Harry Sprightly – Ryan; Odway – Hulett; Old Bellefleur – Quin; Young Bellefleur – Milward; Horatio – Walker; Brush – Chapman; Melissa – Mrs Hallam; Violetta – Mrs Younger; Pinwell – Mrs Stevens. Prologue spoken by Ryan. Epilogue spoken by Mrs Younger.	Saturday 25 LIF
	COMMENT. Never Acted before. [By John Kelly.] Receipts: £34 18s.	
KING RICHARD THE THIRD.	As 20 March. Also THE LOVERS OPERA. <i>Cast not listed</i> , but see 5 Nov. 1731. DANCING. By Burney and Miss Wherrit.	GF
CORIOLANUS.	<i>Cast not listed</i> , but edition of 1732 lists: Coriolanus – Senesino; Volumnia – Signora Strada; Veturia – Signora Bagnolese; Claudia – Signora Bertolli; Sesto Furio – Mantagnana; Azzio Tullo – Campioli; Sicinio – Pinacci.	King's
	COMMENT. [Their Majesties, Prince, and two eldest Princesses present.]	
THE PROVOK'D HUSBAND.	As 1 Nov. 1731, but Richard, Mrs Motherly, Trusty, Myrtilla omitted. Also THE DEVIL TO PAY. As 5 Oct. 1731. DANCING. By Denoyer and Mrs Booth. <i>Scotch Dance</i> by Miss Robinson.	Monday 27 DL
	COMMENT. Benefit Mrs Heron. By Command of His Royal Highness. [Prince of Wales present.]	
THE FOND HUSBAND.	As 15 Feb. Also THE COUNTRY HOUSE. <i>Cast not listed.</i> DANCING. A new <i>Dance (in the Footing Manner) between a Sailor and a Country Girl</i> , composed by Jones: the Sailor by Jones, the Country Lass by Mrs Ogden.	LIF
	COMMENT. Benefit Mrs Bullock. By Command of His Royal Highness the Duke. Afterpiece: Written by the late Sir John Vanbrugh. Receipts: money £73 5s. 6d.; tickets £72 9s.	
THE TENDER HUSBAND; or, The Accomplish'd Fools.	Numps – Miller; Sir Harry – Morgan; Tipkin – Norris; Clerimont Sr – Delane; Captain Clerimont – Giffard; Pounce – Rosco; Mrs Clerimont – Mrs Roberts; Aunt – Mrs Palmer; Fainlove – Mrs Morgan; Jenny – Mrs Tollet; Biddy – Mrs Giffard. Also THE DEVIL TO PAY. Jobson – Miller; but see 8 Dec. 1731.	GF
	COMMENT. Benefit Rosco. At the Desire of several Persons of Quality and Distinction.	
THE BLAZING COMET.	As 2 March. With a New Epilogue.	HAY
CONCERT.	<i>MUSIC.</i> Singing in Italian and English by Mountier. Pieces for Trumpet, French Horns, German Flutes.	HIC
	COMMENT. Benefit Lowe. 7 P.M. 5s.	
AMPHITRYON.	As 10 Nov. 1731. Also THE LOTTERY. As 1 Feb. DANCING.	Tuesday 28 DL
THE MARRIED PHILOSOPHER.	As 25 March. COMMENT. Receipts: £26 14s. 6d.	LIF
TAMERLANE.	Tamerlane – Delane; Moneses – Giffard; Axalla – Bardin; Omar – Huddy; Haly – Young Woodward; Dervise – Rosco; Stratocles – Norris; Tanais – Jenkins; Zama – Williams; Mirvan – Morris; Bajazet – a Gentleman; Arpasia – Mrs Giffard; Selima – Mrs Roberts; but see 4 Nov. 1731. Also FLORA. As 23 March, but Flora – Mrs Roberts; Betty – Miss Tollet. COMMENT. Benefit a Gentleman who has Wrote for the Stage.	GF

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| Tuesday 28
King's | CORIOLANUS. <i>Cast not listed</i> , but see 25 March.
COMMENT. As 26 Feb. |
| Wednesday 29
HAY | AMELIA. <i>Cast not listed</i> , but see 24 March.
COMMENT. Pit and Boxes together at 5s. Gallery 2s. 6d. The Subscriptions being out. |
| YB | CONCERT.
COMMENT. Benefit John Festin. 7 P.M. 5s. |
| Tbursday 30
DL | THE COMMITTEE. Teague - Cibber Jr; Careless - Wilks; Blunt - Mills; Obadiah - Johnson; Ruth - Mrs Heron; Day - Griffin; Abel - Oates; Book-seller - R. Wetherilt; Arabella - Mrs Horton; Mrs Day - Mrs Mullart; Mrs Chat - Mrs Willis. Also THE DEVIL TO PAY. As 5 Oct. 1731.
DANCING. I: <i>Tambourine</i> by Miss Robinson. II: <i>The Marseilles Sailor</i> by Denoyer and Mrs Walter. v: <i>Le Chasseur Royal</i> by Denoyer, Mrs Booth, and others.
COMMENT. Benefit Cibber Jr. At the particular Desire of several Ladies of Quality. [For a discussion of <i>The Modern Husband</i> , see <i>Grub St. Journal</i> , 30 March.] |
| LIF | THE CITY WIVES CONFEDERACY. Clarissa - Mrs Bullock; Gripe - Penketh-man; Moneytrap - Hippisley; Dick - Walker; Brass - Chapman; Araminta - Mrs Vincent; Corinna - Mrs Laguerre; Mrs Amlet - Mrs Egleton; Flippanta - Mrs Younger.
DANCING. I: <i>Fingalian</i> by Newhouse and Mrs Ogden. III: <i>The Sicilians</i> by Glover and Mrs Pelling. v: <i>Hornpipe</i> by Jones.
SINGING. II: <i>No Kissing At All</i> by Leveridge and Salway. III: <i>Bacchanalian Song</i> by Leveridge. v: <i>Pastoral Dialogue</i> by Leveridge and Mrs Wright.
COMMENT. Benefit Leveridge. At the Desire of several Persons of Quality. Written by the late Sir John Vanbrugh. Receipts: money £68 17s. 6d.; tickets £126 12s. |
| GF | HENRY IV, Part I. As 29 Jan., but Westmoreland - Bullock. Also THE DEVIL TO PAY. As 27 March, but Nell - Mrs Roberts.
MUSIC. At the rising of the Curtain: Mr Handel's <i>Water Musick</i> , with French Horns and Trumpets, accompany'd by the rest of the Instruments.
DANCING. II: Miss Wherrit's <i>Country Lass</i> . III: A new <i>Scotcb Dance</i> by Burny and Miss Wherrit. IV: <i>Tambourine</i> by Miss Wherrit. v: <i>Two Pierots</i> by Burny and Miss Tollet.
COMMENT. Benefit Huddy. At the particular Desire of several Persons of Quality. Mainpiece: Written by Shakespear. |
| YB | CONCERT.
COMMENT. Benefit Snow. 7 P.M. 5s. |
| Friday 31
HAY | THE RECRUITING OFFICER. Plume - Cole; Brazen - Giles; Silvia - Mrs Martin. With a New Prologue. Also THE DEVIL TO PAY. Jobson - Jones; Nell - Mrs Martin; Sir John - Mordaunt; Lady Loverule - Mrs Pullen.
COMMENT. Benefit Edward Giles. At the particular Desire of several Persons of Quality. |
| HIC | CONCERT.
MUSIC. Consisting of several full Pieces of Vocal and Instrumental Musick, composed by antient and modern Authors, viz. Edwardo Lupi, Paulo Pretti, Wm. Bird, Collonna, Stephani, Corelli, Purcel, and Dr Pepusch.
COMMENT. Benefit Dr Pepusch. 7 P.M. 5s. |

April 1732

THE MOURNING BRIDE. Osmyn - Mills; Zara - Mrs Horton; Almeria - Mrs Thurmond; King - W. Mills; Gonsalez - Corey; Garcia - Bridgwater; Heli - Boman; Leonora - Mrs Shireburn. Also **THE DEVIL TO PAY.** Jobson - Harper; Nell - Miss Raftor; but see 5 Oct. 1731.
DANCING. *Le Chasseur Royal*, as 22 Feb.

COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Congreve.

THE MARRIED PHILOSOPHER. As 25 March. **LIF**
COMMENT. Benefit the Author. Receipts: money £48 1s.; tickets £37 9s.

THE MOURNING BRIDE. As 9 Dec. 1731, but Osmyn - Delane; King - W. Giffard; Heli and Leonora omitted. Also **THE DEVIL TO PAY.** Jobson - Miller, but see 30 March.

DANCING. *Scotch Dance* by Burney and Miss Wherrit.

COMMENT. Benefit W. Giffard. At the particular Desire of several Ladies. Mainpiece: Written by Mr Congreve.

THE STRATAGEM. Aimwell - Barcock - Cherry - Mrs Careless; Dorinda - Mrs Martin. Also **THE TRAGEDY OF TRAGEDIES.** King Arthur - Barcock, but see 8 March.

DANCING.

COMMENT. Benefit Barcock. At the particular Desire of several Persons of Quality.

CORIOLANUS. *Cast not listed*, but see 25 March. **King's**
COMMENT. [Their Majesties and three eldest Princesses present.]

Monday 3-Saturday 8
PASSION WEEK

A BOLD STROKE FOR A WIFE. As 23 March, but Sir Philip - Giles; Mrs Lovely - Miss Palms. Also **DAMON AND PHILLIDA.** *Cast not listed*. With a Comical Epilogue by Jones on an Ass.

COMMENT. Benefit a Tradeswoman under Misfortunes. At the Desire of several Ladies of Quality.

CONCERT. **HIC**
MUSIC. Vocal by Mountier. Instrumental by Thumoth.
COMMENT. Benefit Burk Thumoth, a Youth of Fifteen Years of Age. 7 P.M. 5s.

CONCERT. **CL**
COMMENT. Benefit John Baston. At the Academy in Chancery Lane.

THE RECRUITING OFFICER. Silvia - Mrs Grainger, being the first Time of her appearing on any Stage, but see 31 March. **Tuesday 4**
HAY
COMMENT. Benefit Mrs Grainger. At the particular Desire of several Ladies of Quality.

THE LONDON MERCHANT. *Cast not listed*, but see 11 Nov. 1731. Also **PERSEUS AND ANDROMEDA.** As 21 March (*Daily Post*, 8 April; *Daily Post*, 10 April, missing). **Monday 10**
DL

- Monday 10** **LIF** THE RIVAL QUEENS; or, The Death of Alexander the Great. Alexander – Walker; Clytus – Quin; Lysimachus – Ryan; Cassander – Hulett; Hephestion – Milward; Thesalus – Chapman; Roxana – Mrs Hallam; Statira – Mrs Bullock; Parisatis – Mrs Templer; Sysigambis – Mrs Cantrell. Also HOB'S WEDDING: Being the Sequel to the Opera of Flora. *Cast not listed*, but see 20 March.
DANCING. Numidian by Glover and Miss La Tour. *Highlander and his Mistress* by Salle and Mrs Legar. Afterpiece: Proper dances, composed by Nivelon and performed by him, Mrs Laguerre, and others.
- COMMENT. Benefit Walker. [Probably the afterpiece is Hippisley's *Sequel*.] Receipts: money £49 4s.; tickets £53 2s. [For a poem, *To Mr Walker, upon his Choice of Alexander the Great, for his Benefit*, see *Grub St. Journal*, 6 April.]
- GF** SHE WOU'D AND SHE WOU'D NOT. As 21 Dec. 1731, but Diego – Collet; Trappanti – Miller; Viletta – Mrs Norris; Flora – Miss Hughes, from Dublin, being the first Time of her appearing on this Stage. Also DAMON AND PHILLIDA. Damon – Mrs Palmer; Phillida – Mrs Roberts, but see 11 Oct. 1731. With a new Humorous Epilogue between Miss Hughes and Miss Norris, being also the first time of her appearing here.
SINGING AND DANCING.
 COMMENT. Benefit Norris and Mrs Norris.
- Tuesday 11** **DL** HENRY VIII. *Cast not known* (*Daily Post* missing), but see 13 Nov. 1731.
 COMMENT. Benefit Corey and Shepard (Winston MS.).
- LIF** LOVE'S LAST SHIFT. As 8 Nov. 1731. Also DAMON AND PHILLIDA. Arcas – Milward; Damon – Aston; Cymon – Salway; Mopsus – Hulett; Phillida – Mrs Forrester.
DANCING. III: Hornpipe by Jones. IV: *Fingalian* by Newhouse and Mrs Ogden. V: *Highlander and his Mistress* by Salle and Mrs Laguerre.
 COMMENT. Benefit Mrs Hallam. At the Desire of several Persons of Quality. [Tickets for Mrs Forrester's benefit also taken.] Receipts: money £38 11s. 6d.; tickets £95 17s.
- GF** THE COMMITTEE. As 28 Feb. Also THE LOVER'S OPERA. As 5 Nov. 1731.
DANCING.
 COMMENT. At the Desire of several Gentlemen and Ladies.
- King's** CORIOLANUS. *Cast not listed*, but see 25 March.
- Wednesday 12** **DL** THE WAY OF THE WORLD. *Cast not certain* (*Daily Post* missing), but *Daily Post*, 4 April, gives it as 11 Feb., but Waitwell and Mincing omitted. Also THE DEVIL TO PAY. As 1 April, but Lady Lurewell – Mrs Grace; Sir John – Stoppelaer (*Daily Post*, 4 April).
 COMMENT. Benefit Harper. Mainpiece: Written by the late Mr Congreve.
- LIF** THE MERRY WIVES OF WINDSOR. As 8 Dec. 1731, but Shallow, Slender, Fenton, Host, Anne Page, Mrs Quickly omitted. Also THE SCHOOL BOY. School Boy – Mrs Younger, but see 20 Oct. 1731.
DANCING. II: Highlander and Mistress by Salle and Mrs Laguerre. III: *Pastoral* by Master Weeks and Miss Rogers, both Scholars to Salle. IV: A new *Tambourine* by Miss Rogers. V: *The Baulk* by Salle and Mrs Laguerre. End of Farce: *Grand Dance of Momus*, with Sailor by Salle, on account of Nivelon's Indisposition.
 COMMENT. Benefit Salle. Receipts: money £30 17s. 6d.; tickets £48 17s.
- GF** THE PILGRIM. Mad Englishman – Miller; Roderigo – Delane; Pedro – Giffard; Mad Scholar – Rosco; Mad Priest – Bullock; Mad Taylor – Huddy; Mad Welshman – Norris; Alphonso – Morgan; Cook – Miller; Drunken Servant – Bullock;

Porter - Collett; Alinda - Mrs Roberts; Juletta - Mrs Morgan. Also THE HUMOURS OF BEDLAM. Mad Dancing Master - Burney; Mad Soldier - a Gentleman; Mad Gamester - Bardin; Mad Lady - Miss Wherrit. Also FLORA. Hob - Miller; Flora - a Gentlewoman who never appear'd on any Stage before. Epilogue by Morgan on an Ass.

DANCING. *Les Amans* by Burney and Miss Wherrit.

COMMENT. Benefit Morgan. At the particular Desire of several Persons of Quality.

THE CARELESS HUSBAND. As 2 Feb. Also THE DEVIL TO PAY. As 12 April. *Tursday 13*
DL

COMMENT. Benefit Mrs Cibber. By Command of His Royal Highness.

OTHELLO, MOOR OF VENICE. Othello - Quin; Iago - Ryan; Cassio - Walker; Desdemona - Mrs Younger, but see 24 Jan.

DANCING. I: *Pastoral* by Vallois, lately arrived from the Opera at Paris, the first Time of his dancing in England; a Scholar to M Marcelle. II: *Wooden Shoe Dance* by Poitier, and a *Serious Dance* by Poitier and Mrs Laguerre. III: *Sicilian Dance* by Glover and Mrs Pelling and (at Desire) *Two Pierrots* by Poitier and Pelling. IV: *Highlander and his Mistress* by Salle and Mrs Laguerre. V: A new *Peasant Dance* by Poitier and Mrs Laguerre.

MUSIC. A Grand Concert of Water Musick, composed by Mr Randal [Handel?], in which Poitier will beat the Kettle-Drums.

COMMENT. Benefit Poitier, Petit-Maitre. At the Desire of several Ladies of Quality. Tickets at Poitier's, at Mr Rainaud's, Great Suffolk Street. Receipts: money £64 6s.; tickets £77 8s.

THE LONDON MERCHANT. As 13 Jan., but Maria - Mrs Giffard. Also DAMON AND PHILLIDA. As 10 April, but Cimon - Rosco; Mopsus - Bardin. *GF*

THE RELAPSE. As 10 Feb., but Sir John - A. Hallam; Berinthia - Mrs Heron; Nurse - Mrs Wetherilt (in *Daily Journal*, 7 April; *Daily Post* missing). Also THE DEVIL TO PAY. *Cast not known*, but see 13 April. *Friday 14*
DL

COMMENT. Benefit Griffin. Mainpiece: Written by the late Sir John Vanbrugh.

THE STRATAGEM. As 5 Jan., but Cherry - Mrs Laguerre. Also THE MEDLEY; or, Hippisley's Drunken Man. By Hippisley. *LIF*

DANCING. *Two Pierrots* by Poitier and Nivelon.

COMMENT. Benefit Hippisley. At the Particular Desire of several Ladies of Quality. Afterpiece: a new Comic Scene. Receipts: money £43 13s. 6d.; tickets £103.

HAMLET, PRINCE OF DENMARK. As 29 Feb., but Ophelia - Mrs Giffard; Marcellus - Havard; Lucianus omitted. Also THE WHAT D'YE CALL IT. Timothy - Miller. *GF*

DANCING. A new *Scotch Dance* by Burney and Miss Wherrit.

COMMENT. Benefit Bardin.

THE COMMITTEE. *Cast not known* (*Daily Post* missing), but see 30 March. Also THE DEVIL TO PAY. *Cast not known*, but see 12 April. *Saturday 15*
DL

COMMENT. Benefit Essex.

THE MARRIED PHILOSOPHER. As 25 March. Also THE RAPE OF PROSERPINE. As 4 Oct. 1731. *LIF*

COMMENT. Receipts: £76.

- Saturday 15** **THE PROVOK'D HUSBAND.** As 17 Feb. Also **THE DEVIL TO PAY.**
GF *Cast not listed*, but see 1 April.
DANCING. By Burney and Miss Wherrit.
COMMENT. At the Desire of several Ladies.
- King's** **CORIOLANUS.** *Cast not listed*, but see 25 March.
COMMENT. [The Queen present.]
- Monday 17** **HENRY IV**, Part I. King – Mills; Prince – Wilks; Glendower – Cibber; Hotspur –
DL Bridgwater; Falstaff – Harper; Northumberland – Boman; Worcester – Corey;
 Douglass – W. Mills; Vernon – A. Hallam; Poins – Watson; Mortimer – Paget;
 Blunt – Oates; Francis – R. Wetherilt; Hostess – Mrs Willis; Kate – Mrs Booth;
 Carriers – Johnson, Cibber Jr. Also **THE EPHESIAN MATRON.** By Bridg-
 water, Stoppelaer, Miss Raftor, Berry, Mrs Grace.
DANCING. *The Masques*: Harlequin Petit Maitre – Essex; Mademoiselle – Mrs
 Walter; Punches – Thurmond, F. Tench; French Peasant – Houghton; French
 Peasant Woman – Mrs Delorme. *Highland Lass* by Miss Robinson.
COMMENT. Benefit Bridgwater. At the particular Desire of several Persons
 of Quality. Afterpiece: A new Ballad Opera. [By Charles Johnson. Apparently not
 published.] The Rehearsals of The Ephesian Matron having obliged Mr Bridg-
 water to a close Attendance, he humbly hopes his Friends will excuse his not being
 able personally to wait on them.
- LIF** **THE CONSTANT COUPLE.** As 1 Oct. 1731, but Parly – Mrs Kilby. Also
THE MEDLEY. As 14 April.
DANCING. *Fingalian* by Newhouse and Mrs Ogden. *Hornpipe* by Jones. *Sicilian*
 by Glover and Mrs Pelling. *Two Pierrots* by Poitier and Pelling. *The Baulk* by Salle
 and Mrs Laguerre.
COMMENT. Benefit Chapman. [*Daily Advertiser* lists *Damon and Pbillida*, but
 Daily Journal omits it.] Receipts: money £28 6s.; tickets £102 5s.
- GF** **OTHELLO, MOOR OF VENICE.** As 6 March, but Brabantio, Duke, Gratiano,
 Montano omitted. Also **THE WHAT D'YE CALL IT.** As 14 April, but
 Kitty – Mrs Roberts; Thomas – Bullock.
DANCING. II: A new *Scotch Dance* by Burney and Miss Wherrit. IV: *Entry* by Burney
 and Miss Wherrit.
SINGING. III: *Bacchanalian Song* by Excell.
COMMENT. Benefit Mrs Haughton. At the Desire of several Ladies.
- HAY** **AMELIA.** *Cast not listed*, but see 24 March.
- King's** **FLAVIUS.** A public rehearsal.
COMMENT. See Egmont, *Diary*, I, 257. *Daily Advertiser*, 18 April: Last Night
 there was a Rehearsal of . . . Flavius . . . at which were present a great Number
 of the Nobility.
- Tuesday 18** **HENRY IV**, Part II. Shallow – Cibber, but see 15 Jan. Also **THE DEVIL TO
DL PAY.** As 5 Oct. 1731.
DANCING. II: *Muzette* by Lally Jr and Miss Robinson. III: *Coquette* by Lally and
 Mrs Booth. IV: *The Masques*, but see 17 April. V: *Myrtillo* by Lally, Mrs Booth,
 Thurmond, Mrs Mills, Lally Jr, Mrs Walter.
COMMENT. Benefit Lally. At the particular Desire of several Ladies of
 Quality.
- LIF** **THE PILGRIM.** Pilgrim – Ryan; Roderigo – Quin; Alphonso – Hippisley;
 Mad Englishman – Penkethman; Mad Scholar – Milward; Mad Taylor – Hall;

Drunken Servant – Bullock; Alinda – Mrs Bullock; Juletta – Mrs Stephens. *Tuesday 18*
 Also THE MAGGOT. Parts by Salway, Hulet, Hippisley, Laguerre, Mrs LIF
 Cantrell, Miss Binks, Miss Rogers, Mrs Martin, Mrs Kilby, Mrs Egleton.
DANCING. A new *Hornpipe in the Character of a Sailor and his Wife* by Jones and Mrs Ogden. *Two Pierrots* by Poitier and Pelling.

COMMENT. Benefit Mrs Egleton. At the Desire of several Persons of Quality.
 Afterpiece: a new Ballad Opera of two Acts. Written by Mrs Egleton. [Apparently not published.] Receipts: money £28 12s. 6d.; tickets £102 3s. (or £102 5s.).

THE ORPHAN. As 24 Nov. 1731, but Polydore – a Gentleman. Also FLORA. GF
 Hob – Miller; Flora – Mrs Roberts; Betty – Miss Tollet, but see 12 April.

DANCING. *The Merry Lass* by Miss Wherrit.

COMMENT. At the Desire of several Ladies.

FLAVIUS. *Cast not listed*, but for possible cast see Deutsch, *Handel*, p. 288. King's

THE PROVOK'D HUSBAND. As 27 March. Also THE DEVIL TO PAY. *Wednesday 19*
As 5 Oct. 1731. DL

SINGING. *Rosy Bowers* (Henry Purcell) by Miss Raftor.

DANCING. *The Lorrain* by Essex and Mrs Booth. *Tambourine* by Miss Robinson.

COMMENT. Benefit Miss Raftor. At the particular Desire of several Ladies of Quality. [Princesses Royal and Amelia present.]

LOVE MAKES A MAN. As 3 Dec. 1731, but Angelina – Mrs Vincent. Also LIF
 FLORA. As 13 Oct. 1731.

DANCING. I: *The Sicilian* by Glover and Mrs Pelling. III: *The Baulk.* v: *Hornpipe* by Jones and Mrs Ogden.

SINGING. II: *Non lo diro col Labro* (in *Ptolomy*) and *Timido Pelegrino* (in *Ormida*) by Mrs Wright. IV: *Bacchanalian Song* by Leveridge. v: *Sincero Astelli (Sosarmes)* and *Se mi Foglie (Ormida)* by Mrs Wright.

COMMENT. Benefit Mrs Wright and Mrs Vincent. Receipts: money £44 19s.; tickets £107 6s.

THE CONSTANT COUPLE. As 18 Dec. 1731, but Clincher Sr – Miller; Parly – Mrs Morgan. Also THE DEVIL TO PAY. Jobson – Miller; Nell – Mrs Roberts, but see 30 March. GF

DANCING. *Sailor's Dance* by Burney. *Two Pierrots* by Burney and Mrs Tollet.

SINGING. *Bacchanalian Song* by Excell.

COMMENT. Benefit Smith.

THE BLAZING COMET. *Cast not listed*, but see 2 March. By Way of epilogue, HAY
 an Entertainment intitled Bayes Defeated.

SINGING. A Song on the Privileges and Happiness of Free-Masonry. A very humorous Song on the Charitable Corporation, sent by George Robinson, Esq. late Treasurer, from Italy to his Friends in London.

COMMENT. Benefit Lady Flame. With an Additional Scene of the Ceremony of Lady Flame's being made a Free Mason, wherein the Grand Mystery is discover'd.

THE MAN OF MODE. As 24 Nov. 1731, but Busy – Miss Raftor. Also THE *Tursday 20*
 DEVIL TO PAY. As 5 Oct. 1731. DL

DANCING. By Mrs Booth.

COMMENT. Benefit Mrs Butler.

THE MARRIED PHILOSOPHER. As 25 March. Also THE RAPE OF PRO- LIF
 SERPINE. As 4 Oct. 1731.

COMMENT. Receipts: £47 7s. 6d.

- Tuesday 20** **THE UNHAPPY FAVOURITE.** As 20 Dec. 1731. Also **THE LOVER'S OPERA.** GF
As 5 Nov. 1731.
DANCING. III: *Sailor's Dance* by Burney. IV: *Tambourine* by Miss Wherrit. V: *French Peasant* by Burney and Miss Wherrit.
COMMENT. At the Desire of several Ladies.
- HAY** **THE BLAZING COMET.** As 2 March. With a New Epilogue.
SINGING. The Songs to be sung by a new Set of Singers.
MUSIC. Ba the Italian Opera Hands.
COMMENT. Benefit Johnson, the Author.
- YB** **ESTHER.** *Cast not listed.*
COMMENT. Never Perform'd in Publick before. As it was compos'd originally for the most noble James Duke of Chandos, the Words by Mr Pope, and the Musick by Mr Handel. 7 P.M. ss.
- Friday 21** **THE FUNERAL.** As 23 March. With a new Epilogue spoken by Miss Norris, a Grand-daughter of the late Mr Norris, commonly call'd Jubilee Dicky. Also **THE LOTTERY.** *Cast not listed*, but see 1 Feb.
DANCING. By Essex, Thurmond, Lally, Houghton, Tench, Mrs Booth, Mrs Walter, Mrs Delorme, Miss Robinson, particularly *The Masques. Highland Dance* by a Native of that Country, for his Diversion.
COMMENT. Benefit Mrs Shireburn, Wright, Miss Norris. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir Richard Steele.
- LIF** **THE PROVOK'D HUSBAND.** As 23 March, but Lady Grace – Mrs Buchanan. Also **THE SEQUEL TO THE OPERA OF FLORA.** As 20 March, but Mrs Kilby added.
DANCING. *The Baulk* by Salle and Mrs Laguerre. *Grand Dance in Momus.*
COMMENT. Benefit Laguerre and Mrs Laguerre. At the Desire of several Ladies of Quality. Receipts: money £26 17s. 6d.; tickets £129 13s.
- GF** **THE COMMITTEE.** As 28 Feb. Also **HARLEQUIN'S CONTRIVANCE; or, The Jealous Yeoman Defeated.** Colombine – Mrs Roberts; Harlequin – Young Woodward; Beau Gamester – Bullock; Dame Gigogne – Miss Wherrit; Genius – Excell; Yeoman – a Gentleman; Pierrot – Burney.
DANCING. II: *Two Pierrots* by John Wade, the only Time of his appearance on this Stage, and Burney. III: *Sailor's Dance* by a Gentleman belonging to the Sea. IV: *A new Pastoral Dance* by Burney and Miss Wherrit.
SINGING. I: *Bacchanalian Song* by Excell.
COMMENT. Benefit Burney, Dancing-Master. At the Desire of several Ladies.
- HAY** **AMELIA.** *Cast not listed*, but see 13 March.
COMMENT. With Additional Songs by Miss Arne. 7 P.M.
- Saturday 22** **THE PROVOK'D WIFE.** As 23 Sept. 1731, but Razor omitted; see also 28 Jan. DL
Also (by Desire) The Epilogue spoken by Mrs Heron to the Memory of the late Mrs Oldfield.
MUSIC. Select Pieces between the Acts.
DANCING. By Essex, Lally, Thurmond, Haughton, Mrs Walter, Mrs D'Lorme, Miss Robinson. V: *Chaconne* by Mrs Booth.
COMMENT. Benefit W. Mills and Mrs Mills. At the Desire of several Persons of Quality. Written by the late Sir John Vanbrugh.
- LIF** **RULE A WIFE AND HAVE A WIFE.** As 15 Dec. 1731. Also **FLORA.** Hob-Laguerre; Hob's Mother – Mrs Egleton, but see 13 Oct. 1731.

DANCING. I: *Hornpipe* by Jones. II: *Moors* by Dupre, de la Garde, Newhouse, Dupre Jr, Mrs Pelling, Mrs Bullock, Mrs Ogden, Miss La Tour. III: *Sicilian* by Glover and Mrs Bullock. IV: *Spanish Entry* by Dupre and Mrs Bullock. V: A new *Comic Dance*: Harlequin – Dupre; Punch – Pelling; Pierot – de la Garde; Scaramouch – Dupre Jr; Harlequin Woman – Mrs Pelling; Dame Gigogne – Miss La Tour; Pierot Woman – Mrs Bullock; Scaramouch Woman – Mrs Ogden. End Afterpiece: *The Baulk*.

COMMENT. Benefit Du Pre and Mrs Pelling. Receipts: money £21 9s.; tickets £84 8s.

Saturday 22
LIF

FLAVIUS. *Cast not listed.*

King's

COMMENT. By Command, at 7 P.M. [Their Majesties present.]

THE ORPHAN. Acasto – Corey; Castalio – Wilks; Polydor – Marshall; Chamont – Mills; Monimia – Mrs Horton; Serina – Miss Williams; Page – Miss Robinson. With a New Prologue and Epilogue by Miss Robinson. Also **THE DEVIL TO PAY.** As 5 Oct. 1731.

Monday 24
DL

DANCING. By Essex, Lally, Miss Robinson, particularly *Les Plaisirs Provinciales Basque*.

COMMENT. Benefit Miss Robinson. Part of the Benches on the Stage will be form'd into Side Boxes.

DON SEBASTIAN, KING OF PORTUGAL. Sebastian – Walker; Almeyda – Mrs Buchanan; Dorax – Quin; Muley Moluch – Milward; Muley Zeydan – Lacy; Benducar – Ogden; Antonio – Chapman; Alvarez – Hulett; Mufti – Bullock Sr; Johayma – Mrs Egleton; Morayma – Mrs Bullock; Mustapha – Penkethman.

LIF

DANCING. I: *Hornpipe* by Jones and Mrs Pelling. III: *Scots Dance* by Mrs Bullock. IV: *Two Pierrots* by Poitier and Pelling. V: *The Baulk* by Salle and Mrs Laguerre.

COMMENT. Benefit Mrs Buchanan. Not Acted these Eight Years. Written by the late Mr Dryden. Receipts: money £33 15s.; tickets £127 17s.

LOVE MAKES A MAN. As 12 Feb. Also **THE WHAT D'YE CALL IT.** GF As 17 April.

DANCING. *Two Pierrots* by Burney and Miss Tollet.

SINGING. *Mad Tom* by Platt.

COMMENT. Benefit Bullock. At the particular Desire of several Persons of Distinction.

AMELIA. *Cast not listed*, but see 13 March.

HAY

COMMENT. Benefit Snider and Waltz. 7 P.M.

CONCERT.

HIC

MUSIC. Singing by Miss Young and Hull. Violoncello by Sig Pasquale, appearing in public for the first time. The rest of the Instruments by the performers of Geminiani's Concert.

COMMENT. Benefit Hull.

THE REHEARSAL. As 26 Oct. 1731, but Johnson – W. Mills; Smith – Watson; Volscius – Cibber Jr; Drawcansir – Mullart; Thunder – Johnson; Lightning – Miss Robinson; Kings of Brentford – Shepard, Oates; King Phiz – Harper; King Ush – Griffin; Prince Prettyman – Corey; Tom Thimble – Charke; Amaryllis – Mrs Mullart; Cloris – Mrs Charke. Also **THE DEVIL TO PAY.** As 5 Oct. 1731.

Tuesday 25
DL

MUSIC. With a Lapland Entertainment, call'd *Aesop's Concert of Animals*: Violins by Three Cats; Hautboy – Dog; Harp – Monkey; Bassoon – Bear; French Horn – Stag; Singing in Welch – Goat; Music Master – Aesop.

- Tuesday 25*
- DL DANCING. *Sultana* by Miss Robinson. *Bartholomew Fair* by Tench and Miss Brett.
 SINGING. In Italian and English by Montier, being the first Time of his Performance
 on this Stage.
- COMMENT. Benefit Charke and Mrs Charke. Mainpiece: Written by the
 late Duke of Buckingham. At the particular Desire of several Persons of Quality.
- LIF THE CONSCIOUS LOVERS. As 14 Dec. 1731, but Isabella - Mrs Berriman.
 Also FLORA. Flora - Mrs Cantrell; Young Hob - Laguerre, but see 22 April.
 DANCING. II: *Sicilian* by Glover and Mrs Pelling. III: *French Peasant Dance* by
 Potier. IV: *Grand Dance of Ethiopians* by Glover, Pelling, Newhouse, Miss La Tour,
 Mrs Ogden. V: Ball Dance called *The Marie*. Also a *Minuet* by Glover and Mrs
 Laguerre. In Afterpiece: *Hornpipe* by Jones.
- COMMENT. Benefit Glover. Tickets at Glover's in Chandois Street. Receipts:
 money £27 14s. 6d.; tickets £90 15s. 6d.
- GF LADY JANE GRAY. As 19 Jan. Also HARLEQUIN'S CONTRIVANCE. As
 21 April.
- COMMENT. At the Desire of several Ladies.
- HAY AMELIA. *Cast not listed*, but see 13 March.
 COMMENT. Benefit Carey. As 21 April.
- King's FLAVIUS. *Cast not listed*.
 COMMENT. 7 P.M. [Their Majesties and Prince present.]
- Wednesday 26*
- DL THE STRATAGEM. As 6 Nov. 1731, but Sir Charles - Fielding. Also THE
 DEVIL TO PAY. As 5 Oct. 1731.
 DANCING. *Tambourine* by Miss Robinson. *The Masques* by Essex, Thurmond,
 Houghton, Tench, Mrs Walter, Miss Williams, Miss D'Lorme. *Myrtillo* by Mrs
 Booth, Lally, &c.
- COMMENT. Benefit Watson, Fielding.
- LIF THE LADY'S LAST STAKE. Wronglove - Walker; Brilliant - Chapman; Sir
 Friendly - Milward; Lady Wronglove - Mrs Hallam; Lady Gentle - Mrs Bullock;
 Mrs Conquest - Mrs Younger; Miss Notable - Miss Hollyday. Also FLORA.
Cast not listed, but see 25 April.
- DANCING. *Sicilians* by Glover and Mrs Pelling. *Hornpipe* by Jones and Mrs Ogden.
Ethiopians by Glover, Pelling, Newhouse, Miss La Tour, Mrs Ogden.
- COMMENT. Benefit Miss Hollyday. Receipts: money £30 10s.; tickets
 £85 18s.
- GF THE BUSY BODY. As 19 Nov. 1731, but Busy Body - Miller. Also THE
 DEVIL TO PAY. Jobson - Miller, but see 19 April.
 DANCING. A new *French Peasant* by Burny and Miss Wherrit.
- COMMENT. Benefit Collett.
- HAY THE BLAZING COMET. As 2 March. With a New Epilogue.
 COMMENT. Benefit Johnson, the Author.
- HIC CONCERT.
 COMMENT. Benefit Scarpettini. 7 P.M.
- SJP THE INDIAN EMPEROR. Rehearsal by several of the Young Quality (the
 eldest not exceeding twelve Years of Age).
 COMMENT. At St. James's Palace.

THE TENDER HUSBAND. Captain Clerimont – Wilks; Biddy – Mrs Heron; Mrs Clerimont – Mrs Horton; Sir Harry – Harper; Humphrey – Cibber Jr; Clerimont – Mills; Tipkin – Griffin; Pounce – Shepard; Fainlove – Mrs Mills; Mrs Tipkin – Mrs Shireburn; Jenny – Mrs Walter. Also **THE DEVIL TO PAY.** As 5 Oct. 1731.

Thursday 27
DL

DANCING. *Scotch Dance* by Miss Robinson. *Myrtillo* by Lally, Mrs Booth, Thurmond, Mrs De Lorme, Lally Jr, Mrs Walter.

COMMENT. Benefit Castleman, the Treasurer. Mainpiece: Written by the late Sir Richard Steele.

THE RECRUITING OFFICER. Balance – Quin; Silvia – Mrs Younger; Worthy – Walker; Plume – Ryan; Brazen – Chapman; Kite – Hall; Bullock – Bullock; Recruits – Hippisley, Smith; Melinda – Mrs Bullock; Rose – Miss Holliday; Lucy – Mrs Egerton; Collier – Hippisley. Prologue and Epilogue suitable to the Occasion.

LIF

DANCING. I: *Two Pierrots* by Salle and Pelling. III: *Hornpipe* by Jones and Mrs Ogden. V: *The Baulk*.

SINGING. II: By Laguerre. IV: By Salway.

COMMENT. Benefit Milward. For the Entertainment of the Grand Master and the Antient and Honourable Society of Free and Accepted Masons. At the Desire of the Brethren, four Rows of the Pit will be railed in, at the Price of the Boxes, and kept for Masons only. Those Brethren who design to attend the Grand Master, are desired to meet by 5 o'clock, at farthest, at the Bear and Harrow in the Butcher-Row, and to come Cloath'd. Receipts: money £39 3s. 6d.; tickets £95 19s. [The Epilogue (spoken by Mrs Younger) is in *Daily Post*, 29 April.]

RULE A WIFE AND HAVE A WIFE. As 12 Nov. 1731, but Leon – Delane; Old Woman – Norris. Also **THE STAGE COACH OPERA.** Somebody – Miller; Micher – Collett; Basil – Jenkins; Jolt – Excell; Fetch – Rosco; Macahone – Morgan; Isabella – Mrs Roberts; Doll – Mrs Palmer.

GF

DANCING. III: *Two Pierrots* by Burney and Mrs Tollet.

MUSIC. II: Trumpet Concerto by Burk Thumoth. IV: Solo on German Flute by Thumoth. V: A Grand Lesson of Mr Handell's on the Harpsichord by Thumoth.

COMMENT. Benefit Shepheard, the Treasurer.

THE RECRUITING OFFICER. Silvia – Mrs Talbot; Plume – Wignell; Brazen – Giles; Ballance – Mynns; Worthy – Barcock; Kite – Jones; Bullock – Dove; Recruits – Pullen, Cross; Belinda – Mrs Martin; Lucy – Miss Dancey; Rose – Miss Jones.

HAY

COMMENT. Benefit Mrs Talbot. At the particular Desire of several Persons of Distinction.

THE INDIAN EMPEROR. By a Company of Young Noblemen (eldest not 14). **COMMENT.** [King, Queen, Duke, and Duke's Company of Grenadiers present.]

SJP

SHE WOU'D IF SHE COU'D. Sir Joslin – Harper; Sir Oliver – Griffin; Courtall – Wilks; Freeman – Mills; Rakehell – Cibber Jr; Lady Cockwood – Mrs Shireburn; Ariana – Mrs Cibber; Gatty – Mrs Booth; Sentry – Mrs Mills. Also **THE DEVIL TO PAY.** *Cast not listed*, but see 5 Oct. 1731.

Friday 28
DL

SINGING. In Italian by Roberts.

DANCING. *The Masques* by Essex, Thurmond, Houghton, Lally Jr, F. Tench, Mrs Walter, Miss Robinson, Miss Williams, Mrs Delorme, Miss Mears, Mrs Rogers.

COMMENT. Benefit Stoppelaer and Mrs Walter. Mainpiece: Written by Sir George Etheridge, Author of *Sir Fopling Flutter*.

- Friday 28** **LIF** THE DOUBLE DEALER. *Cast not listed*, but see 19 Jan. Also TELEMACHUS. By Leveridge, Laguerre, Salway, Mrs Wright, Mrs Seedo; Telemachus – Rochetti. DANCING. *Two Pierrots* by Poitier and Pelling. *Hornpipe* by Jones and Mrs Ogden. COMMENT. Benefit Rochetti. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. Afterpiece: A short Opera of one Act. The Musick by the late celebrated Alexander Scarlatti. [Apparently not published.] Receipts: money £22 11s. 6d.; tickets £31 16s.
- GF** THE FAIR QUAKER OF DEAL. As 8 Nov. 1731, but Sailors – Rosco, Excel; Belinda – Mrs Purden; Jiltup – Mrs Norris. Also THE DEVIL TO PAY. Jobson – Miller; Sir John – Jenkins; Nell – Mrs Roberts; Lady Loverule – Mrs Palmer, but see 26 April. SINGING. *Smug Upon Tuesday* in the Character of a Country Girl by Mrs Roberts. DANCING. *French Peasant* by Burny and Miss Wherrit. COMMENT. Benefit Mrs Purden.
- Saturday 29** **DL** THE ROVER. Rover – Wilks; Hellena – Mrs Booth; Florinda – Mrs Heron; Angelica – Mrs Horton; Belvil – Mills; Blunt – Johnson. Also THE EPHASIAN MATRON. *Cast not listed*. DANCING. By Essex, Thurmond, Lally, Houghton, Mrs Walter, Miss Robinson. COMMENT. Benefit Author of Afterpiece. At the particular Desire of several Persons of Quality.
- LIF** PHILOTAS. Philotas – Ryan; Clitus – Quin; Craterus – Hulett; Cassander – Walker; Arsaces – Milward; Lysimachus – Chapman; Antigona – Mrs Hallam; Cleora – Mrs Buchanan. COMMENT. Benefit the Author. At the Desire of several Persons of Quality. Receipts: money £11 8s. 6d.; tickets £80 4s.
- King's** FLAVIUS. *Cast not listed*. COMMENT. As 26 Feb.

May 1732

- Monday 1** **DL** RULE A WIFE AND HAVE A WIFE. As 2 Oct. 1731, but Alonzo – A. Hallam; Sancho – Oates. Also THE LOVER'S OPERA. Lucy – Miss Raftor; Dalton – Harper; Edgar – Stoppelaer; Moody – A. Hallam; Aminadab – Griffin; Varole – Oates; Clodpole – Berry; Clara – Miss Oates; Flora – Miss Atherton. DANCING. *Tambourin* by Miss Robinson. *Bartholomew Fair* by Tench and Miss Brett. *The Masques* by Essex, Thurmond, Houghton, Tench, Mrs Walter, &c. COMMENT. Benefit Oates.
- LIF** THE BUSY BODY. Sir George – Ryan; Charles – Walker; Marplot – Chapman; Sir Francis – Hippisley; Sir Jealous – Ogden; Miranda – Miss Holiday; Isabinda – Mrs Bullock; Patch – Mrs Egerton. Also THE WHAT D'YE CALL IT. Kitty – Miss Hollyday. DANCING. I: *Louvre* by Vallois. II: *Saraband* by Glover and Miss La Tour. III: *Hornpipe* by Jones and Mrs Ogden. IV: A new *French Peasant* by Poitier and Miss La Tour. V: *The Furlong* and a *Minuet* by Poitier and Miss La Tour. COMMENT. Benefit Houghton and Miss La Tour. At the Desire of several Persons of Quality. Receipts: money £23 8s. 6d.; tickets £180 11s.

THE CARELESS HUSBAND. As 6 Oct. 1731. Also **DAMON AND PHILLIDA.** *Monday 1*
As 13 April, but Cimon – Miller. *GF*

DANCING. II: *Tambourine* by Miss Wherrit.

SINGING. I: Song in Character of a Butcher's Wife – Mrs Palmer. IV: *Bacchanalian Song* by Excel.

COMMENT. Benefit Mrs Palmer. At the particular Desire of several Gentlemen and Ladies.

HURLOTHRUMBO. Lord Flame – the Author [Johnson]. **HAY**

THE DOUBLE GALLANT. As 28 Sept. 1731, but Careless – A. Hallam; Clarinda – Mrs Charke. Also **THE COMICAL REVENGE;** or, A Doctor in Spight of his Teeth. *Cast not listed.* *Tuesday 2*
DL

DANCING. *The Masques* by Essex, Thurmond, Houghton, Lally Jr, Tench, Mrs Walter, Mrs D'Lorme, Miss Williams, Miss Robinson, Miss Mears. *Dutch Woman* by Miss Robinson.

COMMENT. Benefit Marshall and A. Hallam. Afterpiece: A Ballad Opera of one Act. [Author unknown. Apparently not published.]

THE FOND HUSBAND. As 14 Feb., but Governess, Betty, Mrs Snare omitted. Also **THE TRAGEDY OF TRAGEDIES.** King Arthur – Hulett; Tom Thumb – Miss S. Rogers, the Lilliputian Lucy; Grizzle – Lacy; Merlin – Hallam; Ghost of Gaffer Thumb – Salway; Noodle – Houghton; Doodle – Aston; Foodle – Hale; Dollalolla – Mrs Martin; Huncamunca – Mrs Egleton; Glumdalca – Hall. **LIF**

DANCING. *Two Pierrots* by Poitier and Pelling. *Hornpipe* by Jones and Mrs Ogden.

COMMENT. Benefit of Prompter (Steed). Receipts: money £20 19s. 16d.; tickets £62. Tickets for Lacy and Miss Horsington taken.

THE COMMITTEE. As 28 Feb., but Arbella – an Actress who never appeared on that Stage before; Bookseller omitted. Also **THE LOVERS OPERA.** As 5 Nov. 1731. **GF**

SINGING. II: *The Wheedler* by Excel. III: *The Merry Country Lass* by Miss Wherrit. IV: *Bacchanalian Song* by Excel.

COMMENT. Benefit Miller.

ESTHER. *Cast not listed*, but edition of 1732 lists: Ahasuerus – Senesino; Haman – Montagnana; Habdonah – Lowe; Esther – Signora Strada; Mordecai – Signora Bertolli; Israelite Woman – Mrs Davis; Israelites – Mrs Turner Robinson, Signora Bertolli, Lowe. **King's**

COMMENT. An Oratorio in English. Formerly Compos'd by Mr Handel, and now revised by him, with several Additions, and to be performed by a great Number of the best Voices and Instruments. N.B. There will be no Action on the Stage, but the House will be fitted up in a decent Manner for the Audience. The Musick to be disposed after the Manner of the Coronation Service. [Their Majesties, Prince, Princesses Royal and Amelia present. See also Egmont, *Diary*, I, 266, and Dean, *Handel's Dramatic Oratorios*, pp. 205–97.]

THE TRAGEDY OF TRAGEDIES. Arthur – Mullart; Dolallola – Mrs Mullart, who performed them originally; Grizzle – Cibber Jr; Queen of Giants – Bridgwater; Huncamunca – Harper; Ghost – W. Mills; Tom Thumb – Miss Robinson. With a new Introduction, written by the Author of Tom Thumb: The Speakers, Lord Monkeytail – A. Hallam; Mr Critick – Watson; Mr Heroick Diction – Wetherilt Jr; Miss Sprightly – Miss Raftor; Mrs Witwou'd – Mrs Shireburn. Also **THE DEVIL TO PAY.** As 5 Oct. 1731. *Wednesday 3*
DL

MUSIC. A new Overture with Kettle Drums and Trumpets, composed by Seedo. I: The 5th Concerto of Vivaldi, upon the Stage. II: The 8th Concerto of Michael

Wednesday 3 DL	<p>Angelo Corelli. III: Handel's <i>Water Musick</i>, with French Horns, a Preamble on the Kettle Drums by Ben. Baker.</p> <p><i>SINGING.</i> I: <i>Rosy Bowers</i> by Miss Raftor. End of Afterpiece: By Ellis Roberts.</p> <p><i>DANCING.</i> II: <i>Harlequins</i> by Lally Jr and Miss Brett. In III: A new <i>Grand Heroic Comic Dance</i>, proper to the Play. End of Afterpiece: <i>The Masqueraders</i> by Essex, Thurmond, Houghton, Tench, Mrs Walter, Mrs D'Lorme, Miss Mears, Miss Williams.</p> <p><i>COMMENT.</i> Benefit Chetwood. Mainpiece: With proper Habits, Scenes, Machines, and Decorations in a new Manner.</p>
LIF	<p>HAMLET, PRINCE OF DENMARK. As 17 Nov. 1731, but Ophelia - Miss Bincks; Gravediggers - Penkethman, Ray. Also THE TRAGEDY OF TRAGEDIES. As 2 May.</p> <p><i>DANCING.</i> <i>Scottish Dance</i> by Mrs Bullock. <i>Hornpipe</i> by Jones and Mrs Ogden.</p> <p><i>COMMENT.</i> Benefit Hulett and Penkethman. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespeare. Receipts: money £22 os. 6d.; tickets £153 12s.</p>
GF	<p>THE BEGGAR'S OPERA. Macheath - Mrs Roberts; Polly - Mrs Giffard; Peachum - Rosco; Lockit - Huddy; Lucy - Mrs Palmer; Mrs Slammekin - Mrs Morgan, but see 13 Nov. 1731. Also THE STAGE COACH. Somebody - Miller; Macahone - Morgan, but see 27 April.</p> <p><i>COMMENT.</i> Benefit Mrs Morgan. At the particular Desire of several Persons of Quality.</p>
HIC	<p>CONCERT.</p> <p><i>COMMENT.</i> Benefit Miss Young. Tickets a half guinea.</p>
Thursday 4 DL	<p>THE AMOROUS WIDOW. Lovemore - Wilks; Wanton Wife - Mrs Heron; Sir Peter - Johnson; Cunningham - Mills; Barnaby - Griffin; Merryman - Harper; Clodpole - Cibber Jr; Lady Pride - Mrs Willis; Lady Laycock - Mrs Shireburn; Philadelphia - Miss Williams; Damaris - Mrs Mills; Prudence - Mrs Butler. Also THE DEVIL TO PAY. As 5 Oct. 1731.</p> <p><i>DANCING.</i> By Miss Robinson. <i>The Masques. Myrtillo</i> by Mrs Booth.</p> <p><i>SINGING.</i> In Italian by E. Roberts.</p> <p><i>COMMENT.</i> Benefit Ridout and Miss Williams. At the particular Desire of several Persons of Quality.</p>
LIF	<p>THE COUNTRY WIFE. <i>Cast not listed</i>, but see 29 Feb. Also THE TRAGEDY OF TRAGEDIES. As 2 May.</p> <p><i>DANCING.</i> II: <i>Tambourine</i> by Miss Rogers. v: <i>The Medley; or, Hippisley's Drunken Man</i>, attempted by Salway, with several Drunken Songs. After Afterpiece: <i>Hornpipe</i> by Jones and Mrs Ogden.</p> <p><i>SINGING.</i> III: <i>Fond Echo Forbear and Thomas and Henry</i> by Mrs Cantrel.</p> <p><i>COMMENT.</i> Benefit Salway and Mrs Cantrel. Receipts: money £25 ss.; tickets £100 4s.</p>
GF	<p>THE DOUBLE GALLANT. Lady Dainty - Mrs Giffard; Atall - Giffard; Sir Solomon - Norris; Clerimont - Rosco; Careless - Havard; Strut - Bardin; Clarinda - Mrs Morgan; Sylvia - Mrs Haughton; Finder - Bullock; Old Wilful - Miller; Lady Sadlife - Mrs Roberts; Wishwell - Mrs Palmer; Situp - Mrs Norris. A New Prologue on the Occasion. Also THE SAILOR'S WEDDING; or, The Humours of Wapping. <i>Cast not listed.</i></p> <p><i>MUSIC.</i> II: Trumpet Concerto by Burk Thumouth. IV: Solo on German Flute by Thumouth.</p> <p><i>SINGING.</i> IV: Favourite Cantata of Mr Hayden's by Excel.</p>

DANCING. III: *Tambourine* by Miss Wherrit.

Thursday 4
GF

COMMENT. Benefit Havard. For the Entertainment of the Foreign Ministers and several other Persons of Quality.

MACBETH. King - Bowman; Macbeth - Mills; Macduff - Wilks; Banquo - Paget; Lenox - Cibber Jr; Malcolm - A. Hallam; Seyton - Corey; Seyward - Watson; Lady Macbeth - Mrs Horton; Lady Macduff - Mrs Butler; Hecate - Johnson; Witches - Griffin, Wetherilt, Hallam; but see 1 Dec. 1731. Also THE LOTTERY. As 1 Feb.

Friday 5
DL

COMMENT. Benefit Bowman and Paget. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear. With all the Songs, Dances, and other Decorations proper to the Play.

SHE WOUD AND SHE WOUD NOT. As 22 Feb.

LIF

MUSIC. Select Pieces between the Acts.

SINGING. II: Dialogue by Leveridge and Mrs Wright in the Northern Stile.

DANCING. I: *Scots Dance* by Mrs Bullock. II: *Pastoral Dance* by Master Weeks and Miss Rogers. III: *French Peasant* by Poitier. IV: *Hornpipe*, with Additions, by Jones and Mrs Ogden, in the Footing Manner. V: By Desire, Mr Hippisley's *Drunken Man* performed instead of *Hob's Wedding*. *Tambourine* by Miss Rogers. *Grand Comic Dance*: Harlequin - Dupre; Woman - Mrs Pelling; Punch - Pelling; Dame Ragonde - Miss La Tour; Pierot - Legare; Woman - Mrs Bullock; Scaramouch - Dupre Jr; Woman - Mrs Ogden.

COMMENT. Benefit Wood, the Treasurer. Receipts: money £28 16s.; tickets £169 16s.

THE BEGGAR'S OPERA. As 3 May. Also THE STAGE COACH. As 3 May.

GF

COMMENT. At the Desire of several Ladies.

CONCERT.

HIC

MUSIC. By the best Hands. Consisting of several Pieces of [Pasquale's] own Making, and the other Masters.

COMMENT. Benefit Pasquale, the famous Italian Violoncello. 7 P.M. ss.

GREENWICH PARK. As 17 Dec. 1731, but Steward - R. Wetherilt; Aunt - Mrs Wetherilt. Also THE LOTTERY. As 1 Feb.

Saturday 6
DL

DANCING. *Scotch Woman* by Miss Robinson. *Bartholomew Fair* by Tench and Miss Brett. *The Masques* by Essex, Thurmond, Houghton, Tench, Mrs Walter, Miss Williams, Mrs D'Lorme, Miss Mears.

SINGING. In Italian by E. Roberts.

COMMENT. Benefit Wetherilt, Evans, Grey, Peploe. Tickets for Cross, Leigh, Miss Ambrose also taken.

ESTHER. As 2 May.

King's

COMMENT. Egmont, *Diary*, I, 271: The Royal Family was there, and the house crowded.

THE BUSY BODY. As 7 Dec. 1731, but Sir George - W. Mills; Sir Jealous - Shepard; Patch - Mrs Mills; Scentwell - Mrs Walter. Also THE COUNTRY WEDDING. Margery - Miss Raftor; Peartree - Stoppelaer; Rake - Charke; Ply - Berry; Margery's Mother - Mrs Shireburn. A new Epilogue by Miss Brett.

Monday 8
DL

SINGING AND DANCING.

COMMENT. Benefit Berry, Roberts, Miss Brett.

HENRY IV, Part I. As 29 Sept. 1731, but Carriers - Bullock, Ray.

LIF

DANCING. I: *Sicilian* by Glover and Mrs Pelling. III: *Scots Dance* by Mrs Bullock.

- Monday 8** LIF IV: *Two Pierrots* by Poitier and Pelling. v: *Hornpipe* by Jones and Mrs Ogden. *The Medley*, as 4 May.
SINGING. II: *No Kissing At All* by Leveridge and Salway.
COMMENT. Benefit Ray and Ford. Written by Shakespeare. Receipts: money £27 11s.; tickets £140 15s.
- GF** THE ROVER. As 17 Dec. 1731, but Lucetta omitted. Also THE LOVERS OPERA. As 5 Nov. 1731.
DANCING.
COMMENT. Benefit a Gentleman who has Wrote for the Stage.
- HAY** THE ORPHAN. Monimia - Mrs Cross; Castalio - Anderson, the first Time of his appearing in public; Acasto - Mynns; Polydor - Jones; Chamont - Cole; Chaplain - Dove; Serina - Miss Jones; Florella - Mrs Pullen; Page - Miss J. Jones. Also DAMON AND PHILLIDA. Damon - Cross; Corydon - Jones; Cymon - Hicks; Mopsus - Dove; Arcas - Wignal; Aegon - Pullen; Phillida - Mrs Pullen. *ENTERTAINMENT.* A little Boy of eleven Years old is to fly from the Footman's Gallery to the farthest Part of the Stage; first with two Pistols, one in each Hand; a second Time with two Flags, and to make a small Stop in the Middle, and flourish them over his Head.
COMMENT. Benefit Mrs Cross, who has not appeared on the Stage these several Years. At the Desire of several Persons of Quality.
- Tuesday 9** DL THE COMMITTEE. As 30 March, but Bookseller omitted. Also THE CONTRIVANCES. Argus - Griffin; Robin - Cibber Jr; Rovewell - Stoppelaer; Arethusa - Miss Raftor.
MUSIC. Select Pieces between the Acts.
DANCING. *Scotch Dance* by Miss Robinson. *The Masqueraders.*
COMMENT. Benefit Jones and Allen (Numberers), Little (Gallery Boxkeeper).
- LIF THE OLD BACHELOR. Heartwell - Quin; Fondlewife - Hippisley; Bellmour - Walker; Sharper - Milward; Vainlove - Ryan; Sir Joseph - Ray; Bluff - Hall; Setter - Chapman; Laetitia - Mrs Bullock; Araminta - Mrs Cantrell; Belinda - Mrs Younger; Silvia - Miss Holliday; Lucy - Mrs Egleton.
MUSIC. Instead of Act Tunes will be perform'd Select Pieces of Musick adapted to various Instruments, Being design'd as a Concert Intermix'd with the Play. For the Overture: a Grand Concerto compos'd by Dr Pepusch, in which the Kettle Drums are principal, accompanied with Trumpets, Hautboys, Violins, &c., The Kettle Drums to be beat by Mr Benj. Baker. v: That celebrated Piece, *The Water Musick*, Compos'd by Mr Handel, for Trumpets, French Horns, Kettle-Drums, Hautboys, &c. Concluding with a Preamble on the Kettle-Drums by Benj. Baker.
DANCING. II: *Tambourin* by Miss Rogers. In III: *Scots Dance* by Mrs Bullock. III: *Two Pierrots* by Poitier and Pelling. IV: *Sicilian* by Glover and Mrs Pelling. v: *Comic Dance in the Footing Manner* by Jones and Mrs Ogden, with some Additions to it, never performed before.
SINGING. I: By Mrs Wright.
COMMENT. Benefit Short. Written by the late Mr Congreve. Tickets at Short's House, Milman Street. Receipts: money £26 12s.; tickets £128 12s.
- GF OROONOKO. As 10 Feb., but Blandford - Jenkins. Also THE DEVIL TO PAY. As 28 April.
COMMENT. Benefit Jenkins. By Desire.
- King's ESTHER. *Cast not listed*, but see 2 May.
COMMENT. King and Queen present.

THE RELAPSE.	As 10 Feb., but Sir John - A. Hallam; Berinthia - Mrs Horton; Nurse - Mrs Wetherilt. Also THE DEVIL TO PAY. As 5 Oct. 1731.	Wednesday 10 DL
DANCING.	<i>The Hussars</i> by Essex and Mrs Booth. <i>Saraband</i> by Lally and Miss Mears.	
COMMENT.	Benefit Taylor, Beaw, Cooper, Widow Cook (Boxkeepers). Main-piece: Written by the late Sir John Vanbrugh.	
THE ROVER.	As 18 Oct. 1731, but Florinda - Mrs Laguerre.	LIF
DANCING.	I: <i>Hornpipe</i> by Jones and Mrs Ogden. II: <i>Peasant</i> by Poitier. IV: <i>Tambourin</i> by Miss Rogers. V: <i>The Medley</i> , as 4 May.	
MUSIC.	II: Concert on the Stage, never perform'd in England, the principal Violin by Petit. III: Music on the Stage by Eversman. V: A <i>Grand Concerto Favorito di Vivaldi</i> , never perform'd in England, the Violino Principale, with a Finale, by Petit on the Stage.	
COMMENT.	Benefit Petit and Eversman. Receipts: money £21 8s. 6d.; tickets £100 14s.	
LOVE FOR LOVE.	Ben - Miller; Valentine - Giffard; Angelica - Mrs Giffard; Prue - Miss Wherrit, but see 16 March. Also HARLEQUIN'S CONTRIVANCE. Harlequin - H. Woodward; Columbine - Mrs Roberts; Yeoman - Jenkins; Attendants on Columbine - Mrs Tollet, Miss Tollet, Miss Wherrit; Pierrot - a Gentleman; Genius - Excel; Servants to Yeoman - Beckham, Morris; Beau Gamester - Bullock; Harlequin Woman - Miss Wherrit; but see 21 April.	GF
DANCING.	I: <i>Tambourine</i> by Miss Wherrit. II: <i>The Merry Lass</i> by Miss Wherrit. V: <i>Passacail</i> by Miss Wherrit.	
COMMENT.	Benefit Henry Woodward and Miss Wherrit. By Desire. After-piece: With Alterations and Additions, particularly an entire new Scene, call'd Pierot's Encounter with a Bear.	
THE SPANISH FRYAR.	Torrismond - Giles; Bertran - Wignel; Raymond - Meachen; Lorenzo - Cole; Alphonso - Mynn; Pedro - Pullen; Dominic - Dove; Gomez - Jones; Queen - Mrs Morse; Elvira - Mrs Pullen; Teresa - Miss Jones.	HAY
COMMENT.	Benefit Mrs Waring.	
CONCERT.		HIC
MUSIC.	Consisting of Church Musick for six or eight Voices, compos'd by Mr De Fesch. Several Songs in Italian by Mrs De Fesch, the first Time of her performing in publick since her Arrival in England, a new Concert on the Violin by Mr De Fesch, a Solo, composed, and perform'd by Mr St. Helene, on the Bass Viol, another on the Violoncello, the first Time of his performing in Publick.	
COMMENT.	Benefit Mrs De Fesch and St. Helene. At the particular Desire of several Persons of Quality. ss.	
ANDRIA.	By the Young Gentlemen of the Academy.	CL
COMMENT.	Under the Direction of Mr Pearce. By Terence. At the Academy in Chancery Lane.	
THE CONFEDERACY.	As 30 March, but Corinna - Miss Hollyday. Also THE COBLER OF PRESTON. <i>Cast not listed</i> , but see 25 Oct. 1731.	Thursday 11 LIF
DANCING.	<i>Scottish Dance</i> by Mrs Bullock. <i>Sicilians</i> by Glover and Mrs Pelling. <i>Hornpipe</i> by Jones and Mrs Ogden.	
COMMENT.	Benefit Lynam. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £39 3s.; tickets £113 7s.	
KING RICHARD THE THIRD.	As 20 March, but Tyrrel - Norris; Oxford - Williams; Lieutenant - Collet. Also THE STAGE COACH OPERA. Somebody - Miller; Macahone - Morgan.	GF

- Thursday 11* GF **MUSIC.** II: Preamble on the Kettle Drums by Joab Baker on the Stage, and Mr Handel's *Water Musick*. v: Mr Baker will perform *Toller's Grounds* on a Side Drum, accompanied with a Violin, the like having never been attempted by any Person before.
DANCING. III: *Tambourine* by Miss Wherrit.
COMMENT. Benefit Williams.
- Friday 12* DL **THE TRAGEDY OF TRAGEDIES.** *Cast not listed*, but see 3 May. Also **THE COMICAL REVENGE**; or, **A Doctor in Spight of his Teeth**. Sir Toby - Griffin; Selfwill - Shepard; Octavio - Stoppelaer; Belmie - A. Hallam; Martin - Harper; Lucinda - Mrs Grace; Lucy - Mrs Mills; Martin's Wife - Miss Raftor. Also **CEPHALUS AND PROCRIS**. Neptune - Ridout; Cephalus - Stoppelaer; Aurora - Mrs Charke; Procris - Miss Raftor; Deities of Pleasure - Essex, Mrs Booth; Tritons - Houghton, Lally Jr, Tench, Evans; Syrens - Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Amphitrite - Mrs Booth; Sea Gods - Essex, Lally; Venetian - A. Hallam; Colombine - Mrs Walter; Pierot - Cibber Jr; Harlequin - Thurmond; Miller - Oates; Mandarins Gormogons - Essex, Lally, Houghton, Tench; Chinese Guards - Wetherilt, Wright, Grey, Burnet; Peasants - Lally Jr, Tench, Miss Robinson, Miss Brett; but see 27 Dec. 1731.
COMMENT. At the particular Desire of several Persons of Quality. Second Piece: Taken from Moliere.
- LIF **MACBETH.** As 3 Feb., but Lady Macbeth - Mrs Bullock.
MUSIC AND DANCING. As 27 Sept. 1731.
COMMENT. Benefit Gallant, Gibbs, Mrs Atkins, Mrs Redfern. Receipts: money £15 8s. 6d.; tickets £146 6s.
- GF **THE TENDER HUSBAND.** As 27 March. Also **DAMON AND PHILLIDA**. As 1 May.
SINGING. I: Song in Character of a Butcher's Wife by Mrs Palmer. III: *Bacchanalian Song* by Excel. IV: *The Wheedler* by Excel.
DANCING. II: *Tambourine* by Miss Wherrit.
COMMENT. Benefit Wayte, Office Keeper.
- HAY **THE AUTHOR'S FARCE.** Harriot - Miss Price. Also **MONSTRUM HORRENDUM**; or, **The Practice of a Modern Comic Entertainment**. Harlequin - Mons Quelqu'n, being the first Time of his Appearing and the last he will appear on any Stage; Colombine - Miss Price. Also **PUNCHANELLO'S ENCOUNTER WITH THE PIG**. With a New Prologue after the Italian Manner.
DANCING. *Dutch Skipper* by Davenport and Miss Price.
COMMENT. Benefit Mrs Stevens. Second Piece: a New Pantomimical Something. Third Piece: The Practice of a new Serious Scene to be Introduc'd. Shewing the various and hazardous Adventures he met with to get his Wife Joan; particularly, his last memorable Battle and Victory over a great and monstrous Pig, by which she was to be devour'd chain'd to a Rock. 7 P.M.
- Saturday 13* LIF **DUKE AND NO DUKE.** *Cast not listed*. With a Song and an Epilogue address'd to the Ladies. Also **PERSEUS AND ANDROMEDA**. As 18 Nov. 1731, but Colombine - Mrs Laguerre.
COMMENT. For the Entertainment of the Free Masons Ladies. Receipts: £123 19s. 6d. *Rich's Register*: Benefit John Rich.
- King's **ESTHER.** *Cast not listed*, but see 2 May.
COMMENT. As 26 Feb.

THE MISTAKE.	As 15 Feb., but Camillo - Mrs Buchanan; Isabella - Mrs Templer.	Monday 15	LIF
DANCING.	I: <i>Sicilian</i> by Glover and Mrs Pelling. II: <i>Pastoral</i> by Master Weeks and Miss Rogers. III: <i>Scots Dance</i> by Mrs Bullock. IV: <i>Tambourin</i> by Miss S. Rogers. V: <i>Hornpipe</i> , as 5 May.		
SINGING.	I: By Mrs Wright. III: <i>Thomas and Harry</i> by Miss S. Rogers, the Lilliputian Lucy.		
COMMENT.	Benefit Mines (Gallery Officekeeper), Lawrence (Boxkeeper), Naylor, Miss Rogers. Written by the late Sir John Vanbrugh. Receipts: money £12 7s.; tickets £194 7s.		
THE INCONSTANT.	As 22 Nov. 1731, but Dugard - Havard. Also THE CONTRIVANCES. Robin - Miller; Rovewell - Excel; Arethusa - Mrs Roberts.	GF	
DANCING.	I: <i>Tambourine</i> by Miss Wherrit. III: <i>Merry Country Lass</i> by Miss Wherrit.		
SINGING.	II: A new Drinking Song by Excell. IV: A Cantata of Mr Hayden's by Excell.		
COMMENT.	Benefit Excell.		
THE CONQUET'S SURRENDER; or, The Humorous Punster.	Parts by Jones, Cole, Machen, Oates, Cross, Hicks, Wignell, Mrs Morse, Miss Palms, Miss Jones, Mrs Pullen. Also DAMON AND PHILLIDA. Phillida - Mrs Pullen, but see 8 May.	HAY	
SINGING.	With the much admired <i>Fairy Song</i> by Mrs Pullen.		
COMMENT.	Benefit the Author. [Author not known. Apparently not published.] By the Desire of all well-disposed People. All which may be seen by as many as please, in the Boxes for 5s., in the Pit for 3s., but, if they are ambitious and have a mind to mount aloft in the Gallery, out of particular Favour, they shall be admitted for 2s.		
THE ROYAL MERCHANT.	As 6 Dec. 1731.	Tuesday 16	
DANCING.	<i>Scottish Dance</i> by Mrs Bullock. <i>Hornpipe</i> by Jones and Mrs Ogden. <i>Numidian</i> by Glover and Miss La Tour.	LIF	
COMMENT.	Benefit Wilmer, Warriner, Hughes, Boxkeepers. Receipts: money £13 19s.; tickets £143 1s.		
ESTHER.	<i>Cast not listed</i> , but see 2 May.	King's	
COMMENT.	King, Queen, Prince, &c. present.		
THE LONDON MERCHANT.	As 11 Nov. 1731, but Barnwell Sr - J. Roberts; Blunt omitted. With the Original Epilogue. Also THE DEVIL TO PAY. As 5 Oct. 1731, but Lady Lurewell - Mrs Mullart.	Wednesday 17	
SINGING.	By Miss Raftor.	DL	
COMMENT.	Benefit Rogers. At the particular Desire of several Persons of Quality. Tickets for Miss Oates taken.		
THE STRATAGEM.	As 5 Jan., but Cherry - Mrs Laguerre.	LIF	
DANCING.	<i>Scottish Dance</i> by Mrs Bullock. <i>Fingalian</i> by Newhouse and Mrs Ogden. <i>Two Pierrots</i> by Potier and Pelling. <i>Hornpipe</i> by Jones and Mrs Ogden. <i>Drunken Man</i> by Salway.		
SINGING.	Cantata, with Kettle Drums and Trumpets, by Papillon.		
COMMENT.	Benefit Wilcocks, Thompson, and Papillon. Receipts: money £11 18s. 6d.; tickets £131 5s.		
THE PROVOK'D HUSBAND.	As 17 Feb., but Mrs Motherly - Mrs Tollet; Myrtilla - Mrs Palmer; Jenny - Miss Tollet. Also THE CONTRIVANCES. As 15 May, but Betty - Mrs Palmer.	GF	

- Wednesday 17* SINGING. II: Cantata of Hayden's by Excell. IV: *Bacchanalian Song* by Excel.
 GF DANCING. III: *Tambourine* by Miss Wherrit. V: *Merry Country Lass* by Miss Wherrit.
 COMMENT. Benefit Bowcher, the Prompter, and Miss Tollet.
- HAY ACIS AND GALATEA. Acis - Mountier, being the first Time of his appearing in Character on any Stage; Galatea - Miss Arne; edition of 1732 adds: Damon - Mason; Polyphemus - Waltz.
 COMMENT. Composed by Mr Handel. With all the Grand Chorus's, Scenes, Machines, and other Decorations, being the first Time it ever was performed in a Theatrical Way. Pit and Boxes at 5s. Gallery 2s. 6d. 7 P.M.
- Thursday 18* THE COMMITTEE. As 21 March, but Blunt - Quin; Teague - H. Bullock.
 LIF DANCING. *Scottish Dance* by Mrs Bullock. *Fingalian* by Newhouse and Mrs Ogden. *Hornpipe* by Jones and Mrs Ogden.
 SINGING. By Miss Wright.
 MUSIC. That celebrated Piece, composed by Mr Handel, for Trumpets, French Horns, Hautboys, Violins, Kettle Drums, &c. called *The Water Musick*, Concluding with a Preamble beat on the Kettle Drums by Mr Benj. Baker.
 COMMENT. Benefit Gwinn, Bewley, Burnley. Receipts: money £18 19s.; tickets £167 3s.
- GF THE STRATAGEM. As 23 March. Also THE WHAT D'YE CALL IT. As 17 April.
 DANCING. II: *Tambourine* by Miss Wherrit. IV: *Merry Country Lass* by Miss Wherrit.
 SINGING. III: *Bacchanalian Song* by Excel.
 COMMENT. Benefit Roberts, Boxkeeper.
- Friday 19* THE ANATOMIST. *Cast not listed.* Also PERSEUS AND ANDROMEDA. As 13 May.
 LIF COMMENT. Receipts: £80 10s. 6d.
- GF OTHELLO, MOOR OF VENICE. As 17 April. Also THE LOVERS OPERA.
 Cast not listed, but see 5 Nov. 1731.
 SINGING. I: In Italian by Mrs Hill. II: In English by Mrs Hill. III: Another Italian Song by Mrs Hill. V: *New Mad Tom* by a Gentleman from Oxford.
 DANCING. IV: By Miss Wherrit.
 COMMENT. Benefit Temple, Boxkeeper; and Gibbs, Pit Keeper. At the particular Desire of several Persons of Quality.
- HAY ACIS AND GALATEA. As 17 May.
- Saturday 20* ESTHER. *Cast not listed*, but see 2 May.
 King's COMMENT. As 26 Feb.
- Monday 22* THE LONDON MERCHANT. George Barnwell - Milward; Thorowgood - Hulett; Uncle - Chapman; Trueman - Salway; Blunt - Aston; Milwood - Mrs Buchanan; Maria - Mrs Templer; Lucy - Mrs Stevens. Also THE TRAGEDY OF TRAGEDIES. *Cast not listed*, but see 2 May.
 DANCING.
 COMMENT. Benefit Hall and Newhouse. Receipts: money £28 18s.; tickets £125 1s.
- GF THE CONSTANT COUPLE. As 19 April. Also THE DEVIL TO PAY. As 9 May, but Lady Loverule - Mrs Palmer.
 DANCING. *Tambourine* by Miss Wherrit.
 COMMENT. Benefit Moses, Gallery Keeper. At the particular Desire of several Gentlemen and Ladies.

THE BEGGAR'S OPERA. <i>Cast not listed</i> , but see 21 Feb. COMMENT. Receipts: money £25 7s.; tickets £41.	Tuesday 23 LIF
THE SPANISH FRYAR. As 3 Dec. 1731. Also FLORA. As 18 April. SINGING. II: Cantata of Hayden's by Excel. IV: <i>Bacchanalian Song</i> by Excel. DANCING. III: <i>Tambourine</i> by Miss Wherrit. V: <i>Merry Country Lass</i> by Miss Wherrit. COMMENT. Benefit Norris.	GF
LUCIUS PAPIRIUS, THE DICTATOR. <i>Cast not listed</i> , but edition of 1732 lists: Lucio Papirio - Pinacci; M. Fabio - Montagnana; Papiria - Signora Strada; Rutilia - Signora Bertoldi; Q Fabio - Senesino; Servilio - Signora Bagnolesi; Cominio - Campioli. COMMENT. A New Opera. [Text by Zeno. Music probably by Caldara, with recitatives by Handel.] <i>Colman's Opera Register</i> : a New Opera Handell it did not take.	King's
RULE A WIFE AND HAVE A WIFE. <i>Cast not listed</i> , but see 15 Dec. 1731. Also THE RAPE OF PROSERPINE. As 4 Oct. 1731, but Mrs Stevens replaces Mrs Rice as Country Lass. DANCING. <i>Minuet</i> and <i>Louvre</i> by Salle and Mrs Laguerre. COMMENT. Benefit Salle. Receipts: money £67 2s. 6d.; tickets £27 12s.	Wednesday 24 LIF
THE REVENGE. Zanga - a Gentleman. Also NO JOKE LIKE A TRUE JOKE. <i>Cast not listed.</i> SINGING AND DANCING. COMMENT. Mainpiece: At the particular Desire of several Persons of Quality. Not Acted these Ten Years. Written by Dr Young. Afterpiece: A Farce. [Author unknown. Apparently not published.] Benefit the Author. To begin between Six and Seven o'clock.	HAY
THE TRAGEDY OF TRAGEDIES. <i>Cast not listed</i> , but see 3 May. Also THE LOTTERY. As 1 Feb., but Stocks - Bridgwater. DANCING. II: <i>Saraband</i> and <i>Minuet</i> by Lally and Miss Mears. III: <i>Harlequins</i> by Lally and Miss Brett. MUSIC. Select Pieces. SINGING. I: By Miss Raftor. In II: By E. Roberts. COMMENT. At the particular Desire of several Persons of Quality. [Opening of summer season.] 6:30 P.M.	Thursday 25 DL
THE AMOROUS WIDOW. <i>Cast not listed</i> , but see 7 Jan. Also APOLLO AND DAPHNE. As 6 Nov. 1731, but Colombine - Miss La Tour; Mrs Forrester replaces Mrs Rice as Peasant Woman. COMMENT. At the Desire of several Persons of Quality. Receipts: £42 1s.	Friday 26 LIF
DAMON AND PHILLIDA. Archas - Phoenix; Aegon - Holt; Corydon - Child; Damon - Cross; Simon - Taylor; Mopsus - Bird; Phillida - Miss Yeats. DANCING. <i>Harlequin</i> and <i>Country Man</i> . <i>Harlequin Turn'd Into a Dog</i> . <i>Drunken Man</i> by Taylor. SINGING. Rural Dialogue by a little Boy and Girl. COMMENT. At the Great Booth on Windmill-Hill. By a Select Company of Comedians. During the Holidays. From 10 A.M. to 9 P.M.	Saturday 27 WINH
THE LONDON MERCHANT. As 17 May, but Blunt - Ridout; Maria - Miss Williams. Also THE DEVIL TO PAY. Nell - Miss Raftor; Jobson - Bridgwater; Sir John - Stoppelaer; Lady Loverule - Mrs Mullart; Servants - Mullart, Jones, Ridout, Miss Williams, Miss Mears.	Monday 29 DI.

- Monday 29*
DL DANCING. I: *English Maggot* by Lally Jr and Mrs Walter. v: *Harlequin* by Miss Brett. End of Farce: *The Midsummer Whim* (new) by Lally Jr, Holt, Mrs Walter, Mrs D'Lorme.
SINGING. In I: By Miss Raftor. End iv: By E. Roberts.
COMMENT. At the Desire of several Eminent Citizens. 6:30 P.M.
- LIF THE LONDON CUCKOLDS. As 12 Nov. 1731, but Peggy - Mrs Laguerre.
Also THE NECROMANCER. As 1 Feb.
COMMENT. Receipts: £51 16s.
- Tuesday 30*
King's LUCIUS PAPIRIUS. *Cast not listed*, but see 23 May.
- Wednesday 31*
LIF THE FOND HUSBAND. As 2 May, but Ranger - Ogden; Governess - Mrs Cook; Betty - Mrs Stevens; Mrs Snare - Mrs Martin. Also THE NECROMANCER. As 1 Feb.
COMMENT. Receipts: £47 14s. 6d.

June 1732

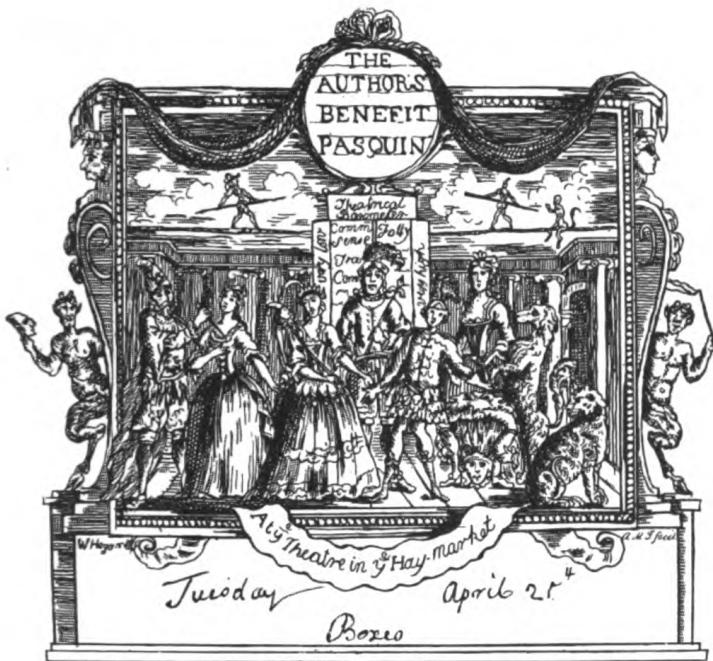
- Thursday 1*
DI THE OLD DEBAUCHEES. Father Martin - Cibber Jr; Isabel - Miss Raftor; Old Laroon - Shepard; Young Laroon - W. Mills; Old Jourdain - J. Roberts; Beatrice - Miss Williams; edition of 1732 adds: Prologue spoken by William Mills. Also THE COVENT GARDEN TRAGEDY. Captain Bilkum - Mullart; Lovegirlo - Cibber Jr; Galloon - Paget; Leathersides - Roberts; Chairman - Jones; Mother Punchbowl - Bridgwater; Kissinda - Miss Raftor; Stormandra - Mrs Mullart; Nonparel - Miss Mears; Industrious Jenny - Miss Eliz. Roberts. With a Prologue to the Comedy, and a Prologue (spoken by Theophilus Cibber) and Epilogue (spoken by Miss Raftor) to the Tragedy.
DANCING.
COMMENT. Never Acted before. [Both plays by Henry Fielding. For a discussion of recent plays, see *The Comedian*, No. 3, June 1732.]
- HAY THE LONDON MERCHANT. Millwood - Mrs Mary Man; George Barnwell - Edward Giles; Barnwell Sr - Phoenix; Thorowgood - Jones; Trueman - Barcock; Blunt - Wignall; Maria - Miss Palms; Lucy - Mrs Hind. With the Original Prologue spoken by Giles, and a new Epilogue by Mrs Man.
SINGING. In Italian and English.
DANCING.
MUSIC. Solo on the German Flute by Gentlemen for their Diversion. End of Play: a Trumpet Concerto by Burk Thumoth, a Lesson on the Harpsichord, and a Solo on the German Flute.
COMMENT. Benefit Mrs Mary Man. At the particular Desire of several Persons of Quality.
- Friday 2*
LIF A WOMAN'S REVENGE. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 13 May.
COMMENT. Receipts: £51 17s.
- Saturday 3*
King's LUCIUS PAPIRIUS. *Cast not listed*, but see 23 May.
COMMENT. For a comment on the season's operas, see *See and Seem Blind . . . In a Letter from Lord B—— to A—— H—— Esq.* (London, 1732), part of which is reproduced in Deutsch, *Handel*, pp. 300-301.

THE OLD DEBAUCHEES. As 1 June. Also THE DEVIL TO PAY. As 29 May.	Tuesday 6 DL
DANCING. I: <i>Pieraitre</i> by Holt and Mrs Walter. II: <i>Harlequin</i> by Miss Brett. III: <i>English Maggot</i> by Lally Jr and Mrs Walter. End of Farce: <i>Midsummer W'blm</i> by Lally Jr, Mrs Walter, Holt, Mrs D'Lorme.	
COMMENT. <i>Daily Post</i> , 5 June: We were partly misinform'd as to the Reception of the two Pieces play'd on Thursday Night . . . We are assured the Comedy call'd The Old Debauchees, did meet with universal Applause; but the Covent Garden Tragedy will be Acted no more, both the Author and the Actors being unwilling to continue any Piece contrary to the Opinion of the Town.	
LUCIUS PAPIRIUS. <i>Cast not listed</i> , but see 23 May.	King's
COMMENT. We hear that the Lodgings at Hampstead are filling every Day; and that a Company of Comedians from London are repairing and beautifying the Playhouse near the Wells, to entertain that Town with a Set of good Plays, Singing, Dancing, and other Theatrical Performances, all the Summer, and have provided a good Band of Musick, and intend to perform . . . Mondays, Thursdays, and Saturdays.— <i>Daily Post</i> , 6 June.	HA
THE DISTREST MOTHER. Pyrrhus - W. Mills; Orestes - Cibber Jr; Pylades - Roberts; Phoenix - Ridout; Andromache - Mrs Charke; Hermione - Mrs Butler; Cephisa - Mrs Walter; Cleone - Miss Williams. With the Original Epilogue. Also THE DEVIL TO PAY. As 29 May, but Servants omitted.	Friday 9 DL
MUSIC. Select Pieces.	
ENTERTAINMENT. Concluding with a Representation of The Carnival on the Rialto at Venice; in which will be performed a Serenada, by fifty of the best Hands (in Masquerade Habits) according to the Custom of the Country; Being the first of the Kind in England.	
COMMENT. Benefit Seedo. At the particular Desire of several Persons of Quality. [For a discussion of <i>The Covent Garden Tragedy</i> , see <i>Grub St. Journal</i> , 8 June.]	
COMMENT. <i>Daily Post</i> , 12 June: On Friday last died at his Lodgings at Newington Green . . . Mons Salle, a celebrated Dancer.	LIF
ACIS AND GALATEA. <i>Cast not listed</i> , but King's Music MSS (BM) R.M. 20 d. 2 and R.M. 19.f.7 list: Galatea - Signora Strada; Acis - Senesino; Damon - Campioli; Polifemo - Montagnana; Clori - Miss Robinson; Filli - Signora Bagnolesi; Dorinda - Signora Bertoli; Eurillo - Mrs Davis; Silvio - Pinacci.	Saturday 10 King's
COMMENT. There will be no Action on the Stage, but the Scene will represent, in a Picturesque Manner, a Rural Prospect, with Rocks, Groves, Fountains and Grotto's, amongst which will be disposed a Chorus of Nymphs and Shepherds, the Habits and every other Decorations suited to the Subject.	
THE OLD DEBAUCHEES. Also THE LOTTERY. Advertised but dismissed.	Tuesday 13
COMMENT. For a further discussion of <i>The Covent Garden Tragedy</i> , see <i>Grub St. Journal</i> , 15 June.	DL
ACIS AND GALATEA. <i>Cast not listed</i> , but see 10 June.	King's
ACIS AND GALATEA. <i>Cast not listed</i> , but see 10 June.	Saturday 17
COMMENT. [Queen and Prince of Wales present.]	King's
DAMON AND PHILLIDA. Arcas - Thomas; Corydon - Williams; Damon - Yeates; Simon - Taylor; Mopsus - Bird; Phillida - Miss Yeates.	Monday 19 UM
COMMENT. At Yeates' Booth, Upper Moorfields.	

- Tuesday 20* ACIS AND GALATEA. *Cast not listed*, but see 10 June.
 King's COMMENT. [Queen, Prince, and three eldest Princesses present. See also Egmont, *Diary*, I, 281.]
- Wednesday 21* COMMENT. For a letter on *The Covent Garden Tragedy*, see *Daily Post*, 21 June.
 DL
- Friday 23* THE OLD DEBAUCHES. As 1 June. Also THE MOCK DOCTOR; or, The Dumb Lady Cur'd. Doctor - Cibber Jr; Dorcas - Miss Raftor; Sir Jasper - Shepard; Leander - Stoppelaer; Hellebore - Paget; Welchman - Jones; Harry - Roberts; James - Mullart; Charlotte - Miss Williams; Lucy - Miss Mears. Epilogue spoken by Miss Brett.
DANCING. I: *The Pierrante* by Holt and Mrs Walter. II: *Harlequin* by Miss Brett. III: *English Maggot* by Lally Jr and Mrs Walter. End of Afterpiece: *Midsummer W'blm*, as 6 June.
 COMMENT. At the particular Desire of several Persons of Quality. Afterpiece: A New Farce. [By Henry Fielding.] Alter'd from the French of Moliere.
- Saturday 24* A PASTORAL ENTERTAINMENT. *Cast not listed*.
 King's COMMENT. Composed by Signior Bononcini. Queen, Prince, and Princesses present. [For a comment upon the entertainment, see *The Craftsman*, 12 August (partially reproduced in Deutsch, *Handel*, p. 295), and *Daily Post*, 9 June (also in Deutsch, *Handel*, pp. 293-94).]
- BLA COMMENT. Egmont, *Diary*, I, 282: Went with my family, at Lady Dartmouth's desire, to see a play acted by strollers at Blackheath.
- Wednesday 28* THE OLD DEBAUCHEES. As 1 June. Also THE MOCK DOCTOR. As 23 June.
 DL
DANCING. I: *Harlequin* by Miss Brett. III: *English Maggot* by Lally Jr and Mrs Walter. End of Afterpiece: *Midsummer W'blm*, as 6 June.
 COMMENT. At the particular Desire of several Persons of Quality.

July 1732

- Monday 3* COMMENT. On Monday Night last died, at his Lodgings in Richmond, Mr John Ogden, one of the Comedians . . . in Lincoln's-Inn-Fields. *Daily Journal*, 5 July.
 LIF
- Tuesday 4* THE OLD DEBAUCHEES. As 1 June. Also THE MOCK DOCTOR. As 23 June.
 DL
DANCING. I: *English Maggot* by Lally Jr and Mrs Walter. III: *Harlequin* by Miss Brett. End Farce: As 23 June.
 COMMENT. At the Desire of several Persons of Quality.
- Friday 7* THE OLD DEBAUCHEES. As 1 June. Also THE MOCK DOCTOR. As 23 June.
 DL
DANCING. I: *Harlequin* by Miss Brett. II: Dance after the Highland Manner by a Gentleman for his Diversion. III: *Midsummer W'blm*, as 6 June. End of Farce: *English Maggot* by Lally Jr and Mrs Walter.
MUSIC. III: Handel's *Water Musick*, with a Preamble on the Kettle-Drums by Job Baker.
 COMMENT. Benefit the Author. At the particular Desire of several Persons of Quality.



A Benefit Ticket for Henry Fielding designed by his friend, William Hogarth, reproduced from A. M. Boadley's extra illustrated Fitzgerald *Garrick* in the Folger Shakespeare Library.

Henry Giffard's novel proposal to sponsor plays by means of subscriptions, the standard practice for operas. From the *London Daily Post and General Advertiser* of 19 Nov. 1736.

the 17th. The Part of HOTSPUR, by the GENTLEMAN, who perform'd CATO.

P R O P O S A L S
By Mr. HENRY GIFFARD,
Director of the Theatre-Royal in LINCOLN'S-
INN FIELDS.

FOR the better carrying on of the said Theatre by SUBSCRIPTION, and Entertaining such Persons of Quality, and others, as shall do him the Honour to become SUBSCRIBERS, at Half the Exence usually attending such Entertainment, viz.

C O N D I T I O N S .

I. No less than Twenty Tickets to be subscribed for.

L. s. d.

II. Each Subscriber to pay for the

BOX	2	10	0
PIT	1	10	0
GALLERY	1	0	0

III. The Money to be paid upon the Delivery of the said Twenty Tickets.

IV. In order to prevent more Tickets coming at one Time than the House will contain, the Tickets of each Subscriber will be number'd; and only one Ticket will be admitted any one Night in a Week (*Benefits excepted*) which gives the Subscriber the Choice of six Nights for every Ticket.

V. Subscribers may transfer their Tickets privately, but not by any publick Advertisement; nor will they be allow'd to be sold in the Streets, or at the Doors of the said Theatre, under the Penalty of losing the Benefit of the Tickets so dispos'd of.

VI. Mr. GIFFARD obliges himself to pay several Revived and New Plays, and bring out (at least) one New Pantomime Entertainment, and Revive another.

VII. Any Person may subscribe for the Boxes, Pit or Gallery, singly or together.

VIII. No Subscription will be taken in for any other Number of Tickets than Twenty, Forty, Sixty, and so on.

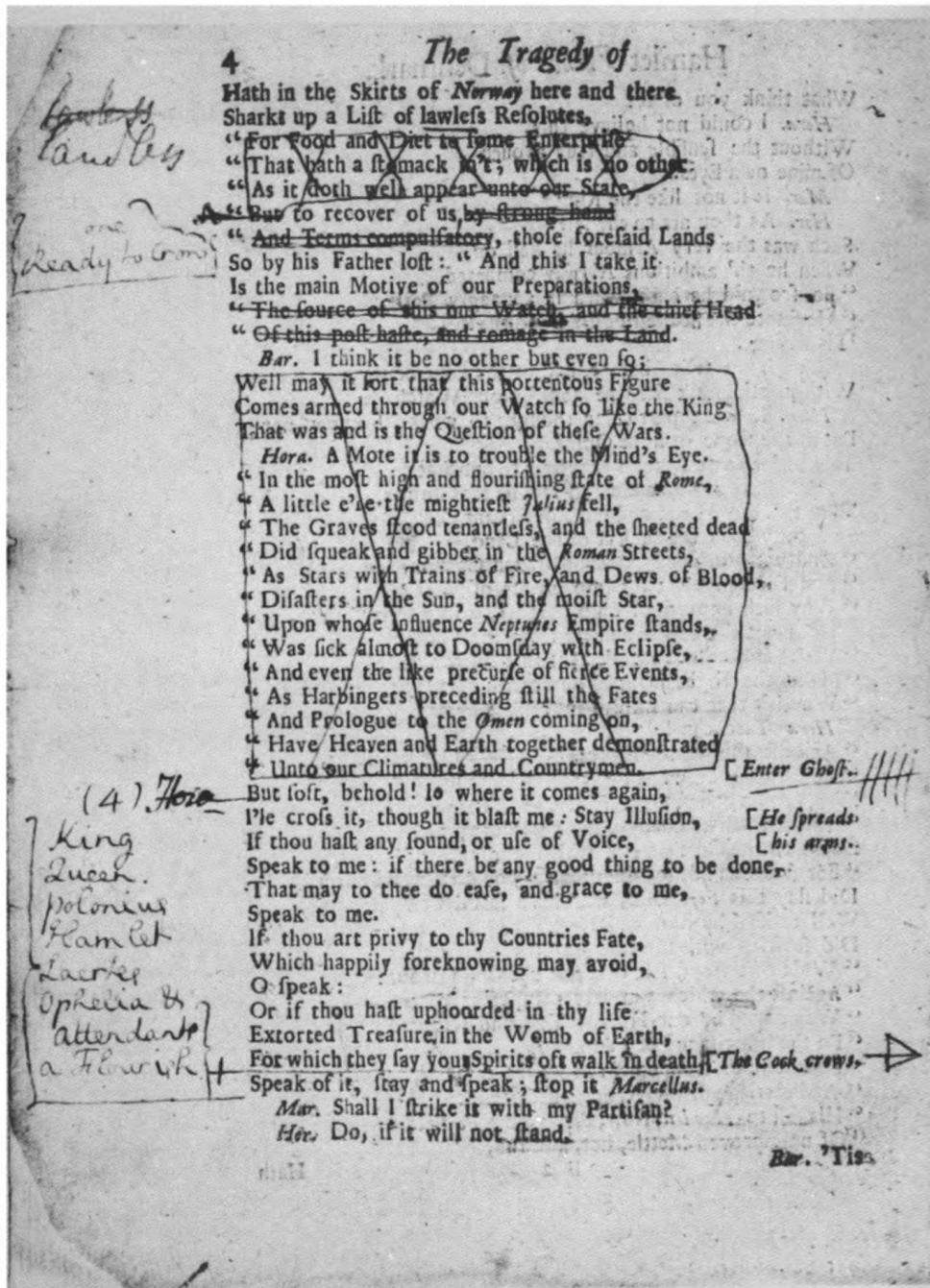
IX. Persons who subscribe for Twenty Tickets bring in but One a Week; Forty, Two a Week; Sixty, Three; and so on.

Subscribers Tickets to be deliver'd this Day, and To-morrow, at the Theatre; and to commence from, and be admitted on Monday next the 22d Instant.

X. If the Subscription-Money be sent to the Theatre, Tickets will be deliver'd, pursuant to the Proposals, to any Persons without giving in their Names.

SUBSCRIPTIONS are taken in at White's Chocolate-House in St. James's-Street; Will's Coffee-House at Lincoln's-Inn-Back-Gate; Tom's and Will's Coffee-Houses in Cornhill; at the Angel and Crown Tavern in Whitechappel; and at the Theatre.

IF any Captain or Master of a Ship, bound for the East-Indies, Guinea, or Philadelphia, wants a Sober



Hamlet, I, i, 97 ff., as marked by John Ward about 1740 from a 1683 quarto now in the Folger Shakespeare Library. Early eighteenth century managers generally cut the long speeches and kept this play in continuous, rapid movement.

Elizabeth Canning

18

The musical score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 2/4 time (indicated by '2/4'). The key signature is one sharp (F#). The music is composed of eighth and sixteenth note patterns. The first three staves are labeled with their respective titles: 'Elizabeth Canning', 'Bogey', and 'Bob Horus'. The fourth staff is unlabeled.

The extent of interest in the sensational story of the real or alleged abduction of Elizabeth Canning is reflected in the title of this score for hornpipes, taken from *Thompson's Compleat Collection of 120 Favourite Hornpipes*, now in the Folger Shakespeare Library.

OVERLEAF:

Ceiling design at Giffard's theatre in Ayliffe Street, Goodman's Fields, from *Garrick Miscellany* in the Folger Shakespeare Library. In the border are shown, reading clockwise, the portraits of Dryden, Betterton, Congreve, and Shakespeare, as painted by William Oram.



5 4 3 2 1 5 10

An Exact Representation of the Ceiling over the Pit of the Theatre Royal made his first appearance in London (in Publick) Oct 1772. On the ceiling were painted the Portraits of Shakespeare, Dr. Johnson, & William Cram. The whole length of the building from East to West is 272 bricks thick the front Wall on the South next Alice Street. and only 7. Scars. The Color of the Boxes on the inside a light green building called the Royalty Theatre was painted in 1773 and measurement of the Ceiling & Boxes &c and the measurement of

William Aston print. North Philad.

Original drawing copied Jan 1831, from the Original Drawing

UNIVERSITY OF MICHIGAN



20 25 30

in great Alice Street Goodman's fields where Mr. Garrick
19th 1741. This Theatre was built by Henry Sizar in 1734.
Boxdron on the left and boxes on the right done by Mr.
was 88 feet exactly outside the walls. 47 feet wide inside the walls
width of the Pit 30 feet only. The depth to the Orchestra 15 feet.
Color or pink. Part of the Scenery for the new Theatre
left of this house during 1786 at which time I made the sketch
of the whole house after the fire June 1802. William Capon.

Stratford February 1816.

William Capon's drawing of the plan of Goodman's Fields Theatre in Ayliffe Street, with notes by James Winston, reproduced from the *Garrick Miscellany* in the Folger Shakespeare Library. From the dimensions and the number of rows of seats, we can conclude that this theatre was considerably larger than historians of the stage have previously observed.

The Boxes were built by 262 feet, or 73' in width
and 20' in height, the distance between the boxes or the
width of the building from end to end was 80 feet exactly across the
width of the building. The distance from the front of the
inner wall on the south end of the street to the wall of the
box only was 50' the distance 15 feet and 7 feet only the
distance of the inside the Boxes or a light floor between or above
the boxes or the boxes in the New Theatre building called the
Lyceum Theatre was situated on the roof of the Theatre 1786 about
time to make the sketch and measurement of the old Boxes, the
measurement of the area of the old Theatre after the fire of 1809
The scene was surrounded of lower boxes, and three galleries above
them from east to west it goes with 32 feet by subsequent mea-
surement it was 88 feet exactly outside 27 inches within

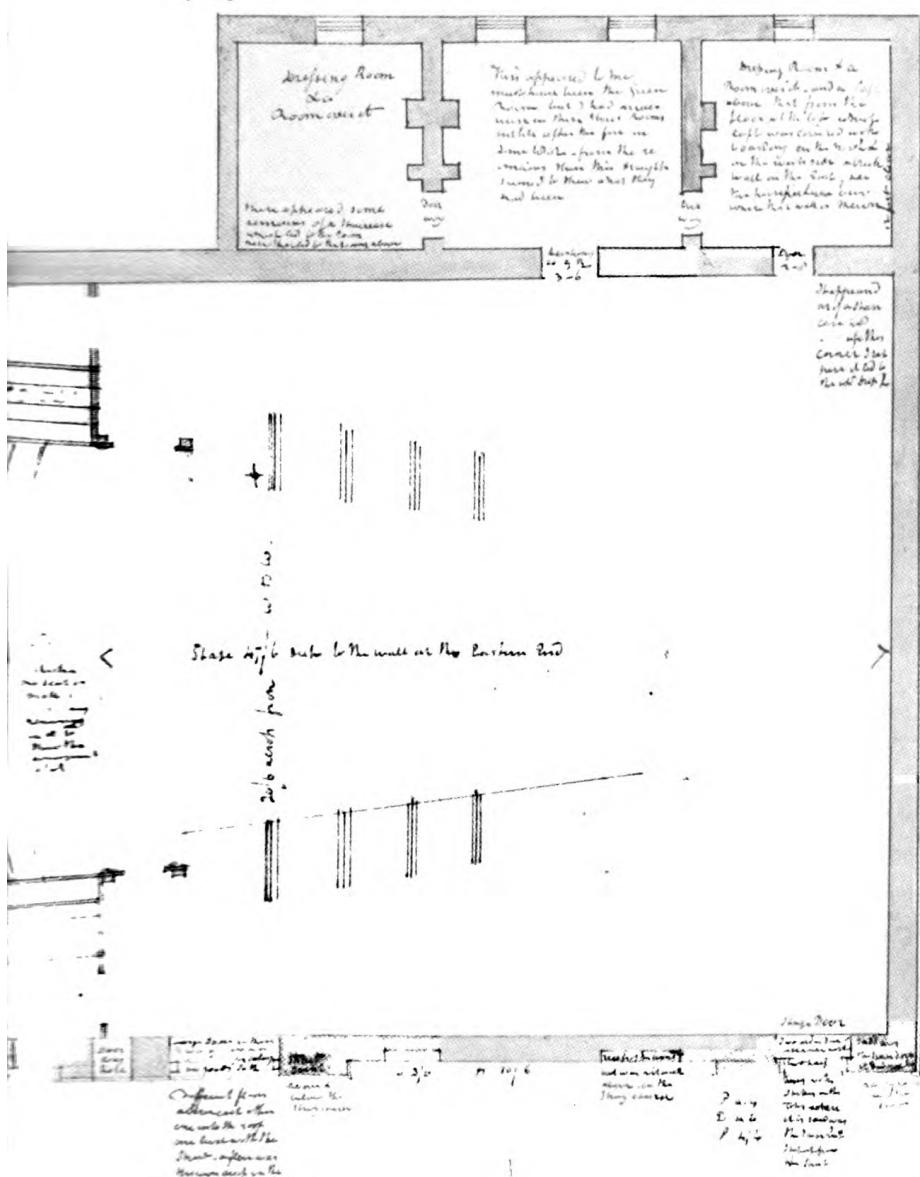
The sketch of the Theatre in front of the
old Boxes, built in 1786 at Greenwich Park.
There were 360, 700, 1000, 1200, 1400, 1600, 1800, 2000, 2200, 2400, 2600, 2800, 3000, 3200, 3400, 3600, 3800, 4000, 4200, 4400, 4600, 4800, 5000, 5200, 5400, 5600, 5800, 6000, 6200, 6400, 6600, 6800, 7000, 7200, 7400, 7600, 7800, 8000, 8200, 8400, 8600, 8800, 9000, 9200, 9400, 9600, 9800, 10000, 10200, 10400, 10600, 10800, 11000, 11200, 11400, 11600, 11800, 12000, 12200, 12400, 12600, 12800, 13000, 13200, 13400, 13600, 13800, 14000, 14200, 14400, 14600, 14800, 15000, 15200, 15400, 15600, 15800, 16000, 16200, 16400, 16600, 16800, 17000, 17200, 17400, 17600, 17800, 18000, 18200, 18400, 18600, 18800, 19000, 19200, 19400, 19600, 19800, 20000, 20200, 20400, 20600, 20800, 21000, 21200, 21400, 21600, 21800, 22000, 22200, 22400, 22600, 22800, 23000, 23200, 23400, 23600, 23800, 24000, 24200, 24400, 24600, 24800, 25000, 25200, 25400, 25600, 25800, 26000, 26200, 26400, 26600, 26800, 27000, 27200, 27400, 27600, 27800, 28000, 28200, 28400, 28600, 28800, 29000, 29200, 29400, 29600, 29800, 30000, 30200, 30400, 30600, 30800, 31000, 31200, 31400, 31600, 31800, 32000, 32200, 32400, 32600, 32800, 33000, 33200, 33400, 33600, 33800, 34000, 34200, 34400, 34600, 34800, 35000, 35200, 35400, 35600, 35800, 36000, 36200, 36400, 36600, 36800, 37000, 37200, 37400, 37600, 37800, 38000, 38200, 38400, 38600, 38800, 39000, 39200, 39400, 39600, 39800, 40000, 40200, 40400, 40600, 40800, 41000, 41200, 41400, 41600, 41800, 42000, 42200, 42400, 42600, 42800, 43000, 43200, 43400, 43600, 43800, 44000, 44200, 44400, 44600, 44800, 45000, 45200, 45400, 45600, 45800, 46000, 46200, 46400, 46600, 46800, 47000, 47200, 47400, 47600, 47800, 48000, 48200, 48400, 48600, 48800, 49000, 49200, 49400, 49600, 49800, 50000, 50200, 50400, 50600, 50800, 51000, 51200, 51400, 51600, 51800, 52000, 52200, 52400, 52600, 52800, 53000, 53200, 53400, 53600, 53800, 54000, 54200, 54400, 54600, 54800, 55000, 55200, 55400, 55600, 55800, 56000, 56200, 56400, 56600, 56800, 57000, 57200, 57400, 57600, 57800, 58000, 58200, 58400, 58600, 58800, 59000, 59200, 59400, 59600, 59800, 60000, 60200, 60400, 60600, 60800, 61000, 61200, 61400, 61600, 61800, 62000, 62200, 62400, 62600, 62800, 63000, 63200, 63400, 63600, 63800, 64000, 64200, 64400, 64600, 64800, 65000, 65200, 65400, 65600, 65800, 66000, 66200, 66400, 66600, 66800, 67000, 67200, 67400, 67600, 67800, 68000, 68200, 68400, 68600, 68800, 69000, 69200, 69400, 69600, 69800, 70000, 70200, 70400, 70600, 70800, 71000, 71200, 71400, 71600, 71800, 72000, 72200, 72400, 72600, 72800, 73000, 73200, 73400, 73600, 73800, 74000, 74200, 74400, 74600, 74800, 75000, 75200, 75400, 75600, 75800, 76000, 76200, 76400, 76600, 76800, 77000, 77200, 77400, 77600, 77800, 78000, 78200, 78400, 78600, 78800, 79000, 79200, 79400, 79600, 79800, 80000, 80200, 80400, 80600, 80800, 81000, 81200, 81400, 81600, 81800, 82000, 82200, 82400, 82600, 82800, 83000, 83200, 83400, 83600, 83800, 84000, 84200, 84400, 84600, 84800, 85000, 85200, 85400, 85600, 85800, 86000, 86200, 86400, 86600, 86800, 87000, 87200, 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Aug 11/0

These pillars were left in the large place because
how the ways had been kept in between them
four several sets where thrown on each other,
toches.

Aug 11/0

Burial house
in the
cave
On the purple
tree bough
1001



The scan is... saved from 2003.n.a87w234 created by b6083 of 1234.11t6.1015 25.m74 1928

(73)

The Coal Black Joak.
Sung in y Beggar's Wedding by Mr. Charke.

A handwritten musical score for a single melody, likely for voice or fife, consisting of six staves of music with corresponding lyrics written underneath each staff. The music is in common time, with a key signature of one sharp (F#). The lyrics describe a girl's physical appearance, her character, and her future happiness.

Of all the Girls in our Town, or black, or yellow, or fair, or
brown, wth their soft eyes & faces so bright; give me a Girl, that's
blith & gay, as warm as June, & as sweet as May, wth her heart free, &
faithful as light: What lovely couple then could be, so happy & so
blest as we, on whom Eternal joys wth smile, & all the fears of
Life beguile, entranc'd in bliss each rapturous Night.

Entr'acte song from *A Collection of Printed and MS. Copies of Eighteenth Century Songs* in the Folger Shakespeare Library.

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UNIVERSITY OF MICHIGAN

THE BEGGAR'S OPERA. *Cast not listed*, but *Daily Post*, 13 July, gives Polly – Miss Raftor. Tuesday 11
DL

DANCING.

COMMENT. At the particular Desire of several Persons of Quality and Distinction. At Common Prices. 6:30 P.M.

THE BEGGAR'S OPERA. *Cast not listed*, but see 11 July. Friday 14
DL

COMMENT. As 11 July. *Daily Courant*, 13 July: Mr Booth of Drury Lane Playhouse hath sold his Share and Interest in the Stock and Management to John Highmore of Hampton Court.

THE BEGGAR'S OPERA. *Cast not listed*, but see 11 July. Tuesday 18
DL

COMMENT. At the particular Desire of several Persons of Quality. [For further discussion of the stage, see *Grub St. Journal*, 27 July; *Daily Courant*, 29 July; *Daily Post*, 31 July.]

THE BEGGAR'S OPERA. *Cast not listed*, but see 11 July. Friday 21
DL

DANCING.

COMMENT. At the particular Desire of several Persons of Quality.

THE CARELESS HUSBAND. *Cast not listed*. Saturday 22
RI

COMMENT. Prince of Wales, Duke, Princesses Caroline, Mary, and Louisa present.

THE BEGGAR'S OPERA. *Cast not listed*, but see 11 July. Tuesday 25
DL

DANCING.

COMMENT. At the particular Desire of several Persons of Quality. *Daily Journal*, 25 July: *To Miss Raftor, on her Success in the Part of Polly in The Beggar's Opera* (a poem).

THE BEGGAR'S OPERA. Macheath – by Mrs Sandham [error for Sandham?]. Wednesday 26
HAY

DANCING.

MUSIC. Handel's *Water Musick*, as at DL, 7 July.

COMMENT. Benefit Sandham. At the particular Desire of several Persons of Quality.

THE BEGGAR'S OPERA. Polly – Miss Raftor. Also THE MOCK DOCTOR. Doctor – Cibber Jr, but see 23 June. Friday 28
DL

DANCING. By Juoan d'Vallois, lately arriv'd from Paris.

COMMENT. At the particular Desire of several Persons of Quality. After-piece: By particular Desire. Done from the French of Moliere.

August 1732

THE BEGGAR'S OPERA. Polly – Miss Raftor; Macheath – Stoppelaer; Lockit – Mullart; Peachum – Paget; Mrs Peachum – Mrs Mullart; Lucy – Miss Atherton; Mrs Slammekin – Mrs Charke; Beggar – W. Mills; Player – Roberts; Mat – Jones; Filch – Leigh; Jemmy – Cross; Crookfinger'd Jack – Wright; Dreary – E. Roberts; Robin – Peploe; Ned – Vaughan; Paddington – Gray; Budge – Ridout; Drawer – Gray; Sailor – Burnet; Diana – Mrs Mullart; Sukey – Miss Williams; Mrs Coaxer – Mrs Walter; Dolly – Mrs Mullart; Mrs Vixen – Miss Mears; Tuesday 1
DL

- Tuesday 1* Betty – Mrs D'Lorme; Jenny – Miss Atherton; Molly – Mrs Roger. Also THE MOCK DOCTOR. As 23 June.
 DL
DANCING. By Juvan d'Vallois.
 COMMENT. At the particular Desire of several Persons of Quality. Afterpiece: Done from the French of Moliere. [For additional comments on the stage, see *Grub St. Journal*, 3, 10, 17, 24, 31 Aug.]
- Friday 4* OTHELLO, MOOR OF VENICE. Othello (by Desire) – Cibber Jr; Cassio – Bridgwater; Iago – Wm. Mills; Brabantio – Roberts; Desdemona – Miss Williams; Emilia – Mrs Butler. Also RURAL LOVE; or, The Merry Shepherd. Parts by Bridgwater, Stoppelaer, Roberts, Ridout, Jones, Mrs Charke, Mrs Willis, Miss Raftor.
 DL
DANCING. By d'Vallois, Mrs Walter.
 COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by Shakespear. Afterpiece: a new Pastoral Opera. [Author unknown. Apparently not published.]
- TC THE MOCK DOCTOR. Gregory – Dove; Sir Jasper – Barcock; Leander – Pullen; Hellebore – Malone; Robert – Morris; Davy – Hicks; James – Y. Woodward; Harry – Norris; Dorcas – Mrs Pullen; Charlotte – Mrs Morse; Mrs Pincushion – Mrs Green. Also THE METAMORPHOSES OF HARLEQUIN. Dr Faustus – Pullen; Scaramouch – Hicks; Mephistophilus – Baker; Good Genius – Barcock; Evil Genius – Bignal; Carriers – Malone, Norris; Hostess – Mrs French; Harlequin – Nott; Miller – T. Jones from LIF; Colombine – Mrs Rogers; Countrymen – Woodward, French, Peploe; Country Lasses – Mrs Pullen, Mrs Morse, Miss Wherrit; Bumkin – Dove; 1st Infernal – de Blois, just arrived from Paris.
 COMMENT. At the Great Theatrical Booth in the Cherry-Tree Garden near the Mote. Mainpiece: With the Original Songs. At Noon daily.
- Tuesday 8* THE BEGGAR'S OPERA. Cast not known (*Daily Post* missing), but see 1 Aug.
 DL
- Friday 11* THE BEGGAR'S OPERA. As 1 Aug. Also THE MOCK DOCTOR. As 23 June.
 DL
DANCING. St. Giles' Jig by a Lilliputian (Scholar of Jones) and others. Highland Dance by a Scotch Gentleman. French Peasant by d'Vallois and Mrs Walter.
- Tuesday 15* JANE SHORE. Gloster – Roberts; Hastings – W. Mills; Dumont – Bridgwater; Bellmour – Paget; Ratcliff – Winstone; Catesby – Ridout; Alicia – Mrs Charke; Jane Shore – Mrs Butler. Also THE MOCK DOCTOR. As 23 June.
 DL
DANCING. III: Pastoral Dance by D'Vallois and others. v: Scotch Dance by Holt and Mrs Walter.
SINGING. i: By E. Roberts.
 COMMENT. Benefit Roberts and Jones.
- Wednesday 16* THE ENVIOUS STATESMAN; or, The Forc'd Physician. Rehearsed in public.
 BF
 COMMENT. At Fielding's Booth.
- Thursday 17* OTHELLO, MOOR OF VENICE. As 4 Aug., but Lodovico – Paget; Montano – Winstone; Gratiano – Ridout; Roderigo – Mrs Charke. Also THE DEVIL OF A DUKE; or, Trapolin's Vagaries. Trapolin – Bridgwater; Flametta – Miss Raftor; Lavinio – Roberts; Barberino – Paget; Bruneto – Stoppelaer; Prudentia – Miss Atherton; Alberto – Winstone; Mago – Cross; Isabella – Miss Mears; Puritan – Jones; but edition of 1732 adds: 1st Woman – Young Leigh; 2d – Mrs Willis.
 DL
DANCING. Highland Dance by a Native of Scotland. A new Scotch Dance by Holt and Mrs Walter. Je ne scai quoy by Vallois and Mrs Walter.

COMMENT. At the particular Desire of several Persons of Quality. Main-piece: Written by Shakespear. Afterpiece: a new Farcical Ballad Opera of one Act. [By Robert Drury.] Tbursday 17
DL

LOVE'S LAST SHIFT. Loveless - Chapman; Sir William - Hall; Sir Novelty - W. Bullock; Elder Worthy - Rosco; Young Worthy - Houghton; Snap - Morgan; Sly - Bullock; Amanda - Mrs Templer; Narcissa - Mrs Morgan; Hillaria - Mrs Grace; Flareit - Mrs Martin; Maid - Mrs Chapman. Also **THE WHAT D'YE CALL IT.** Sir Roger - Hall; Sir Humphrey - Rosco; Statute - Chapman; Filbert - W. Bullock; Peascod - Morgan; Peter - Bardin; Kitty - Mrs Grace; Dorcas - Mrs Rice; Aunt - Mrs Martin. A new Epilogue by Morgan on an Ass. **DANCING.** *Fingalian* by Smith and Mrs Ogden. *Hornpipe* by Smith and Mrs Ogden.

COMMENT. Benefit Morgan and Mrs Morgan. N.B. The Night will be illuminated with the Silver Rays of Cynthia. RI

A WIFE WELL MANAG'D; or, Cuckoldom Prevented. *Cast not listed.* Also **THE HUMOURS OF HARLEQUIN;** or, The Life and Death of Dr Faustus. *Cast not listed.* TC

COMMENT. At Rayner-Walker Booth. [Prince William and Princesses Mary and Louisa present, also His Excellency Ach Mahomet, Ambassador from Algiers.]

THE BEGGAR'S OPERA. As 1 Aug. Also **THE MOCK DOCTOR.** As 23 June. Saturday 19
DL

DANCING. *St. Giles' Jig* by Lilliputian. *Highland Dance* by a Native of Scotland. *Je ne scai quoy* by D'Vallois and Mrs Walter.

COMMENT. At the particular Desire of several Persons of Quality.

THE LONDON MERCHANT. George Barnwell - Cibber Jr; Millwood - Mrs Butler; Thorowgood - Bridgwater; Trueman - Wm. Mills; Barnwell Sr - J. Roberts; Maria - Miss Williams; Lucy - Mrs Charke. Also **THE MOCK DOCTOR.** As 23 June. Monday 21
DL

SINGING. By Miss Raftor.

DANCING.

COMMENT. Benefit a Gentleman who has wrote for the Stage. At the Desire of several Persons of Distinction. [*Daily Advertiser*, 21 Aug., has a poem: *On Miss Atherton's Playing the Part of Lucy.*]

THE BEGGAR'S OPERA. Polly - Miss Raftor; but see 1 Aug. Also **THE MOCK DOCTOR.** Doctor - Cibber Jr, but see 23 June. With a new Epilogue addressed to the Town by Cibber Jr. Tuesday 22
DL

DANCING. Proper to the Opera. *Je ne scai quoy* by de Vallois and Mrs Walter.

COMMENT. At the particular Desire of several Persons of Quality. After-piece: Done from the French of Moliere.

THE ENVIOUS STATESMAN; or, The Fall of Essex: With the Humours of the Forc'd Physician. Queen - Mrs Mullart; Physician - Hippisley; rest by Huddy, A. Hallam, Mullart, Cole, Penkethman, Stoppelaer, R. Wetherilt, Leigh, Gray, Mrs Grace, Mrs Templer, Mrs Talbot, Mrs Palmer, Miss Atherton, Mrs Morse, Miss Mears. BF

DANCING. By Mons D'Ferrou Ville, lately arrived from Paris, Miss Brett, Miss Mears.

MUSIC. By a Band, including Burk Thumoth.

ENTERTAINMENTS. Before the Opera: Phillips does Postures.

COMMENT. At Fielding-Hippisley Booth at the George Inn in West Smith-field. A new Dramatick Entertainment. Done from the French of Moliere, and intermix'd with Variety of Songs to old Ballad Tunes and Country Dances. All

- Tuesday 22** BF the Characters to be entirely new Dressed. [Advertised 22, 23, 24, 25, 26, 28, 29, 30, 31 Aug.; 1, 2, 4, 5, 6, 7 Sept.]
- Wednesday 23** BF THE HISTORY OF KING HENRY THE VIITH AND ANNA BULLEN: Intermixed with The Diverting Humours of Squire Numpskull and his Man Lack Brains. Henry VIII - W. Mills; Numpskull - Miller; Wolsey - Barcock; Northumberland - Tenoe; Piercy - Bardin; Rochford - Cross; Clerimont - Aston; Lack Brains - Young Bencroft; Sir Positive Crab - Jones; Anna Bullen - Mrs Clark; Princess Elizabeth - Miss Ann Oates; Lady Diana - Miss L'Homme; Clarinda - Miss Oates; Jenny - Mrs Rogers; Ticklepitcher - Oates; Lucy - Mrs Charke. DANCING. By Davenport, Clark, Hind, Mrs Hind, Miss L'Homme, Miss Price, particularly a *Highlander* by a Gentleman for his Diversion.
COMMENT. At Miller-Mills-Oates Booth.
- BF THE PERJUR'D PRINCE; or, The Martyr'd General: With The Comical Humours of Squire Softhead, His Mother, His Sister, Miss Hoyden, and His Man Spindle. Squire Softhead - W. Bullock; Hoyden - Mrs Morgan; King - Rosco; Artaban - Chapman; Memmon - Haughton; Bellair - Hale; Sir Humphrey - Smith; Alinda - Mrs Rice; Arethusa - Mrs Chapman; Lady Sousecrown - Mrs Martin; Toby Crab - Morgan; Spindle - Young Morgan.
DANCING. *Dutch Skipper* by Jones and Mrs Bullock. *Hornpipe* by Jones and Mrs Ogden.
COMMENT. At Bullock's Booth. The Part of the Money Taker will be perform'd by Mr Bullock himself.
- Friday 25** BF THE CELEBRATED STORY OF FRYAR BACON, FRYAR BUNGY, THE BRAZEN-HEAD, AND MILES THEIR MAN. *Cast not listed.*
ENTERTAINMENTS. The Artificial View of the World, from Germany.
COMMENT. At Yeates' Booth. Twelve Noon to 10 P.M.

September 1732

- Tuesday 5** SF FEMALE INNOCENCE; or, A School for a Wife. *Cast not listed.*
COMMENT. At Lee-Harper Booth. [The Prince of Wales present on 13 Sept.]
- SF WHITTINGTON. *Cast not listed.*
COMMENT. At Lee and Harper's Other Booth.
- Monday 11** SF FRYAR BACON, FRYAR BUNGY, AND MILES THEIR MAN. *Cast not listed.*
ENTERTAINMENTS. The Artificial View of the World.
COMMENT. At Yeates Sr and Yeates Jr Booth.



SEASON OF 1732-1733

ON 7 DECEMBER 1732 John Rich opened his new theatre in Covent Garden, a name soon to rival that of Drury Lane Theatre in the long annals of English drama. There Rich continued essentially the repertory of English plays, farces, pantomime, and *entr'acte* entertainments which had characterized his offerings at Lincoln's Inn Fields since 1714. Continuing in competition with Rich's company were those at Drury Lane and Goodman's Fields; the King's Theatre in the Haymarket held its monopoly of Italian opera.

As had been true in recent seasons, innovations appeared throughout the year. Early in the autumn Signora Violante occupied the New Haymarket with offerings of *The Beggar's Opera* and rope dancing and acrobatics. In November Lediard's English opera, *Britannia*, appeared on the same stage with experiments in a "Transparent Theatre." Before the end of the season several other companies, amateur and professional, occupied the house; a run of *The Opera of Operas* kept it open during the summer. In mid-season Thomas Arne, advertising himself as "Proprietor of English Operas," presented *Rosamond* as the first of a series of native operas. And Rich, retaining Lincoln's Inn Fields as a second playhouse, tried the experiment of producing plays there, during the Christmas and Easter holidays, simultaneously with other productions at Covent Garden. The latter theatre also had a short summer season.

The great variety of plays, companies, and theatres caused a greater fluctuation of admission charges than had been common in preceding years. The principal houses retained their practice of listing two sets of charges—Common Prices and Advanced Prices—but the latter varied, being higher for a new pantomime than for a revived one. But the lesser theatres, partic-

ularly Goodman's Fields and the Haymarket, altered their charges whenever circumstances dictated a lowering or raising of the fees. In the Calendar, therefore, more listings than usual have been made of the advertised charges.

The sources of theatrical billings were basically these: For the King's Theatre, *Daily Journal*, sometimes *Daily Advertiser*; Goodman's Fields, *Daily Post* and *Daily Advertiser*; Drury Lane, *Daily Post*; Lincoln's Inn Fields and Covent Garden, *Daily Journal*, frequently the *Daily Advertiser*; New Haymarket, *Daily Post* and *Daily Advertiser*. Many of the performances at Drury Lane, however, are incompletely known, as the *Daily Post* for many issues in January, February, and April through August, is missing, although the *Daily Advertiser* occasionally carries advance bills. Both Genest and Burney (*Theatrical Register*, British Museum) have partial casts from sources which apparently no longer exist. The receipts for Rich's theatres are from *Rich's Register* (Library of the Garrick Club).

The rosters of the principal playhouses are as follows.

DRURY LANE. *Actors:* Berry, Boman, Bridgwater, C. Cibber, T. Cibber, Corey, Fielding, Griffin, A. Hallam, Harper, Johnson, Jones, Leigh, Miller, Mills, Wm. Mills, Mullart, Oates, Paget, Ridout, Roberts, Shepard, Stoppelaer, Watson, Wetherilt. *Actresses:* Miss Brett, Mrs Butler, Mrs Charke, Mrs Cibber, Mrs Grace, Mrs Herle, Mrs Heron, Miss Holiday, Mrs Horton, Miss Mears, Mrs Mills, Mrs Mullart, Mrs Porter, Miss Raftor, Mrs Pritchard, Mrs Shireburn, Mrs Thurmond, Mrs Wetherilt, Miss Williams, Mrs Willis. *Dancers:* Burnet, Charke, Cox, Young Cunningham, Davenport, Denoyer, Essex, Young Grace, Gray, Houghton, Lally, Lally Jr, Le Brun, Peploe, Sant, F. Tench, H. Tench, Thurmond, Wright; Miss Atherton, Mrs Booth, Mrs Delorme, Miss Mann, Miss Price, Miss Robinson. *Singers:* Ellis Roberts; Signora Margherita, Mrs Seedo.

LINCOLN'S INN FIELDS—COVENT GARDEN. *Actors:* Aston, H. Bullock, W. Bullock Sr, Chapman, Clarke, Cole, Dyer, Giles, Hale, Hall, Hallam, Harrington, Hippisley, Horsington, Houghton, James, Jones, Lacy, Lyon, Milward, Morris, Neale, Paget, Penkethman Jr, Quin, Ray, Ryan, Walker, Wilcocks. *Actresses:* Miss Binks, Mrs Buchanan, Mrs Bullock, Mrs Cantrell, Mrs Cook, Mrs Egleton, Mrs Hallam, Miss Hippisley, Miss Holliday, Miss Horsington, Mrs Lacy, Mrs Martin, Miss Norsa, Miss Oates, Mrs Stevens, Mrs Vincent, Mrs Younger. *Dancers:* De la Garde, De la Garde Jr, Dupre, Dupre Jr, Glover, Jones, Laguerre, Lun (John Rich), Newhouse, Nivelon, Pelling, Poitier, Rochetti, Salway, Smith, Thompson, Master Weeks; Mrs Baston, Mrs Carter, Mrs Chapman, Mrs Forrester, Mrs Kilby,

Mrs Laguerre, Miss La Tour, Mrs Lafay, Mrs Ogden, Mrs Pelling, Miss Rogers, Mrs Sanderson. *Singers*: Miss Arne, Mrs Barbier, Mrs Chambers, Hussy, Miss Jones, Leveridge, Kelly, Papillion, Mrs Wright.

GOODMAN'S FIELDS. *Actors*: Bardin, Beckham, W. Bullock Jr, Cole, Collett, Corey, Delane, Evans, H. Giffard, Wm. Giffard, Master Giffard, Giles, Havard, Huddy, Master Huddy, Hulett, Hyde, James, Jenkins, Lyon, Martin, Morgan, Norris, Pearce, Penkethman Jr, Rosco, Smith, Stoppelaer, H. Wetherilt, R. Wetherilt, Williams, Winstone, H. Woodward, Woodward Sr. *Actresses*: Mrs Christian, Miss Cole, Mrs H. Giffard, Mrs M. Giffard, Mrs Hamilton, Mrs Haughton, Miss J. Hughes, Miss M. Hughes, Mrs Leonard, Mrs Morgan, Mrs Norris, Mrs Purden, Mrs Roberts, Mrs Thurmond, Miss M. Vaughan, Mrs Wetherilt, Miss Wherrit, Mrs Williams. *Dancers*: J. Delagarde, D'Bainville, Dove, Holt, Le Sac, Piellat, Sandham, Sandham Jr, Jovan de Vallois, Van Fleet; Mrs Bullock, Mrs Hind, Mrs Messis, Miss Sandham, Mme de Vallois. *Singers*: Master Cuttin, Excell, Stoppelaer.

HAYMARKET (all companies). *Actors*: Allen, Master Arne, Barcock, Baskotin, Brown, Daly, Davis, Dease, Dighton, Grove, G. Hallam, Hicks, Hind, James, Jevon, Jones, Kelly, Maynard, Machen, Mountier, Mynn, Mynnitt, Morris, Nowland, Pullen, Quin, Roan, Royer, Sanders, Simpson, Snider, Young Stevens, Tobin, Waltz, Williams. *Actresses*: Mrs Bowman, Mrs Camano, Miss Corbally, Miss Harrison, Mrs Hind, Mrs James, Miss Jones, Miss Jenny Jones, Mrs Martin, Mrs Mason, Mrs Morse, Mrs Palmer, Miss Palms, Mrs Phillips, Mrs Pullen, Mrs Sandham, Mrs Strange, Mrs Talbot, Mrs Thomson, Miss Woffington. *Dancers*: Baker, Barrett, Jones Jr, La Fevre, Lalauze, Lafondre.

KING'S. *Singers*: Campioli, Montagnana, Pinacci, Senesino; Signora Bagnolesi, Signora Bertolli, Mrs Davis, Signora Gismondi (Cuzzoni), Mrs Robinson, Signora Strada.

September 1732

THE BEGGAR'S OPERA. Macheath – the celebrated Miss Woffington; Peachum – Morrice; Lockit – Daly; Filch – Roan; Mat – Dease; Polly – Miss Jenny; Mrs Peachum – Miss Woffington; Lucy – Miss Corbally; Diana – Miss Woffington. *DANCING.* *Harlequin* by Master La Fevre and Miss Violante. *Louvre* in Boys Cloaths by Miss Violante. *Two Pierrots* by Lalauze and Tobin.

Monday 4
HAY

COMMENT. At the particular Desire of several Persons of Quality. For the Benefit of the Famous Signora Violante, who is just arriv'd with a new extra-

- Monday 4** HAY ordinary fine Company. . . . After the Irish Manner, Which was perform'd 96 Times in Dublin with great Applause. Boxes 5s. Pit 3s. Gallery 2s.
 [For performances at the Fairs in September, see season of 1731-1732.]
- Wednesday 6** HAY THE BEGGAR'S OPERA. *Cast not listed*, but see 4 Sept.
 ENTERTAINMENTS. Signora Violante will perform her surprizing Entertainments on the Rope.
 COMMENT. Several of the Scenes will be omitted, to render the Opera shorter. Boxes 3s. Pit 2s. Gallery 1s. 6d. 6 P.M.
- Friday 8** DL THE REHEARSAL. Bayes - Cibber. Also THE MOCK DOCTOR. Doctor - Cibber Jr; Dorcas - Miss Raftor (in *Daily Post*, 7 Sept.; *Daily Post*, 8 Sept. missing), but Genest, III, 361, adds: Sir Jasper - Shepard; Leander - Stoppelaer; Charlotte - Miss Williams.
 DANCING. By Mrs Booth and others, particularly *Myrtillo*.
 COMMENT. By Her Majesty's Command. Afterpiece: By Command. Taken from the French of Moliere. [The Queen present.]
- HAY THE BEGGAR'S OPERA. *Cast not listed*, but see 4 Sept.
 ENTERTAINMENTS. By Signora Violante on the Strait Rope.
 DANCING. By Lalauze, Miss Violante.
 COMMENT. Admission as 6 Sept.
- Monday 11** HAY THE JEALOUS HUSBAND OUTWITTED. Jealous Husband - Quin; Columbine - Miss Violante; Harlequin - Morrice; Country Men and Women - Mrs Quin, Miss Violante, &c.
 DANCING. The famous Signora Violante will perform several new and surprizing Performances on the Strait Rope, never perform'd by any one besides herself: [1] She Dances a Minuet as Neatly as a Dancing Master on a Floor. [2] She Dances with a Board, ten Foot in length, loose upon the Rope. [3] She Dances with two Boys fastned to her feet; which Occasions great Mirth. [4] She Dances with two heavy Men ty'd to her Feet. [5] She Performs the Exercise of the Colours. After this surprising Performance, Miss Violante will Dance a Louvre in Boys Cloaths. At the Desire of several Gentlemen and Ladies, the White Joke will be danced by an Old Woman, with Pierrot in the Basket: Pierrot - Lalauze; Old Woman - Tobin.
 COMMENT. At the Request of several Persons of Quality. [Admission as 6 Sept.]
- Tuesday 12** DL SIR COURTLY NICE. Also THE MOCK DOCTOR. *Cast not known* (*Daily Post* missing), but see 8 Sept.
- RI W THE BEGGAR'S OPERA. As at HAY, 4 Sept.
 ENTERTAINMENTS. By Signora Violante, as at HAY, 11 Sept. Also *Harlequin* by Master La Fevre and Miss Violante. *Louvre* in Boys' Clothes by Miss Violante. *Two Pierrots* by Lalauze and Tobin.
 COMMENT. Benefit the Famous Signiora Violante. At the Request of several Persons of Quality. At the Great Assembly Room at Richmond Wells. 3s. 6 P.M.
- Thursday 14** DL THE FAIR PENITENT. Also THE MOCK DOCTOR. *Casts not known* (*Daily Post* missing), but see 8 Sept.
 COMMENT. *Daily Advertiser*, 14 Sept.: Mr Wilks, the celebrated Comedian . . . continues still so dangerously ill, that there is but little Hope of his Recovery.
- Friday 15** HAY THE JEALOUS HUSBAND OUTWITTED. As 11 Sept.
 ENTERTAINMENTS. By Signora Violante, as 11 Sept. Other Dances as 11 Sept.
 COMMENT. At the Request of several Persons of Quality. The last Time of Acting. [Admission as 6 Sept.]

THE MOURNING BRIDE. Also **THE MOCK DOCTOR.** *Casts not known* Saturday 16
(Daily Post missing), but see 8 Sept. DL

THE JEALOUS HUSBAND OUTWITTED. As 11 Sept. Monday 18
ENTERTAINMENTS. All as 11 Sept. HAY

COMMENT. At the Request of several Persons of Quality. The last Time of Acting. [Admission as 6 Sept.]

THE COMMITTEE; or, **The Faithful Irishman.** Teague - Cibber Jr; Careless - Mills; Obadiah - Johnson; Ruth - Mrs Thurmond; Blunt - Wm. Mills; Day - Griffin; Abel - Oates; Arabella - Mrs Horton; Mrs Day - Mrs Mullart; Mrs Chat - Mrs Willis. Also **THE MOCK DOCTOR.** Doctor - Cibber Jr; Dorcas - Miss Raftor; Sir Jasper - Shepard; Leander - Stoppelaer; Hellebor - Roberts; Welshman - Jones; Harry - R. Wetherilt; James - Mullart; Charlotte - Miss Williams; Lucy - Miss Mears.

COMMENT. Afterpiece: Taken from the French of Moliere. At Common Prices.

THE JEALOUS HUSBAND OUTWITTED. As 11 Sept. Wednesday 20
ENTERTAINMENTS. All as 11 Sept. HAY

COMMENT. Being positively the last Time of her Performance here. At the Request of several Persons of Quality.

THE SPANISH FRYAR; or, **The Double Discovery.** Torrismond - Mills; Bertran - Roberts; Raymond - Boman; Lorenzo - W. Mills; Alphonso - Corey; Pedro - A. Hallam; Dominic - Shepard; Gomez - Griffin; Queen - Mrs Thurmond; Elvira - Mrs Booth. Also **THE MOCK DOCTOR.** As 19 Sept., but Hellebore - Paget; Harry - Roberts.

SINGING. By Miss Raftor.

DANCING.

COMMENT. At Common Prices.

HAMLET, PRINCE OF DENMARK. Hamlet - Ryan; King - Milward; Ghost - Quin; Horatio - Walker; Polonius - Hippisley; Laertes - Chapman; Queen - Mrs Hallam; Ophelia - Miss Binks; Gravediggers - Bullock, Penkethman.

COMMENT. Receipts: £69 15s. 6d.

THE BUSY BODY. Marplot - Cibber Jr; Sir Francis - Griffin; Miranda - Mrs Booth; Isabinda - Mrs Cibber; Sir George - Wm. Mills; Charles - Mills; Sir Jealous - Shepard; Whisper - R. Wetherilt; Patch - Mrs Mills; Scentwell - Mrs Grace. Also **THE DEVIL OF A DUKE;** or, **Trapolin's Vagaries.** Trapolin - Bridgwater; Flamentta - Miss Raftor; Lavinio - Roberts; Brunetto - Stoppelaer.

DANCING. A Grand Ballet: *Les Bergeries*, Composed in the Taste of Monsieur Dumoulin and Mademoiselle Camargo, of the Opera at Paris. By Essex, Miss Robinson, Houghton, being the first Time of their Dancing since their Arrival from Paris; Thurmond, Mrs Walter, Tench, Miss Williams, Davenport, Miss Mears.

COMMENT. At the Desire of several Persons of Quality. Ballet: With New Habits. At Common Prices.

THE RECRUITING OFFICER. Sylvia - Mrs Younger; Balance - Quin; Plume - Ryan; Worthy - Walker; Brazen - Chapman; Kite - Hall; Bullock - Bullock; Melinda - Mrs Buchanan; Rose - Mrs Laguerre; Lucy - Mrs Egleton; Welsh Collier - Hippisley. Also **FLORA.** Hob - Laguerre; Sir Thomas - Hippisley; Old Hob - Hall; Roger - Clarke; Dick - H. Bullock; Flora - Mrs Cantrell; Betty - Mrs Kilby; Hob's Mother - Mrs Egleton.

- Monday 25** LIF **DANCING.** *Two Pierrots* by Poitier and Nivelon. *Fingalian* by Newhouse and Mrs Ogden.
COMMENT. Mainpiece: Written by the late Mr Farquhar. Receipts: £50 ss. 6d.
- Tuesday 26** DL **AMPHITRYON;** or, The Two Sosias. Jupiter – Mills; Amphitryon – W. Mills; Sosia – Harper; Mercury – Shepard; Grapus – Griffin; Alcmena – Mrs Thurmond; Phaedra – Mrs Mills. Also **THE DEVIL OF A DUKE.** As 23 Sept.
DANCING. As 23 Sept.
- Wednesday 27** DL **COMMENT.** *Daily Post*, 28 Sept.: Yesterday Morning [27 Sept.] between Nine and Ten o'Clock, Robert Wilks, Esq., one of the Patentees and Managers of his Majesty's Company of Comedians, died, at his House in Bow-street, Covent-Garden.
- LIF **THE STRATAGEM.** Archer – Ryan; Aimwell – Walker; Sullen – Quin; Sir Charles – Milward; Bonniface – Bullock; Gibbet – Chapman; Foigard – H. Bullock; Scrub – Hippisley; Mrs Sullen – Mrs Hallam; Dorinda – Mrs Younger; Lady Bountiful – Mrs Egerton; Cherry – Mrs Laguerre. Also **THE COMICAL RIVALS;** or, The School Boy. School Boy – Mrs Younger; Major Rakish – Penkethman; Young Rakish – Walker; Friendly – Milward; Lady Manlove – Mrs Martin.
DANCING. *Peasant* by Nivelon. *Tollet's Grounds* by Newhouse and Mrs Ogden; *Saraband* by Glover and Miss La Tour.
COMMENT. Receipts: £46 15s. 6d.
- Thursday 28** DL **MACBETH.** Macbeth – Mills; King – Boman; Macduff – Cibber Jr; Banquo – Bridgwater; Lenox – Roberts; Malcolm – A. Hallam; Seyton – Corey; Lady Macbeth – Mrs Horton; Lady Macduff – Mrs Butler; Hecate – Johnson; Witches – Griffin, Shepard, R. Wetherilt; Murderers – Harper, Jones. Also **THE LOTTERY.** Jack Stocks – Cibber Jr; Chloe – Miss Raftor; Stocks – Harper; Lovemore – Stoppelaer.
MUSIC. The Original Musick. Vocal Parts by Stoppelaer, Miss Raftor, E. Roberts, Charke.
DANCING. By Essex, Thurmond, Houghton, Tench, Davenport.
COMMENT. Mainpiece: Written by Shakespear. With all the Scenes, Machines, and other Decorations proper to the Play and the Original Musick, Songs, and Dances. Afterpiece: With the Additional Scene representing the Drawing of the Lottery in Guild-Hall. [For a discussion of Wilks as actor-manager and a brief comment on the defects of T. Cibber as Macduff, see *Grub St. Journal*, 5 Oct.]
- Friday 29** LIF **VENICE PRESERV'D;** or, A Plot Discover'd. Jaffeir – Ryan; Pierre – Quin; Priuli – Milward; Bedamar – Walker; Renault – Chapman; Antonio – Hippisley; Belvidera – Mrs Hallam.
COMMENT. Receipts: £31 13s. 6d.
- Saturday 30** DL **THE RELAPSE;** or, Virtue in Danger. Foppington – Cibber; Amanda – Mrs Cibber; Berinthia – Mrs Thurmond; Loveless – Watson; Worthy – Mills; Young Fashion – Cibber Jr; Sir Tunbelly – Shepard; Coupler – Johnson; Lory – Oates; Syringe – Griffin; Shoemaker – R. Wetherilt; Hoyden – Mrs Mills; Nurse – Mrs Wetherilt. Also **THE MOCK DOCTOR.** As 21 Sept., but Hellebore – Roberts; Harry – R. Wetherilt.
DANCING. *Les Bergeries*, as 23 Sept.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh. [*Daily Journal*, 30 Sept., has a poem: *On the Death of Mr Wilks.*]

October 1732

THE CONFEDERACY. Clarissa – Mrs Hallam; Gripe – Penkethman; Moneytrap – Hippisley; Dick – Walker; Brass – Chapman; Araminta – Mrs Vincent; Corinna – Mrs Laguerre; Mrs Amlet – Mrs Egerton; Mrs Coggit – Mrs Martin; Flippanta – Mrs Younger.

Monday 2
LIF

DANCING. *Two Pierrots* by Poitier and Nivelon. *Fingalian* by Newhouse and Mrs Ogden. *Saraband* by Glover and Miss La Tour.

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £31 ss.

KING HENRY THE IVTH: With the Humours of Sir John Falstaff. Falstaff – Hulett, from LIF, the first Time of his appearing on this Stage; Hotspur – Delane; King Henry – Huddy; Prince – Giffard; Worcester – W. Giffard; Mortimer – Havard; Westmoreland – Smith; Vernon – Bardin; Douglass – Winston; Blunt – Rosco; Bardolph – Collet; Carriers – Morgan, Bullock; Francis – Norris; Lady Piercy – Miss Vaughan; Hostess – Mrs Morgan. A new Prologue and Epilogue to the Town.

GF

COMMENT. Written by Shakespear. With new Scenes and Cloaths. At the Desire of several Persons of Distinction the Pit and Boxes will be put together at 3s. Boxes on the Stage 4s. Gallery 1s. [The Prologue is in *The Comedian*, No. VII, October 1732, with a long essay on the major theatres of the present season.]

Daily Advertiser, 4 Oct.: A very splendid and crowded Audience . . . testify'd their Approbation both of the Decorations and Performance. The principal Embellishments are as follows: On a large Oval over the Pit is represented the Figure of his Majesty, attended by Peace, Liberty, and Justice, trampling Tyranny and Oppression under his Feet; round it are the Heads of Shakespear, Dryden, Congreve, and Betterton. On the Coving on the Left Hand is painted the Scene of Cato pointing at the dead Body of his Son Marcus; in the Middle, that of Julius Caesar stabb'd in the Senate-House; and on the Right, that of Marc Anthony and Octavia, where the Children are introduc'd in All for Love. On the Sounding-Board over the Stage is an handsome Piece of Painting of Apollo and the Nine Muses. [See also *Daily Post*, 4 Oct. and *Gentleman's Magazine*, II (October 1732), 1028.]

THE OLD BACHELOR. Heartwell – Harper; Belmour – W. Mills; Fondlewife – Cibber; Sharper – Mills; Vainlove – Watson; Sir Joseph – Cibber Jr; Bluff – Johnson; Setter – Oates; Laetitia – Mrs Thurmond; Belinda – Mrs Horton; Araminta – Mrs Butler; Sylvia – Miss Raftor; Lucy – Mrs Mills. Also **THE MOCK DOCTOR.** As 30 Sept.

Tuesday 3
DL

DANCING. *Les Bergeries*, as 23 Sept.

HENRY IV, Part I. As 2 Oct. A new Prologue and Epilogue to the Town.

GF

COMMENT. Admission as 2 Oct.

OTHELLO, MOOR OF VENICE. Othello – Quin; Iago – Ryan; Brabantio – Milward; Cassio – Walker; Roderigo – Chapman; Emilia – Mrs Stevens; Desdemona – Mrs Younger. Also **APOLLO AND DAPHNE;** or, The Burgo-Master Trick'd. Apollo – Poitier; Nymphs – Mrs Ogden, Miss La Tour; Daphne – Mrs Laguerre; Burgomaster – Nivelon; Boor Servant – Hippisley; Columbine – Mrs Younger; Scaramouch – Newhouse; Harlequin – Lun; Peasants – Newhouse, de la Garde Jr, Du Pre Jr; Women Peasants – Mrs Stevens, Mrs Kilby, Mrs Chapman; Venus – Mrs Sanderson, the first Time of her appearing on that Stage;

Wednesday 4
LIF

- Wednesday 4* LIF Bacchus – Leveridge; Pan – Laguerre; Zephyrus – Poitier; Frenchman – Glover; Spaniard – Dupre; Polonese – Pelling; Frenchwoman – Mrs Younger; Spanish Woman – Miss La Tour; Polonese Woman – Mrs Ogden; Flora – Mrs Laguerre.
COMMENT. Admission: 5s., 3s., 2s., 1s. Receipts: £96 11s. 6d.
- GF THE STRATAGEM. Archer – Giffard; Aimwell – Delane; Boniface – Hulett; Foigard – Morgan; Scrub – Norris; Sir Charles – Havard; Sullen – W. Giffard; Gibbet – Bullock; Cherry – Mrs Hamilton, from Dublin, the first Time of her appearance on this Stage; Mrs Sullen – Mrs Giffard; Lady Bountiful – Mrs Morgan; Dorinda – Mrs Purden; Gypsey – Miss Wherrit.
DANCING. By Vallois and Mlle Vallois, from the Theatre in Paris, and Mrs Bullock, from LIF.
COMMENT. Boxes 3s. Pit 2s. Gallery 1s. Boxes on the Stage 4s.
- Thursday 5* DL CATO. Cato – Mills; Juba – A. Hallam; Sempronius – Wm. Mills; Syphax – Cibber Jr; Portius – Bridgwater; Marcus – Roberts; Marcia – Mrs Horton; Lucia – Mrs Cibber. Also THE LOTTERY. As 28 Sept.
- GF THE LADY JANE GRAY. Pembroke – Delane; Lady Jane Gray – Mrs Giffard; Northumberland – Rosco; Suffolk – Huddy; Dudley – Giffard; Sussex – Bardin; Gardiner – W. Giffard; Sir John – Winstone (Williams in *Daily Advertiser*); Lieutenant – Havard; Captain – Jenkins; Duchess of Suffolk – Mrs Haughton.
DANCING. By Valois, Mlle Valois, Mrs Bullock, Jones, Hind.
COMMENT. Admission as 4 Oct. 6 P.M.
- Friday 6* LIF THE MERRY WIVES OF WINDSOR. Falstaff – Quin; Ford – Ryan; Page – Paget; Shallow – Chapman; Evans – Hippisley; Caius – Hall; Host – Bullock; Fenton – Houghton; Mrs Ford – Mrs Younger; Mrs Page – Mrs Hallam; Ann Page – Miss Holliday; Mrs Quickly – Mrs Egerton; Slender – Neale, being the first Time of his Appearance on that Stage. Also APOLLO AND DAPHNE. As 4 Oct., but Mrs Forrester replaces Mrs Chapman as Woman Peasant; Bacchus – Salway.
COMMENT. Receipts: £75 9s.
- GF THE OLD BACHELOR. Old Bachelor – W. Giffard; Belmour – Giffard; Vainlove – Rosco; Sharper – Havard; Setter – Collet; Bluff – Morgan; Sir Joseph – Bullock; Fondlewife – Norris; Belinda – Mrs Roberts; Laetitia – Mrs Giffard; Araminta – Mrs Christian; Sylvia – Mrs Hamilton; Lucy – Mrs Morgan.
DANCING. As 5 Oct.
- Saturday 7* DL THE PROVOK'D HUSBAND. Cast not known (*Daily Post* missing). Also THE MOCK DOCTOR. Cast not known, but see 30 Sept.
- GF THE RECRUITING OFFICER. Kite – Hulett; Plume – Giffard; Ballance – W. Giffard; Worthy – Havard; Brazen – Bullock; Pearmain – Norris; Appletree – Rosco; Sylvia – Mrs Roberts; Melinda – Mrs Purden; Lucy – Mrs Haughton; Rose – Mrs Hamilton.
DANCING. Scotch Dance by Mrs Bullock. New French Peasants by de Valois and Mlle de Valois.
- Monday 9* LIF THE COUNTRY WIFE. Pinchwife – Quin; Horner – Ryan; Harcourt – Walker; Sparkish – Chapman; Dorilant – Milward; Sir Jasper – Hippisley; Quack – Hall; Country Wife – Mrs Younger; Lady Fidget – Mrs Buchanan; Alithea – Mrs Cantrell; Mrs Squeamish – Miss Horsington; Dainty – Mrs Forrester. Also FLORA. As 25 Sept., but Friendly – Salway.
DANCING. Two Pierrots by Poitier and Nivelon. Fingalian by Newhouse and Mrs Ogden.
COMMENT. Receipts: £43 7s.

- THE UNHAPPY FAVOURITE;** or, The Earl of Essex. Essex - Delane; Southampton - Rosco; Burleigh - W. Giffard; Raleigh - Bardin; Lieutenant - Williams; Queen - Mrs Williamson, who never appear'd on this Stage before; Rutland - Mrs Giffard; Nottingham - Mrs Roberts.
- DANCING.* By D'Valois, Mlle D'Valois, Miss Wherrit.
- THE AMOROUS WIDOW;** or, The Wanton Wife. Wanton Wife - Mrs Heron; Barnaby - Griffin; Sir Peter - Johnson; Merryman - Harper; Clodpole - Cibber Jr; Lovemore - A. Hallam; Cunningham - Watson; Jeffrey - Oates; Lady Pride - Mrs Willis; Lady Laycock - Mrs Shireburn; Philadelphia - Miss Williams; Damaris - Mrs Mills; Prudence - Mrs Butler. Also **THE MOCK DOCTOR.** As 30 Sept.
- MUSIC.** Select Pieces between the Acts.
- DANCING.*
- THE BUSY BODY.** Sir George - Giffard; Sir Francis - Norris; Sir Jealous - Collett; Marplot - Bullock; Charles - Rosco; Whisper - Hamilton; Miranda - Mrs Giffard; Isabinda - Mrs Purden; Tattle - Mrs Haughton.
- DANCING.* *Dutch Skipper* by D'Valois and Mrs Bullock. *Tambourine* by Miss Wherrit. *Harlequin* by a Scholar of D'Valois.
- THE ORPHAN;** or, The Unhappy Marriage. Acasto - Milward; Castalio - Ryan; Polydore - Walker; Chamont - Quin; Chaplain - Chapman; Monimia - Mrs Hallam; Serina - Miss Holliday; Florella - Mrs Egerton. Also **APOLLO AND DAPHNE.** As 6 Oct.
- COMMENT.** Receipts: £70 6s. 6d.
- THE MERRY WIVES OF WINDSOR.** Falstaff - Hulett; Ford - Giffard; Page - Rosco; Shallow - Norris; Evans - Pearce; Slender - Bullock; Caius - Bardin; Host - Huddy; Simple - Young Woodward; Mrs Ford - Mrs Giffard; Mrs Page - Mrs Haughton; Ann Page - Mrs Purden; Mrs Quickly - Mrs Morgan.
- DANCING.* *Dutch Skipper* by D'Valois and Mrs Bullock. *Tambourine* by Miss Wherrit. *Sailor's Dance* by Jones.
- COMMENT.** Written by Shakespear. *Daily Advertiser*, 12 Oct.: The same Day [11 Oct., the Anniversary of His Majesty's Coronation] Mr Giffard . . . gave a handsome Entertainment, with a Concert of Musick, to the Company of Comedians, and a large Bonfire and Liquor to the Populace, when the Healths of their Majesties, his Royal Highness the Prince of Wales, the Duke, and the Princesses, were drank, with the sounding of Kettle Drums and Trumpets, and repeated Acclamations of Joy. *Daily Post*, 13 Oct.: Mr Fielding the Player (who keeps a Booth . . . during . . . Bartholomew Fair) gave to the Populace before his own Door in Hart-street, Bloomsbury, a Butt of the strongest Beer that could be got; also a large Bonfire.
- THE STRATAGEM.** Aimwell - Mills; Archer - Bridgwater; Sullen - Harper; Foigard - Cibber Jr; Scrub - Griffin; Bonniface - Shepard; Gibbet - Oates; Mrs Sullen - Mrs Horton; Dorinda - Mrs Heron; Lady Bountiful - Mrs Wetherilt; Cherry - Mrs Mills; Gipsey - Mrs Walter. Also **THE LOTTERY.** As 28 Sept.
- DANCING.* *Les Bergeries*, as 23 Sept.
- MUSIC.** IV: A Concerto on the Violin by Carbonelli.
- THE SPANISH FRYAR.** Torrismond - Delane; Queen - Mrs Roberts; Fryar - W. Giffard; Bertran - Rosco; Raymond - Huddy; Alphonso - Winstone; Pedro - Havard; Lorenzo - Giffard; Elvira - Mrs Giffard; Teresa - Mrs Christian; Gomez - Norris.
- DANCING.* As 11 Oct. Also *French Peasant* by D'Valois and Mlle D'Valois.

- Tursday 12* LOVE MAKES A MAN; or, The Fop's Fortune. By Persons from the Theatres; but the principal Part to be perform'd by Charles the Merry Trumpeter, that is to take the Money.
DANCING. Harlequin and a Countryman: Countryman by Charles.
 COMMENT. Benefit Charles, the Merry Trumpeter of Oxford. At Lee's Great Booth on the Bowling Green.
 . . . and 'tis well if it takes
 If not, the Trumpet breaks;
 And they that are my Friends, that come to see my Play,
 If it happens to rain, shall have a Coach to carry 'em away.
- Friday 13* THE BEGGAR'S OPERA. *Cast not listed.* Also THE NECROMANCER; or Harlequin Dr. Faustus. Harlequin - Lun; Spirits - Leveridge, Legar, Mrs Sanderson; 1st Fury - Poitier; Harlequin Man and Woman - Du Pre, Mrs Legar; Pierrot Man and Woman - Poitier, Mrs Pelling; Mezzetin Man and Woman - Glover, Miss La Tour; Scaramouch Man and Woman - Newhouse, Mrs Ogden; Punch - Nivelon; Miller's Wife - Mrs Legar.
 COMMENT. Receipts: £109 16s. 6d. Admission: 5s., 3s., 2s., 1s.
- GF OTHELLO, MOOR OF VENICE. Othello - Delane; Iago - Rosco; Brabantio - Hulett; Cassio - Giffard; Duke - Bardin; Roderigo - Bullock; Gratiano - Winstone; Montano - Havard; Desdemona - Mrs Giffard; Emilia - Mrs Haughton.
DANCING. Tambourine by Miss Wherrit. *Sailor's Dance* by Jones. *French Peasant* by D'Valois and Mlle D'Valois. *Entry* by Scholar of Denoyer.
 COMMENT. At the particular Desire of several Persons of Distinction.
- Saturday 14* KING RICHARD THE THIRD. Richard - Cibber. Also THE DEVIL TO PAY; or, The Wives Metamorphos'd. Jobson - Harper; Nell - Miss Raftor; Sir John - Stoppelaeer; Lady Loverule - Mrs Grace. And a new Prologue to the Memory of the late Mr Wilks.
DANCING. A new Scots Dance by Houghton and Mrs Walter.
 COMMENT. At the Desire of several Persons of Quality.
- GF THE INCONSTANT; or, The Way to Win Him. Young Mirabel - Giffard; Old Mirabel - Morgan; Dugard - Havard; Duretete - Bullock; Pert - James; Bravos - W. Giffard, Norris, Jenkins, Pearce; Oriana - Mrs Roberts; Bizarre - Mrs Giffard; Lamorce - Mrs Christian.
DANCING. French Peasant by D'Valois and Mlle D'Valois. *Sailor's Dance* by Jones. *Saraband* by Sandham and Miss Wherrit.
- Monday 16* THE PROVOK'D HUSBAND. Lady Townly - Mrs Younger; Townly - Ryan; Manly - Quin; Basset - Chapman; Richard - Neale; Poundage - Hall; Constable - H. Bullock; Lady Grace - Mrs Buchanan; Lady Wronghead - Mrs Cantrell; Jenny - Miss Binks; Mrs Motherly - Mrs Egleton; Mrs Trusty - Mrs Stevens; Myrtilla - Mrs Forester; Sir Francis - Hippisley.
DANCING. Peasant by Nivelon. *Tollet's Grounds* by Newhouse and Mrs Ogden. *Saraband* by Glover and Miss La Tour.
 COMMENT. Receipts: £82 19s.
- GF THE LONDON MERCHANT; or, The History of George Barnwell. Barnwell - Giffard; Thorowgood - Rosco; Uncle - Huddy; Trueman - Bardin; Blunt - James; Maria - Mrs Giffard; Lucy - Mrs Morgan; Millwood - Mrs Roberts.
DANCING. Saraband by Sandham Jr and Miss Wherrit. *Sailor's Dance* by Jones. *Dutch Skipper* by D'Valois and Mrs Bullock.

HENRY IV, Part I. King - Mills; Prince - Wm. Mills; Hotspur - Bridgwater; Glendower - Cibber Jr; Falstaff - Harper; Kate - Mrs Booth; 1st Carrier - Johnson; Northumberland - Boman; Worcester - Corey; Douglas - Roberts; Vernon - A. Hallam; Poins - Watson; Mortimer - Berry; Blunt - Oates; Francis - R. Wetherilt; 2d Carrier - Jones; Hostess - Mrs Willis. Also THE MOCK DOCTOR. As 30 Sept. And a new Prologue to the Memory of the late Mr Wilks.	Tuesday 17 DL
MUSIC. A new Piece proper to the Occasion, composed by Seedo.	
DANCING. By Houghton, Mrs Walter, Miss Robinson.	
LOVE MAKES A MAN. Charles - Giffard; Cholerick - Morgan; Dismallo - Bullock; Antonio - Norris; Charino - Collett; Governor - W. Giffard; Duart - Smith; Manuel - Havard; Sancho - Rosco; Monsieur - Bardin; Angelina - Mrs Purden; Louisa - Mrs Roberts; Elvira - Mrs Hamilton.	GF
DANCING. French Peasant by D'Valois and Mlle D'Valois. Scot's Dance by Mrs Bullock. Sailor's Dance by Jones.	
THE MAID'S TRAGEDY. Amintor - Ryan; Melantius - Quin; King - Milward; Lysippus - Walker; Diphilus - Paget; Strato - Salway; Cleon - Lacy; Calianax - Hippisley; Diagoras - Chapman; Evadne - Mrs Hallam; Aspatia - Mrs Buchanan.	Wednesday 18 LIF
DANCING. Peasant Dance by Nivelon. Toller's Grounds by Newhouse and Mrs Ogden. Minuet by Le Sac and Miss La Tour.	
COMMENT. Receipts: £36 10s.	
THE MOURNING BRIDE. Almeria - Mrs Thurmond, from DL, being the first Time of her appearing on this Stage; King - Hulett; Gonsalez - Rosco; Garcia - Bardin; Heli - Havard; Selim - Woodward; Alonzo - Jenkins; Leonora - Mrs Purden; Osmyn - Delane; Zara - Mrs Roberts. With a New Epilogue by Mrs Thurmond.	GF
DANCING. Saraband by Sandham Jr and Miss Wherrit. Scot's Dance by Mrs Bullock. French Peasant by D'Valois and Mlle D'Valois.	
KING HENRY THE FOURTH, Part II. Shallow - Cibber; King - Mills; Prince - Wm. Mills; Falstaff - Harper; Silence - Griffin; Pistol - Cibber Jr. Also THE DEVIL OF A DUKE. As 23 Sept. Prologue as 17 Oct.	Thursday 19 DL
DANCING. Les Bergeries by Essex, Houghton, Miss Robinson, Lally Jr, Tench, Davenport, Mrs Walter, Miss Williams, Miss Mears; but see 23 Sept.	
COMMENT. Mainpiece: Alter'd from Shakespear by Mr Betterton. At the Desire of several Persons of Quality.	
THE MOURNING BRIDE. As 18 Oct. Epilogue by Mrs Thurmond.	GF
DANCING. Scot's Dance by Mrs Bullock. French Peasant by D'Valois and Mlle D'Valois.	
AESOP. Aesop - Quin; Learchus - Hippisley; Oronces - Walker; Polydorus - Lacy; Quaint - Penkethman; Roger - Bullock; Hortensia - Mrs Hallam; Doris - Mrs Egerton; Euphronia - Mrs Younger. Also APOLLO AND DAPHNE. As 6 Oct.	Friday 20 LIF
COMMENT. Receipts: £59 1s.	
THE MOURNING BRIDE. As 18 Oct. Epilogue by Mrs Thurmond.	GF
DANCING. As 19 Oct.	
GREENWICH PARK; or, The Merry Citizens. Young Reveller - Cibber; Florella - Mrs Booth; Worthy - Bridgwater; Sasaphras - Shepard; Lady Hazard - Mrs Grace; Violante - Mrs Butler; Dorinda - Mrs Horton; Mrs Raison - Mrs Charke; Sir Thomas - Harper; Raison - Johnson. Also THE DEVIL TO PAY. As 14 Oct.	Saturday 21 DL
DANCING. English Maggot by Houghton and Mrs Walter. Tambourine by Miss Robinson.	

- Saturday 21* RULE A WIFE AND HAVE A WIFE. Leon - Quin; Captain - Ryan; Duke - Milward; Cacafogo - Hall; Margaretta - Mrs Buchanan; Old Woman - Hippisley; Estifania - Mrs Younger. Also THE NECROMANCER. As 13 Oct.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £53 or. 6d.
- GF THE MOURNING BRIDE. As 18 Oct. Epilogue by Mrs Thurmond.
DANCING. As 19 Oct.
- Monday 23* SHE WOU'D AND SHE WOU'D NOT; or, The Kind Impostor. Manuel - Hippisley; Phillip - Ryan; Octavio - Walker; Trappanti - Chapman; Soto - Penkethman; Corrigidor - Paget; Hypolita - Mrs Younger; Rosara - Mrs Tempeler; Flora - Mrs Stevens; Viletta - Mrs Egleton. Also THE NECROMANCER. As 13 Oct., but Doctor's Man - Hippisley.
 COMMENT. Receipts: £60 16s.
- GF THE MOURNING BRIDE. As 18 Oct. The Epilogue, with Additions, by Mrs Thurmond.
DANCING. Scot's Dance by Mrs Bullock. *Sailor's Dance* by Jones.
- Tuesday 24* THE CONSTANT COUPLE. *Daily Post* missing, but Atall - Cibber (Burney) and Careless - A. Hallam (Genest, III, 362). Also THE LOTTERY. *Cast not known*, but see 28 Sept.
- GF HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; Ghost - Delane; King - Hulett; Horatio - Rosco; Polonius - Collett; Laertes - W. Giffard; Ostrick - Bullock; Gravediggers - Morgan, Pearce; Queen - Mrs Haughton; Ophelia - Mrs Giffard.
DANCING. Scot's Dance by Mrs Bullock. *Sailor's Dance* by Jones.
 COMMENT. At the particular Desire of several Persons of Distinction.
- Wednesday 25* MEASURE FOR MEASURE. Duke - Quin; Angelo - Milward; Aescalus - Lacy; Claudio - Ryan; Lucio - Chapman; Provost - Paget; Clown - Hippisley; Mariana - Miss Holliday; Isabella - Mrs Hallam. Also FLORA. As 9 Oct.
DANCING. Peasant by Nivelon. *Muzette* by Le Sac and Miss La Tour.
 COMMENT. For the Benefit of a Person, who has met with Losses in Trade. Mainpiece: Written by Shakespeare. Receipts: money £43 11s. 6d.; tickets £66 12s. Boxes 5s. Pit 3s. Gallery 2s.
- GF THE PROVOK'D HUSBAND. Lady Townly - Mrs Giffard; Townly - Giffard; Manly - Delane; Sir Francis - Morgan; Basset - Bardin; Richard - Bullock; Moody - Collett; Lady Grace - Mrs Williamson; Lady Wronghead - Mrs Haughton; Mrs Motherly - Mrs Norris; Myrtilla - Mrs Christian; Trusty - Mrs Morgan; Jenny - Mrs Hamilton.
DANCING. Sailor by Jones. *Tambourine* by Miss Wherrit.
 COMMENT. At the particular Desire of several Persons of Distinction.
- Thursday 26* THE LONDON MERCHANT. George Barnwell - Cibber Jr; Millwood - Mrs Butler; Thorowgood - Bridgwater; Barnwell Sr - Roberts; Trueman - Wm. Mills; Blunt - R. Wetherilt; Maria - Miss Williams; Lucy - Mrs Charke. Also THE DEVIL TO PAY. As 14 Oct.
SINGING. By Miss Raftor.
DANCING. I: Tambourine by Miss Robinson. IV: *Scot's Dance* by Houghton and Mrs Walter. End of Farce: *Dutchwoman* by Miss Robinson.
- GF THE CONSTANT COUPLE. Sir Harry - Giffard; Standard - Delane; Lady Lurewell - Mrs Giffard; Smugler - Collet; Clincher Sr - Morgan; Clincher Jr - Bullock;

Vizard - Havard; Dicky - Norris; Tom - Williams; Lady Darling - Mrs Haughton; Angelica - Mrs Hamilton; Parly - Mrs Morgan.

Tuesday 26
GF

SINGING. Mimick Song by Stoppelaer (from Ireland) in the Character of a Ballad Singer.

DANCING. By Mrs Bullock and Miss Wherrit, particularly *Scot's Dance* and *Merry Lass*.

COMMENT. At the particular Desire of several Ladies.

KING LEAR AND HIS THREE DAUGHTERS. Lear - Quin; Gloucester - Milward; Edgar - Ryan; Bastard - Walker; Kent - Chapman; Albany - Salway; Cornwall - Lacy; Gentleman Usher - Penkethman; Goneril - Mrs Buchanan; Regan - Mrs Templer; Cordelia - Mrs Younger. Also APOLLO AND DAPHNE. As 6 Oct.

Friday 27
LIF

COMMENT. Receipts: £79 11s.

THE LADY JANE GRAY. As 5 Oct.

GF

SINGING. As 26 Oct.

DANCING. *Dutch Skipper* by Valois and Mrs Bullock. *Merry Lass* by Miss Wherrit. *Sailor's Dance* by Jones.

COMMENT. At the particular Desire of several Persons of Quality.

LOVE FOR LOVE. Sir Sampson - Shepard; Valentine - Bridgwater; Ben - Cibber; Scandal - W. Mills; Tattle - Cibber Jr; Foresight - Johnson; Trapland - Griffin; Jeremy - Oates; Angelica - Mrs Booth; Mrs Foresight - Mrs Horton; Mrs Frail - Mrs Heron; Prue - Mrs Cibber; Nurse - Mrs Willis.

Saturday 28
DL

DANCING. By Mrs Booth.

COMMENT. At the Desire of several Persons of Quality. Written by the late Mr Congreve. [Prince of Wales and Princess Royal present.]

THE FOND HUSBAND; or, The Plotting Sisters. Rashly - Milward; Ranger - Quin; Bubble - Chapman; Sir Roger - Hall; Fumble - Hippisley; Sneak - Penkethman; Emilia - Mrs Bullock; Maria - Mrs Hallam; Cordelia - Miss Holliday; Governess - Mrs Cook; Betty - Miss Stevens; Mrs Snare - Mrs Martin. Also THE NECROMANCER. As 23 Oct.

LIF

COMMENT. By His Majesty's Command. Receipts: £141 6s. 6d. [Their Majesties, Duke, and Princesses Amelia and Caroline present.]

THE PROVOK'D HUSBAND. As 25 Oct.

GF

DANCING. *Sailor's Dance* by Jones. *Scot's Dance* by Mrs Bullock. *Saraband* by Sandham and Miss Wherrit.

COMMENT. At the particular Desire of several Persons of Quality.

MACBETH. Macbeth - Quin; King - Paget; Macduff - Ryan; Banquo - Milward; Lenox - Walker; Seyton - Lacy; Malcolm - Chapman; Lady Macbeth - Mrs Hallam; Lady Macduff - Mrs Buchanan; Hecate - Hall; Witches - Ray, Penkethman, H. Bullock; Murderer - Hippisley.

Monday 30
LIF

MUSIC. Vocal and Instrumental, the Vocal by Leveridge, Legar, Rochetti, Salway, Papillion, Thompson, Mrs Wright, Mrs Sanderson.

DANCING. By Poitier, Nivelon, Dupre Sr, Pelling, Newhouse, Le Sac, Dupre Jr, de la Garde Jr.

COMMENT. Written by Shakespeare. And all the usual Flyings, Sinkings, and Decorations proper to the Play. Receipts: £92.

A BOLD STROKE FOR A WIFE. Fainwell - Huddy; Sir Philip - Bullock; Obadiah - Morgan; Periwinkle - Norris; Tradelove - Pearce; Freeman - Havard; Sackbut - Williams; Simon Pure - W. Giffard; Ann - Mrs Hamilton; Mrs Prim -

GF

- Monday 30* GF Mrs Morgan; Betty - Mrs Christian. And a new Prologue by Giffard, on the Happy Occasion of the Anniversary of His Majesty's Birth Day.
DANCING. I: *Saraband* by Sandham and Miss Wherrit. II: *Sailor's Dance* by Jones. IV: *Scots Dance* by Mrs Bullock. V: *French Peasant* by D'Valois and Mlle D'Valois.
 COMMENT. The Prologue is in *Daily Advertiser* and *Daily Post*, 31 Oct.
- Tuesday 31* DL LOVE FOR LOVE. As 28 Oct. Also THE CONTRIVANCES. Rovewell - Stoppelaer; Arethusa - Miss Raftor; Argus - Griffin; Robin - R. Wetherilt.
DANCING. By Mrs Booth.
 COMMENT. Mainpiece: Written by the late Mr Congreve. *St. James's Evening Post*, 31 Oct.: We are informed, that John Ellys Esq: the eminent painter, succeeds Mr Wilks in the management of Drurylane Play-House; and that Mr Cibber Jr succeeds his father, who has resign'd to him.
- GF THE RECRUITING OFFICER. As 7 Oct., but Bullock - Morgan; Collier - Pearce.
SINGING AND DANCING. As 30 Oct.
- King's CATO. Rehearsed in public.
 COMMENT. *Daily Advertiser*, 1 Nov.: A Rehearsal . . . before a very numerous Audience of the Nobility and Gentry; who were pleased to express a very great Satisfaction from the Performance, and no less Applause of the Performers.

November 1732

- Wednesday 1* LIF THE CONSTANT COUPLE. Sir Harry - Ryan; Standard - Quin; Smuggler - Hippisley; Clincher Sr - Penkethman; Clincher Jr - Chapman; Vizard - Milward; Dicky - Ray; Lady Darling - Mrs Egerton; Angelica - Mrs Buchanan; Parly - Mrs Laguerre; Lady Lurewell - Mrs Younger. Also APOLLO AND DAPHNE. As 6 Oct.
 COMMENT. Receipts: £99 1s.
- GF THE MOURNING BRIDE. As 18 Oct.
DANCING. As 23 Oct.
- SS THE MISER. By the young Gentlemen of the Academy, Soho Square.
 COMMENT. Acted in English, according to the New Translation.
- Thursday 2* DL LOVE FOR LOVE. As 28 Oct. Also THE CONTRIVANCES. As 31 Oct.
DANCING. *Flute Chacone* by Mrs Booth. *Les Bergeries*, as 19 Oct.
 COMMENT. Mainpiece: Written by the late Mr Congreve.
- GF THE DRUMMER; or, The Haunted House. Tinsel - Bullock; Sir George - Huddy; Fantome - Bardin; Butler - Collet; Coachman - Rosco; Gardiner - W. Giffard; Vellum - Norris; Lady Trueman - Mrs Haughton; Abigail - Mrs Morgan.
DANCING. II: *Saraband* by Sandham and Miss Wherrit. III: *Scot's Dance* by Mrs Bullock. V: *Sailor's Dance* by Jones.
 COMMENT. Written by the late Mr Addison.
- Friday 3* LIF THE FALSE FRIEND. Felix - Milward; Pedro - Ryan; John - Quin; Guzman - Walker; Lopez - Chapman; Galindo - Hippisley; Leonora - Mrs Bullock; Isabella -

Mrs Vincent; Jacinta – Mrs Egleton. Also THE NECROMANCER. *Cast not listed*, but see 23 Oct. Friday 3 LIF GF

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £49 18s.

LOVE FOR LOVE. Angelica – Mrs Thurmond; Ben – Stoppelaer; Sir Sampson – Morgan; Valentine – Giffard; Scandal – W. Giffard; Tattle – Bullock; Trapland – Norris; Foresight – Collet; Jeremy – Rosco; Mrs Foresight – Mrs Haughton; Mrs Frail – Mrs Roberts; Prue – Mrs Hamilton; Nurse – Mrs Norris. GF

DANCING. As 2 Nov.

SINGING. IV: A new Song by Excell.

TAMERLANE. Tamerlane – Bridgwater; Bajazet – Mills; Moneses – A. Hallam; Axalla – Cibber Jr; Omar – Roberts; Prince – Watson; Dervise – Mullart; Haly – Ridout; Arpasia – Mrs Horton; Selima – Mrs Booth. With the usual Prologue. Saturday 4 DL

Also THE DEVIL TO PAY. As 14 Oct.

DANCING. *Les Bergeries*, as 19 Oct.

COMMENT. At the Desire of several Persons of Quality.

TAMERLANE. Tamerlane – Milward; Moneses – Ryan; Axalla – Walker; Dervise – Chapman; Omar – Paget; Prince – Lacy; Stratocles – Aston; Arpasia – Mrs Hallam; Selima – Mrs Younger; Bajazet – Quin. Also APOLLO AND DAPHNE. As 6 Oct. LIF

COMMENT. Receipts: £73 16s.

TAMERLANE, Tamerlane – Delane; Bajazet – Hulett; Moneses – Giffard; Axalla – Rosco; Omar – Huddy; Prince – Jenkins; Haly – Woodward; Dervise – Havard; Arpasia – Mrs Thurmond; Selima – Mrs Giffard. With a new Prologue by Giffard. GF

DANCING. *Chacone* by Mrs Bullock. *Tambourine* by Miss Wherrit. *Sailor's Dance* by Jones.

COMMENT. The Prologue is in *Daily Advertiser*, 6 Nov.

CATO. *Cast not listed*, but edition of 1732 lists: Catone – Senesino; Marzia – Signora Strada; Emilia – Signora Celeste Gismondi; Arbace – Signora Bertolli; Cesare – Montagnana. King's

COMMENT. A New Opera. [Text by Pietro Metastasio. Done into English by Humphreys. Music presumably by Leonardo Leo.] Pit and Boxes at half a guinea. [Their Majesties, Prince, and three eldest Princesses present.]

See also *Lord Hervey and his Friends*, pp. 145-46. *Daily Advertiser*, 6 Nov.: There were present a very numerous Audience; and Signora Celeste Gismondi, who lately arriv'd here, perform'd a principal Part in it with universal Applause. We hear that this Opera was not compos'd by Mr Handell, but by some very eminent Master in Italy.

LOVE FOR LOVE. As 28 Oct. Also DAMON AND PHILLIDA. Damon – Stoppelaer; Phillida – Miss Raftor; Arcas – Fielding; Corydon – Roberts; Cimon – Berry; Mopsus – Oates. Monday 6 DL

DANCING. *Flute Chacone* and *Minuet* by Mrs Booth. *Les Bergeries*, as 19 Oct.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve.

TAMERLANE. As 4 Nov. Also APOLLO AND DAPHNE. As 6 Oct. LIF

COMMENT. Receipts: £85 19s. 6d.

TAMERLANE. As 4 Nov. GF

DANCING. *Chacone* by Mrs Bullock. *Tambourine* by Miss Wherrit.

- Tuesday 7* THE DISTREST MOTHER. Pyrrhus - Wm. Mills; Orestes - Mills; Pylades - Cibber Jr; Phoenix - Boman; Andromache - Mrs Horton; Hermione - Mrs Butler; Cephisa - Mrs Grace; Cleone - Miss Williams. With the Original Epilogue. Also THE WHAT D'YE CALL IT. Kitty - Miss Raftor; Roger - Griffin; Sir Humphrey - Shepard; Statute - Berry; Thomas - Stoppelaer; Jonas - Oates; Peter - Charke; Steward - Fielding; Dorcas - Mrs Mullart; Joyce - Miss Brett; Aunt - Miss Shireburn.
DANCING. *Dutchwoman* by Miss Robinson. *English Maggot* by Houghton and Mrs Walter.
- LIF LOVE MAKES A MAN; or, The Fop's Fortune. Choleric - Penkethman; Antonio - Hallam; Charino - Hippisley; Carlos - Walker; Duart - Ryan; Manuel - Milward; Governor - Paget; Louisa - Mrs Bullock; Elvira - Mrs Hallam; Angelina - Miss Holiday; Honoria - Mrs Stevens; Cludio - Chapman. Also FLORA. As 9 Oct.
DANCING. As 25 Oct. Also *Fingalian* by Newhouse and Mrs Ogden.
COMMENT. Receipts: £27.
- GF TAMERLANE. As 4 Nov.
DANCING. As 6 Nov.
COMMENT. At the particular Desire of several Persons of Distinction.
- King's CATO. *Cast not listed*, but see 4 Nov.
COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- Wednesday 8* THE REHEARSAL. As 8 Sept. Also THE DEVIL TO PAY. As 14 Oct.
DL *DANCING.* *Tambourine* by Miss Robinson. *Scots Dance* by Haughton and Mrs Walter. *Grand Dance of Moors* by Essex, Mrs Booth, Lally Jr, Haughton, Lally, Tench, Mrs Walter, Mrs D'Lorme, Miss Williams, Miss Mears.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by his Grace the Duke of Buckingham. With New Habits.
- LIF TUNBRIDGE WALKS; or, The Yeoman of Kent. Loveworth - Walker; Reynard - Milward; Woodcock - Hall; Squib - Penkethman; Belinda - Miss Holiday; Hillaria - Mrs Younger; Mrs Goodfellow - Mrs Martin; Penelope - Mrs Forrester; Lucy - Mrs Stevens; Maiden - Neale. Also THE RAPE OF PROSERPINE: With the Birth and Adventures of Harlequin. Ceres - Mrs Wright; Proserpine - Mrs Sanderson; Jupiter - Rochetti; Mercury - Legar; Sylvans - Mrs Laguerre, Mrs Pelling, Mrs La Tour, Mrs La Foy, Mrs Ogden; Pluto - Leveridge; Daemons - Poitier, Dupre, Newhouse, Pelling, Glover; Yeoman - Nivelon; Clodpole - Hippisley; Old Man - Smith; Harlequin - Lun; Columbine - Mrs Younger; Old Woman - Miss La Tour; Countrymen and Lasses - Newhouse, de la Garde Jr, Pelling, Mrs Kilby, Mrs Chapman; Savoyard - Salway; Gardeners - Smith, de la Garde; Earth - Dupre; Air - Glover; Fire - Poitier; Water - Le Sac; Females - Mrs Pelling, Miss La Tour, Mrs Ogden, Mrs Laguerre.
COMMENT. Admission: 5s., 3s., 2s., 1s. 6d. Receipts: £71 6s.
- GF THE COMMITTEE. Teague - Rosco; Careless - Giffard; Ruth - Mrs Thurmond; Blunt - Huddy; Day - Norris; Obadiah - Morgan; Story - Hamilton; Mrs Day - Mrs Morgan; Mrs Chat - Mrs Norris; Arbella - Mrs Haughton; Abel - Bullock.
DANCING. II: *Tambourine* by Sandham and Miss Wherrit. IV: *Cbacone* by Mrs Bullock. V: *Sailor's Dance* by Jones.
SINGING. III: *Mimick Song* by Stoppelaer.

THE ALCYHMIST. Subtle - Cibber; Face - Mills; Drugger - Cibber Jr; Surly - Wm. Mills; Dapper - R. Wetherilt; Kastril - Oates; Lovewit - Shepard; Dame Pliant - Mrs Grace; Dol Common - Mrs Mullart; Sir Epicure - Harper; Ananias - Johnson; Tribulation - Griffin. Also **THE LOTTERY**. As 28 Sept. *Thursday 9* DL

DANCING. *Les Bergeries*, as 19 Oct.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Ben. Johnson.

OROONOKO. Oroonoko - Walker; Aboan - Quin; Blanford - Milward; Stanmore - Chapman; Driver - Hall; Imoinda - Mrs Bullock; Widow Lackit - Mrs Egleton; Charlotte - Mrs Stevens; Lucy - Mrs Laguerre; Daniel - Hippisley. Also **THE RAPE OF PROSERPINE**. As 8 Nov., but 4th Sylvan - Mrs Baston; Mrs Stevens added to Country Lasses; Fire - Le Sac; Water - Poitier. *LJF*

COMMENT. Receipts: £55.

THE CONSTANT COUPLE. As 26 Oct. *GF*

DANCING. As 8 Nov., but 1: *Saraband* by Sandham and Miss Wherrit.

SINGING. As 8 Nov.

COMMENT. At the particular Desire of several Persons of Distinction.

THE COMMITTEE. As 19 Sept., but Ruth - Mrs Heron. Also **THE DEVIL TO PAY**. As 14 Oct. *Friday 10* DL

DANCING. By Haughton, Mrs Walter, Miss Robinson.

THE AMOROUS WIDOW. *Cast not listed*. Also **THE RAPE OF PROSPERINE**. As 9 Nov. *LIF*

COMMENT. Receipts: £46 3s.

THE PROVOK'D HUSBAND. As 25 Oct., but Lady Grace - Mrs Roberts; Lady Wronghead - Mrs Thurmond; Mrs Motherly - Mrs Haughton. *GF*

DANCING. As 9 Nov.

SINGING. As 8 Nov.

COMMENT. At the particular Desire of several eminent Merchants and Persons of Distinction.

HAMLET, PRINCE OF DENMARK. Hamlet - Mills; King - Wm. Mills; Horatio - Watson; Ghost - Bridgwater; Polonius - Griffin; Laertes - A. Hallam; Fop - Cibber Jr; Gravedigger - Johnson; Queen - Mrs Butler; Ophelia - Mrs Booth. *Saturday 11* DL

COMMENT. At the Desire of several Persons of Quality.

VOLPONE; or, The Fox. Volpone - Quin; Mosca - Ryan; Voltore - Milward; Corvino - Walker; Corbaccio - Hippisley; Sir Politick - Penkethman; Bonario - Salway; Celia - Mrs Bullock; Lady Wou'd-be - Mrs Younger. Also **THE RAPE OF PROSERPINE**. As 9 Nov. *LJF*

COMMENT. Receipts: £65 13s. 6d.

TAMERLANE. As 4 Nov. *GF*

DANCING. *Chaconne* by Mrs Bullock. *Tambourine* by Miss Wherrit.

COMMENT. At the particular Desire of several Persons of Distinction.

CATO. *Cast not listed*, but see 4 Nov. *King's*

KING HENRY THE EIGHTH. Henry - Harper; Wolsey - Cibber; Katherine - Mrs Horton; Buckingham - Bridgwater; Surrey - Cibber Jr; Cranmer - Mills; Gardiner - Johnson; Norfolk - Wm. Mills; Suffolk - Boman; Chancellor - Shepard; *Monday 13* DL

- Monday 13*
- DL** Chamberlain – Berry; Sands – Griffin; Abergavenny – Fielding; Cromwell – Watson; Anne Bullen – Mrs Butler. Also *DAMON AND PHILLIDA*. As 6 Nov.
SINGING. By Miss Raftor.
DANCING. *Les Bergeries*, as 19 Oct.
COMMENT. At the Desire of several Persons of Quality.
- LIF** **THE PROVOK'D WIFE.** Sir John – Quin; Constant – Walker; Heartfree – Ryan; Razor – Chapman; Lady Brute – Mrs Hallam; Belinda – Mrs Bullock; Mademoiselle – Mrs Laguerre; Lady Fanciful – Mrs Younger. Also *THE RAPE OF PROSERPINE*. As 9 Nov.
SINGING. Proper to the Play by Leveridge and Laguerre.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £50 2s. 6d.
- GF** **THE OLD BACHELOR.** As 6 Oct., but Sir Joseph – R. Wetherilt, from DL, being the first Time of his appearance on this Stage; Laetitia – Mrs Thurmond; Belinda – Mrs Giffard.
DANCING. *Tambourine* by Miss Wherrit. *Scots Dance* by Mrs Bullock. *Sailor's Dance* by Jones.
COMMENT. *Daily Advertiser*, 13 Nov., has a poem: *To Mr Giffard, on the New Theatre in Goodman's Fields.*
- FUL** **EUNUCHUS.** By Scholars of Mr Galliardi's School, Fulham.
COMMENT. *Daily Advertiser*, 22 Nov.: A Latin Play of Terence's, call'd Eunuchus; the Theatre was newly built by the said Mr Galliardi, and is large enough to contain 150 Spectators; the Scenes were all new, and the House neat and well lighted; the Performers were young Lords, and Sons of Gentlemen of Distinction, whose Propriety of Speech and Justness of Action, exceeded all that had ever been done of the kind; the Dresses were exceeding rich, and after the Eastern Fashion; the Decorations handsome, and every thing performed . . . to the intire Satisfaction and Applause of the Audience.
- Tuesday 14*
- DL** **THE FUNERAL;** or, *Grief a la mode*. Lady Brumpton – Mrs Horton; Harriet – Mrs Booth; Charlot – Mrs Cibber; Brumpton – Roberts; Hardy – Wm. Mills; Campley – Bridgwater; Trusty – Mills; Cabinet – Fielding; Puzzle – Shepard; Trim – Cibber Jr; Sable – Johnson; Mademoiselle – Mrs Shireburn; Tattleaid – Mrs Mills; Kate – Harper; Mrs Fardingale – Jones.
MUSIC. Select Pieces.
DANCING. I: *Countrywoman* by Miss Brett. III: *Dutchwoman* by Miss Robinson. IV: *Scots Dance* by Houghton and Mrs Walter. V: *Flute Chaconne* and *Minuet* by Mrs Booth.
SINGING. II: In Italian and English by Ellis Roberts.
COMMENT. Written by the late Sir Richard Steele.
- LIF** **THE BUSY BODY.** Sir Jealous – Dyer, the first Time of his appearing on that Stage; Sir George – Ryan; Sir Francis – Hippisley; Charles – Walker; Marplot – Chapman; Whisper – Ray; Miranda – Mrs Younger; Isabinda – Mrs Bullock; Patch – Mrs Egerton; Scentwell – Mrs Chapman. Also *THE SCHOOL BOY*. School Boy – Mrs Younger, but see 27 Sept.
DANCING. *Two Pierrots* by Poitier and Nivelon. *Sicilian* by Glover and Mrs Pelling.
COMMENT. Receipts: £26 1s. 6d.
- GF** **THE OLD BACHELOR.** As 13 Nov.
DANCING. *Merry Lass* by Miss Wherrit. *Scot's Dance* by Mrs Bullock.
- King's** **CATO.** *Cast not listed*, but see 4 Nov.

BRITANNIA. Rehearsed in public.

COMMENT. *Daily Post*, 15 Nov.: The Musick (set by Mr Lampe) gave great Satisfaction to the Audience. . . . Miss Cecilia Young was particularly admired.

Tuesday 14
HAY

HENRY IV, Part II. As 19 Oct. Also **THE DEVIL OF A DUKE.** As 23 Sept.
DANCING. *Les Bergeries*, as 19 Oct.

COMMENT. At the Desire of several Persons of Quality.

Wednesday 15
DL

THE BEGGAR'S OPERA. *Cast not listed.*

COMMENT. At Common Prices. Receipts: £26 15s. 6d.

LIF

THE RECRUITING OFFICER. As 31 Oct., but Appletree - R. Wetherilt.
DANCING. *Sailor's Dance* by Jones. *Merry Lass* by Miss Wherrit. *Scot's Dance* by Mrs Bullock.

COMMENT. At the particular Desire of several Ladies of Distinction.

GF

EUNUCHUS. As 13 Nov.

FUL

THE RELAPSE. As 30 Sept., but Berinthia - Mrs Horton; Loveless - A. Hallam; Shoemaker - Mullart; Nurse - Mrs Mullart. Also **THE MOCK DOCTOR.** As 30 Sept., but Harry - Leigh. With a new Epilogue.

DANCING. *Les Bergeries*, as 19 Oct.

COMMENT. Benefit the Author of *The Mock Doctor*. Mainpiece: Written by the late Sir John Vanbrugh. Afterpiece: By Desire. Done from the French of Moliere (Revised by the Author).

Thursday 16
DL

THE COUNTRY WIFE. As 9 Oct., but Lady Fidget - Mrs Bullock. Also **FLORA.** As 9 Oct., but Flora - Miss Oates, the first time of her appearing on this Stage.

DANCING. I: A new dance by Le Sac and Miss La Tour. II: *Je ne scai quoy or The Merry Couple* (new) by Nivelon and Mrs Laguerre. III: *Voulez Vous or The Frisky Lad* (new) by Poitier and Miss La Tour. IV: *The Sicilian* (new) by Glover and Mrs Pelling. V: *Fingalian* by Newhouse and Mrs Ogden.

COMMENT. Benefit a Gentleman. Receipts: money £23 14s.; tickets £62 12s.

LIF

OTHELLO, MOOR OF VENICE. As 13 Oct.

GF

DANCING. As 8 Nov.

COMMENT. At the particular Desire of several Persons of Distinction.

BRITANNIA. Britannia - Miss Cecilia Young; but edition of 1732 lists: Jupiter - Barret; Neptune - Snider; Mars - Waltz; Phoebus - Mountier; Honour - Waltz; Valour - Baker; Liberty - Snyder; Britannia - Miss Cecilia Young; Publick Virtue - Miss Susanna Mason; Victory, Concord, Peace - Mrs Seedo; Discord - Comano; Faction - Mynet; [a note adds that later it was Phoebus - Barret; Neptune - Mountier].

HAY

COMMENT. A New English Opera. [Text by Thomas Lediard.] Set to Musick after the Italian Manner by Mr [John Frederick] Lampe. The Scenes and Cloaths are entirely New. With the Representation of a Transparent Theatre. Curiously Illuminated, and adorn'd with a great Number of Emblems, Mottos, Devices, and Inscriptions; and embellish'd with Machines, in a Manner entirely new. N.B. The Illuminations and other Preparations for this Opera are such, that no Person whatever can be admitted to the Stage. Pit and Boxes put together at 6s. Gallery 3s. 6 P.M. [For a discussion of Lediard and this work, see a series of articles by Ifan Kyrle Fletcher, Sybil Rosenfeld, and Richard Southern in *Theatre Notebook*, II (1948), 42-54.]

- Friday 17**
- DL KING RICHARD THE THIRD. As 14 Oct. Also THE COUNTRY REVELS. Colin – Essex; Phoebe – Mrs Booth; Yeomen – Houghton, Lally, Berry; Yeomen's Wives – Mrs Walter, Miss Williams, Mrs Mullart; Milkmaids – Miss Williams, Miss Mann, Miss Mears, Mrs Delorme, Miss Atherton; Farmers – Stoppelaer, E. Roberts; Clowns – Jones, Grey; Peasants – Lally Jr, Tench, Davenport, Miss Mann, Miss Mears, Mrs Delorme; Harlequin – Le Brun.
 COMMENT. At the Desire of several Persons of Quality. Afterpiece: a Grotesque Entertainment. With new Scenes and Habits. *Daily Post*, 17 Nov.: We hear the following new Pieces are writ into Parts and are to be play'd at [DL] with all convenient Expedition, viz, The Perjur'd Love; or, The Broken Heart, a Tragedy; The Provident Wife; or, The Doctor's the Disease, a Comedy; and the Tragedy of Brutus.
- LIF THE MISTAKE. Alvarez – Milward; Felix – Hall; Carlos – Ryan; Lorenzo – Walker; Metaphrastus – Paget; Sancho – Hippisley; Lopez – Chapman; Leonora – Mrs Younger; Camillo – Mrs Bullock; Isabella – Mrs Templer; Jacinta – Mrs Egletton. Also APOLLO AND DAPHNE. As 6 Oct., but Daphne – Mrs Pelling; Flora – Mrs Pelling.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £26 15s.
- GF THE STRATAGEM. As 4 Oct., but Gypsey – Mrs Christian.
 DANCING. *Saraband* by Sandham and Miss Wherrit. *Sailor's Dance* by Jones. *Cbacone* by Mrs Bullock.
- FUL EUNUCHUS. As 13 Nov.
- Saturday 18**
- DL THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling – Cibber; Dorimant – W. Mills; Medley – Mills; Old Bellair – Harper; Young Bellair – Cibber Jr; Shoemaker – Mullart; Loveit – Mrs Heron; Harriet – Mrs Booth; Belinda – Mrs Cibber; Emilia – Mrs Butler; Lady Townly – Mrs Grace; Lady Woodvil – Mrs Shireburn; Pert – Mrs Mills; Busy – Mrs Walter. Also THE COUNTRY REVELS. As 17 Nov.
 DANCING.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Sir George Etheridge.
- LIF THE CONSCIOUS LOVERS. Young Bevil – Quin; Sir John – Milward; Myrtle – Walker; Cimberton – Hippisley; Sealand – Chapman; Humphrey – Paget; Daniel – Ray; Tom – Ryan; Mrs Sealand – Mrs Cantrel; Isabella – Mrs Templer; Indiana – Mrs Buchanan; Lucinda – Miss Holliday; Phillis – Mrs Younger. Also APOLLO AND DAPHNE. As 17 Nov.
 COMMENT. Receipts: £38 3s. 6d.
- GF THE ORPHAN. Acasto – Corey, from DL, being the first time of his appearing on this Stage; Castilio – Delane (*Daily Advertiser*) or Giffard (*Daily Post*); Polydore – Giffard (*Daily Advertiser*) or W. Giffard (*Daily Post*); Chaplain – Rosco; Ernesto – Winstone; Cordelia – Huddy; Chamont – Hulett; Monimia – Mrs Giffard; Serina – Mrs Hamilton; Florella – Mrs Morgan.
 DANCING. *Saraband* by Sandham and Miss Wherrit. *Cbacone* by Mrs Bullock.
 COMMENT. At the Desire of several Ladies.
- King's
- CATO. *Cast not listed*, but see 4 Nov.
- Monday 20**
- DL THE STRATAGEM. As 12 Oct., but Lady Bountiful – Mrs Shireburn. Also THE COUNTRY REVELS. As 17 Nov., but First Farmer and Wife – Berry and Mrs Mullart; First Yeoman and Wife – Haughton and Mrs Walter; Second Yeoman and Wife – Lally and Miss Mears; Yeomen and Wives omitted as groups.

TERAMINTA. *Cast not listed*, but edition of 1732 lists: Gozanes – Hussey; Xarino – Mrs Barbier; Cratander – Miss Jones; Teraminta – Miss Arne; Ardelia – Mrs Chambers. Monday 20
LIF

COMMENT. A New English Opera after the Italian Manner. [Text by Henry Carey. Set to Musick by John Christopher Smith.] Pit and Boxes put together at 5s. First Gallery 3s. Upper Gallery 2s. 6 P.M. Receipts: For Mr Arne.

THE OLD BACHELOR. As 13 Nov.

GF

DANCING. As 15 Nov.

COMMENT. At the particular Desire of several Ladies of Distinction. N.B. Mr Giffard hopes the Gentleman who bespoke the Spanish Fryar, for Tomorrow, will not take it ill, that Hamlet is to be perform'd; because the Ladies, whom he mention'd, have since sent to him for that Play—but he shall be very glad to oblige him any other day.

BRITANNIA. As 16 Nov.

HAY

CONCERT. A public music by the Monday Society, with singing by Strada, Celestina, Senesino, and others. CRT

COMMENT. See Egmont, *Diary*, I, 296.

THE PROVOK'D WIFE. Sir John – Cibber; Lady Brute – Mrs Heron; Lady Fanciful – Mrs Horton; Belinda – Mrs Booth; Constant – Mills; Razor – A. Hallam; Heartfree – Wm. Mills; Mademoiselle – Mrs Charke; Rake – Bridgwater; Bully – Harper; Justice – Shepard; Taylor – Griffin; Constable – Jones; Watchman – Mullart. Also **THE COUNTRY REVELS.** As 20 Nov. Tuesday 21
DL

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh. [Count de Montijo, the Spanish Ambassador, present.]

THE STRATAGEM. As 27 Sept.

LIF

DANCING. *Peasant* by Nivelon. *Tollet's Grounds* by Newhouse and Mrs Ogden. *Sicilian* by Glover and Mrs Pelling.

COMMENT. Benefit a Person in Distress. Receipts: £76 2s.

HAMLET, PRINCE OF DENMARK. As 24 Oct.

GF

DANCING. *Scots Dance* by Mrs Bullock. *Tambourine* by Miss Wherrit.

COMMENT. At the particular Desire of several Persons of Distinction.

THE COMMITTEE. Teague – Miller, being the first time of his appearing on this Stage for three years; but see 10 Nov. Also **THE COUNTRY REVELS.** As 20 Nov. Wednesday 22
DL

THE OLD BACHELOR. Heartwell – Quin; Bellmour – Walker; Fondlewife – Hippisley; Vainlove – Ryan; Sharper – Milward; Sir Joseph – Neale; Bluff – Hall; Setter – Chapman; Laetitia – Mrs Bullock; Araminta – Mrs Cantrell; Sylvia – Miss Holliday; Lucy – Mrs Egleton; Belinda – Mrs Younger. Also **APOLLO AND DAPHNE.** As 17 Nov.

COMMENT. Mainpiece: Written by the late Mr Congreve. Receipts: £29 13s.

THE LADY JANE GRAY. As 5 Oct., but Sir John – Norris.

GF

DANCING. As 23 Oct.

COMMENT. At the particular Desire of several Ladies of Quality.

EUNUCH. By the young Gentlemen of the Academy.

CL

COMMENT. The Eunuch of Terence . . . by the young Gentlemen . . . under the Care of Mr Pearce.—*Daily Post*, 23 Nov.

- Wednesday 22* ALEXANDER. A public practice.
King's COMMENT. See Egmont, *Diary*, I, 297.
- Thursday 23* THE COMMITTEE. As 10 Nov., but Teague - Miller; Arabella - Mrs Butler,
DL but see 22 Nov. Also THE COUNTRY REVELS. As 20 Nov.
- LIF TERAMINTA. *Cast not listed*, but see 20 Nov.
COMMENT. Receipts: For Mr Arne.
- GF A BOLD STROKE FOR A WIFE. As 30 Oct., but Sir Phillip - Bardin.
DANCING. *Saraband* by Sandham and Miss Wherrit. *Sailor's Dance* by Jones. *Scot's Dance* by Mrs Bullock.
- HAY BRITANNIA. As 16 Nov.
- Friday 24*
- DL THE DOUBLE GALLANT; or, The Sick Lady's Cure. Atall - Cibber; Sir Solomon - Johnson; Lady Dainty - Mrs Horton; Careless - A. Hallam; Clerimont - Watson; Old Wilful - Griffin; Sir Harry - Shepard; Lady Sadlife - Mrs Heron; Silvia - Mrs Cibber; Clarinda - Mrs Charke; Wishwell - Mrs Mills. Also THE COUNTRY REVELS. As 20 Nov.
COMMENT. By His Majesty's Command. [The Royal Family present.] *Daily Post*, 23 Nov.: We hear the King and all the Royal Family remove from Richmond . . . and are to be at . . . Drury Lane [Friday] Evening; a List of Plays, &c. having been sent to Richmond by His Majesty's Command.
- LIF DUKE AND NO DUKE. *Cast not listed*. Also PERSEUS AND ANDROMEDA; or, The Cheats of Harlequin. Perseus - Rochetti; Cepheus - Leveridge; Mercury - Laguerre; Cassiope - Mrs Sanderson; Andromeda - Mrs Carter; Medusa - Mrs Wright; Stheno - Salway; Euryale - Papillion; 1st Ethiopian - Thompson; 2d - Salway; Cyclops - Hall, de la Garde, Du Pre Jr, Smith; Amazons - Mrs Cantrel, Mrs Laguerre, Mrs Pelling, Mrs Ogden; Infernals - Papillion, Poitier, Du Pre, Pelling, Glover, Newhouse; Hussar - Nivelon; Harlequin - Lun; Petit Maitre - Poitier; Hussar's Servant - Hippisley; Valet - Ray; Columbine - Mrs Younger; with the *Grand Dance of Momus*.
COMMENT. Receipts: £89.
- GF THE SPANISH FRYAR. As 12 Oct., but Queen - Mrs Thurmond.
SINGING. *Mimick Song in the Character of a Ballad-Singer* by Stoppelaer.
DANCING. *Sailor's Dance* by Jones. *Chaconne* by Mrs Bullock. *The Friendly Lasses* (new) by Miss Wherrit and Miss Sandham.
COMMENT. At the particular Desire of several Ladies.
- Saturday 25*
- DL LOVE FOR LOVE. As 28 Oct., but Ben - Miller. Also THE COUNTRY REVELS. As 20 Nov.
DANCING. *Chaconne* by Miss Robinson.
COMMENT. At the Desire of several Persons of Quality.
- LIF HENRY IV, Part I. *Cast not listed*, but see 17 Oct. Also PERSEUS AND ANDROMEDA. As 24 Nov., but Miss La Tour added to Amazons.
COMMENT. Receipts: £68 13s. 6d. *Daily Advertiser*, 25 Nov.: One of the Performers of the English Opera . . . having been taken very ill, the Opera is oblig'd to be suspended.
- GF THE BUSY BODY. As 10 Oct., but Sir Jealous - Lyon, from Dublin, being the first time of his appearing on this stage; Marplot - R. Wetherilt.
DANCING. *Scot's Dance* by Mrs Bullock. *Hornpipe* by Jones, playing on the Violin. *The Friendly Lasses* by Miss Wherrit and Miss Sandham.

ALEXANDER.	<i>Cast not listed</i> , but see presumed cast in Deutsch, <i>Handel</i> , p. 298.	Saturday 25
COMMENT.	[Their Majesties, Prince, and three eldest Princesses present.]	King's
<i>Colman Opera Register</i> :	a full House.	
LOVE FOR LOVE.	As 25 Nov. Also THE COUNTRY REVELS. As 20 Nov.	Monday 27
THE DRUMMER.	<i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 25 Nov.	DL
COMMENT.	Receipts: £64 9s. [Prince of Wales present.]	LIF
OROONOKO.	Oroonoko – Delane; Aboan – Giffard; Imoinda – Mrs Giffard; Governor – W. Giffard; Blandford – Havard; Stanmore – Bardin; Jack – Williams; Driver – Morgan; Hottman – Winstone; Daniel – Bullock; Charlot – Mrs Roberts; Lucy – Mrs Hamilton; Widow Lackett – Mrs Wetherilt, from DL, the first time of her appearing on this stage.	GF
DANCING.	<i>Hornpipe</i> , as 25 Nov. <i>Cbacone</i> by Mrs Bullock. <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham.	
BRITANNIA.	As 16 Nov.	HAY
COMMENT.	Being the last Night of the Subscription and performing the Opera Britannia and the Transparent Theatre.	
THE AMOROUS WIDOW.	As 10 Oct., but Clodpole – Miller. Also THE COUNTRY REVELS. As 20 Nov.	Tuesday 28 DL
THE MERRY WIVES OF WINDSOR.	<i>Cast not listed</i> , but see 6 Oct. Also PERSEUS AND ANDROMEDA. As 25 Nov.	LIF
COMMENT.	Receipts: £51 1s. 6d.	
THE DOUBLE GALLANT.	Lady Dainty – Mrs Giffard; Atall – Giffard; Sir Solomon – Lyon; Clerimont – Rosco; Careless – Havard; Strut – Bardin; Finder – R. Wetherilt; Old Wilful – Morgan; Lady Sadlife – Mrs Roberts; Clarinda – Mrs Thurmond; Sylvia – Mrs Haughton; Wishwell – Mrs Hamilton; Situp – Mrs Morgan.	GF
SINGING.	By Master Cuttin, a Youth of 14 Years of Age, who never appear'd on any Stage before.	
DANCING.	As 25 Nov.	
COMMENT.	At the particular Desire of several Ladies.	
ALEXANDER.	<i>Cast not listed</i> , but see 25 Nov.	King's
COMMENT.	[The Royal Family present.] <i>Colman Opera Register</i> : A thin House.	
RULE A WIFE AND HAVE A WIFE.	<i>Cast not listed</i> , but see 21 Oct. Also PERSEUS AND ANDROMEDA. As 25 Nov.	Wednesday 29 LIF
COMMENT.	Receipts: £75 17s.	
THE PROVOK'D HUSBAND.	As 10 Nov., but Mrs Motherly – Mrs Wetherilt. Epilogue written by Havard and spoken by Mrs Giffard.	GF
DANCING.	<i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. <i>Hornpipe</i> , as 25 Nov.	
COMMENT.	For the Entertainment of the Antient and Honourable Society of Free Masons. N.B. The Brethren are desir'd to meet at two a-Clock at Brother Huddy's at the Theatre Tavern, there to Dine, and proceed afterwards in order to the Play. [The Epilogue is in <i>Grub St. Journal</i> , 7 Dec.]	
THE MISERIES OF LOVE.	Lord Valerius – Machin; Sir Ustice Trueman – Nowland; Lord Beaux – Pullen; Serainger – Allen; Father Pedro – Hicks; Davy,	HAY

- Wednesday 29* a Welshman – Sanders; Cassandra – Mrs Palmer; Olinda – Mrs Pullen; Lucy – Miss Horriban; Maria – Miss Jones. Also **DAMON AND PHILLIDA**. Damon – Boskotin; Phillida – Mrs Pullen.
SINGING AND MUSIC.
 COMMENT. Mainpiece: A new Tragi-Comedy. Benefit the Author. [Author unknown. Apparently not published.] Boxes 5s. Pit 3s. Gallery 2s. There's none Sir Courtly, can my Lord Beau call / He's a bold – Fop, and represents you all.
- Thursday 30* **THE PROVOK'D WIFE.** As 21 Nov. Also **THE MOCK DOCTOR.** As 30 Sept.
 DL
 COMMENT. By His Majesty's Command. Mainpiece: Written by the late Sir John Vanbrugh. Afterpiece: Done from the French of Moliere. [Their Majesties, Prince, and three eldest Princesses present.]
- LIF **TERAMINTA.** *Cast not listed*, but see 20 Nov.
 COMMENT. Boxes 5s. Pit 3s. 6d. First Gallery 2s. 6d. Upper Gallery 1s. 6d.
 Receipts: For Mr Arne.
- GF **THE STRATAGEM.** As 17 Nov.
 SINGING. By Master Cuttin, a Scholar of Mr Eversman.
 DANCING. *Scots Dance* by Mrs Bullock. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Hornpipe* by a lad of ten, a scholar of Jones.
 COMMENT. At the particular Desire of several Persons of Distinction.
- YB **THE GENTLE SHEPHERD.** *Cast not listed*.
 MUSIC. Vocal and Instrumental.
 DANCING. In Highland Dresses, by Natives of the Country.
- FS **THE FALL OF MORTIMER.** By a Society of Gentlemen, for their Diversion.
 COMMENT. At the Old House in Crane Court, Fleet Street.

December 1732

- Friday 1* **LOVE MAKES A MAN.** *Cast not known* (*Daily Post* missing). Also **BETTY**; or, **The Country Bumpkins.** *Cast not known*.
 DL
 COMMENT. Afterpiece: [By Henry Carey. Not printed.]
- GF **JULIUS CAESAR:** With the Deaths of Brutus and Cassius. Julius Caesar – Huddy; Octavius – Rosco; Antony – Giffard; Brutus – Delane; Caska – W. Giffard; Trebonius – Smith; Ligarius – Jenkins; Decius – Bardin; Metellus – Winstone; Cinna – Williams; Lucius – Master Huddy; Soothsayer – James; Calphurnia – Mrs Williamson; Portia – Mrs Thurmond; Citizens – Morgan, Norris, Collet, Bullock, Wetherilt Sr, Pearce, Stoppelaer.
 COMMENT. With New Scenes, Habits, and other Decorations proper to the Play.
- Saturday 2* **LOVE MAKES A MAN.** Also **BETTY**. *Casts not known* (*Daily Post* missing).
- DL
- LIF **LOVE'S LAST SHIFT;** or, **The Fool in Fashion.** *Cast not listed*. Also **PERSEUS AND ANDROMEDA**. As 25 Nov.
 COMMENT. Receipts: £55 6s. 6d.
- GF **JULIUS CAESAR.** As 1 Dec., but Cassius – Hulett.

ALEXANDER. <i>Cast not listed</i> , but see 25 Nov.	Saturday 2
COMMENT. Their Majesties, Princess Royal, and Princesses Caroline and Mary present.	King's
OTHELLO, MOOR OF VENICE. Iago - Th. Cibber (Burney). Also BETTY. <i>Cast not known</i> (<i>Daily Post</i> missing).	Monday 4 DL
THE SPANISH FRYAR. Torrismond - Ryan; Raymond - Milward; Bertran - Paget; Lorenzo - Walker; Alphonso - Lacy; Pedro - Chapman; Leonora - Mrs Hallam; Elvira - Mrs Bullock; Dominic - Quin; Gomez - Hippisley. DANCING. <i>Peasant</i> by Nivelon. <i>Fingalian</i> by Newhouse and Mrs Ogden. <i>Numidian</i> by Glover and Miss La Tour.	LIF
COMMENT. Receipts: £13 1s.	
JULIUS CAESAR. As 3 Dec., but Wetherilt Jr and Lyon added to Citizens.	GF
THE ANATOMIST; or, The Sham Doctor. <i>Cast not listed</i> . Also PERSEUS AND ANDROMEDA. As 25 Nov.	Tuesday 5
COMMENT. Receipts: £64 18s.	LIF
JULIUS CAESAR. As 4 Dec.	GF
ACIS AND GALATEA. <i>Cast not listed</i> .	King's
COMMENT. Formerly Compos'd by Mr Handel, and now again Revis'd by him. With several Additions, to be perform'd by a great Number of the best Voices and Instruments. There will be no Action on the Stage, but the Scenes will represent (in a Picturesque Manner) a Rural Prospect, with Rocks, Groves, Fountains, and Grottos, amongst which will be disposed a Chorus of Nymphs and Shepherds. The Habits and every other Decoration suited to the Subject. [Prince of Wales and Princess Royal present. See letter from Hill to Handel, in Hill, <i>Works</i> , I, 174-75, and in Deutsch, <i>Handel</i> , p. 299.]	
THE WAY OF THE WORLD. Mirabel - Bridgwater; Fainall - W. Mills; Witwoud - Cibber; Sir Wilful - Harper; Petulant - Boman; Waitwell - Shepard; Mrs Fainall - Mrs Heron; Mrs Marwood - Mrs Butler; Millamant - Mrs Horton; Lady Wishfort - Mrs Mills; Foible - Mrs Shireburn. Also BETTY. Betty - Miss Raftor; Jerry - Stoppelaer; Richard - Berry; Gizzard - Shepard; Wrangle - Mullart; Goody Stubble - Mrs Mullart; Goody Grover - Miss Mann; Huntsman, Countrymen and Lasses - E. Roberts, Jones, Tench, Wright, Miss Mears, Miss Atherton.	Wednesday 6 DL
COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. Afterpiece: (by Desire). Written by the Author of the Contrivances.	
JULIUS CAESAR. As 4 Dec.	GF
THE WAY OF THE WORLD. As 6 Dec. Also BETTY. As 6 Dec. DANCING. <i>Les Bergeries</i> , as 19 Oct.	Thursday 7 DL
COMMENT. As 6 Dec. The Songs in the Ballad Opera are printed and given gratis at the Theatre.	
THE WAY OF THE WORLD. Witwoud - Chapman; Millamant - Mrs Younger; Sir Wilful - Hippisley; Mirabel - Ryan; Fainall - Quin; Petulant - Neale; Waitwell - Penkethman; Mrs Fainall - Mrs Buchanan; Mrs Marwood - Mrs Hallam; Lady Wishfort - Mrs Egerton; Foible - Mrs Stevens.	CG

- Tbursday 7*
CG COMMENT. [The opening of Covent Garden Theatre.] Written by the late Mr Congreve. The Cloaths, Scenes, and Decorations entirely New. And, on Account of the great Demand for Places, the Pit and Boxes, by Desire, will be laid together at 5s. Gallery 2s. Upper Gallery 1s. And to prevent the Scenes being crowded, the Stage Half a Guinea. All Persons who want Places are desir'd to send to the Stage Door (the Passage from Bow-street leading to it), where Attendance will be given, and Places kept for the following Nights as usual. Receipts: £115.
- GF JULIUS CAESAR. As 4 Dec.
- Friday 8*
DL THE OLD BACHELOR. As 3 Oct., but Sir Joseph - Miller; Laetitia - Mrs Heron. Also BETTY. As 6 Dec.
DANCING.
COMMENT. Mainpiece: Written by the late Mr Congreve. Afterpiece: By Desire.
- CG THE WAY OF THE WORLD. As 7 Dec. With a new Prologue to the Town.
DANCING. *French Peasant* by Poitier and Miss La Tour. *Tambourine* by Miss Rogers. A *Comic Dance* by Nivelon, Pelling, Newhouse, Dupre Jr, Le Sac, Mrs Laguerre, Mrs Pelling, Mrs Ogden, Miss La Tour, Miss Baston.
COMMENT. Written by the late Mr Congreve. Admission: 5s., 3s., 2s., 1s. Stage half a guinea. Receipts: £61 7s. 6d.
- GF JULIUS CAESAR. As 4 Dec.
- WS EUNUCH. By the Westminster Scholars in their Dormitory.
- Saturday 9*
DL SIR COURTLY NICE. Sir Courtly - Cibber; Testimony - Johnson; Crack - Miller; Surly - Harper; Belguard - Watson; Farewell - Wm. Mills; Hothead - Shepard; Leonora - Miss Raftor; Violante - Mrs Butler; Aunt - Mrs Shireburn. Also BETTY. As 6 Dec.
COMMENT. At the Desire of several Persons of Quality.
- CG THE WAY OF THE WORLD. As 7 Dec. New Prologue to the Town.
DANCING. As 7 Dec., but De la Garde replaces Dupre Jr.
COMMENT. Receipts: £67 12s. 6d. [See *Universal Spectator*, 9 Dec., for an essay on the drama.]
- GF JULIUS CAESAR. As 4 Dec.
- King's ACIS AND GALATEA. *Cast not listed.*
COMMENT. As 5 Dec. [King, Princess Royal, and Princess Amelia present.]
- Monday 11*
DL CAELIA; or, The Perjur'd Lover. *Cast not listed*, but edition of 1733 lists: Lovemore - Bridgwater; Wronglove - Wm. Mills; Bellamy - Hallam; Meanwell - Mills; Gentleman - Berry; Keeper of Prison - Oates; Constable - Harper; Bounce - Jones; Porter - Mullart; Wronglove's Servant - E. Roberts; Caelia - Mrs Cibber; Mrs Lupine - Mrs Charke; Flippant - Mrs Walter; Wag - Mrs Shireburn; Dizen - Miss Williams; Teazer - Miss Mears; Cicely - Mrs Mann; Keeper's Wife - Mrs Grace. Prologue spoken by Cibber Jr. Epilogue written by Henry Fielding and spoken by Miss Raftor.
COMMENT. Never Acted before. [By Charles Johnson.] Preface: I had the Mortification to see this Play acted the first Night, and to hear the Characters of Mother Lupine and her Women disprov'd by several of the Audience, who, as if they thought themselves in bad Company, were very severe.

THE ORPHAN. As 11 Oct., at LIF. A New Prologue to the Town. DANCING. As 9 Dec. COMMENT. At Common Prices. Stage half a guinea. Receipts: £69 6s. 6d.	Monday 11 CG
JULIUS CAESAR. As 4 Dec.	GF
CAELIA. Advertised, but apparently dismissed.	Tuesday 12 DL CG
RULE A WIFE AND HAVE A WIFE. As 21 Oct., at LIF. DANCING. II: <i>French Peasant</i> by Potier and Miss La Tour. III: <i>Tambourine</i> by Miss Rogers. IV: <i>Comic Dance</i> , as 9 Dec. COMMENT. Receipts: £59 16s. 6d.	
JULIUS CAESAR. As 4 Dec. COMMENT. At the particular Desire of several Persons of Quality.	GF
ACIS AND GALATEA. <i>Cast not listed.</i> COMMENT. As 5 Dec. Prince, Duke, and five Princesses present.	King's
HENRY VIII. Also THE COUNTRY REVELS. Advertised, but apparently dismissed.	Wednesday 13 DL
KING LEAR AND HIS THREE DAUGHTERS. As 27 Oct., at LIF. COMMENT. Written by Shakespeare. The Scenes and Decorations entirely New. Receipts: £55 10s.	CG
JULIUS CAESAR. As 4 Dec. DANCING. <i>Pierrot and Pairayte</i> (new) by Mons and Madam Jouan de Vallois. <i>Chaconne</i> by Mrs Bullock. <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham.	GF
LOVE MAKES A MAN. Clodio - Cibber; Choleric - Miller; Louisa - Mrs Horton; Angelina - Mrs Cibber; Charino - Griffin; Antonio - Shepard; Carlos - A. Hallam; Duart - Bridgwater; Manuel - Wm. Mills; Governor - Fielding; Sancho - Oates; Jaquez - Jones; Elvira - Mrs Butler; Honoria - Mrs Williams. Also THE COUNTRY REVELS. As 20 Nov. Also HARLEQUIN RESTOR'D. Enchanter - Ridout; Colombine - Mrs Walter; Scaramouch Man and Woman - Lally Jr, Mrs Delorme; French Man and Woman - Tench, Miss Mears; Pierrot Man and Woman - Cox, Miss Mann. COMMENT. By Command of His Royal Highness. [Prince, Duke, and Princesses present.]	Thursday 14 DL
THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Flip - Lacy; Mizen - Neale; Worthy - Ryan; Rovewell - Milward; Sir Charles - Walker; Arabella - Mrs Bullock; Dorcas - Mrs Younger; Belinda - Mrs Templer; Jenny - Mrs Egleton; Jiltup - Mrs Martin. DANCING. As 12 Dec. COMMENT. Receipts: £41 17s. 6d.	CG
JULIUS CAESAR. As 4 Dec. DANCING. As 13 Dec. COMMENT. At the particular Desire of several Persons of Quality and Distinction.	GF
THE REHEARSAL. As 8 Sept. Also THE COUNTRY REVELS. As 20 Nov., but First Farmer and Wife omitted. Also HARLEQUIN RESTOR'D. As 14 Dec. COMMENT. Mainpiece: Written by his Grace the Duke of Buckingham.	Friday 15 DL

- Friday 15* CG THE ROVER; or, The Banish'd Cavaliers. Rover - Ryan; Helena - Mrs Younger; Belville - Quin; Frederick - Walker; Antonio - Milward; Pedro - Paget; Angelica - Mrs Bullock; Florinda - Mrs Hallam; Valeria - Mrs Stevens; Moretta - Mrs Egerton; Blunt - Hall.
DANCING. II: *Tollet's Grounds* by Newhouse and Mrs Ogden. III: *Two Pierrots* by Nivelon and Poitier. IV: *Numidian* by Glover and Miss La Tour.
COMMENT. Receipts: £46 11s. 6d.
- GF THE CONSTANT COUPLE. As 26 Oct.
DANCING. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Scot's Dance* by Mrs Bullock. *Sailor's Dance* by Jones. *French Peasant* by de Vallois.
SINGING. By Master Cuttin.
COMMENT. At the particular Desire of several Ladies.
- Saturday 16* DL THE BEGGAR'S OPERA. Polly - Miss Raftor; Mackheath - Stoppelaer. Also THE COUNTRY REVELS. As 15 Dec. Also HARLEQUIN RESTOR'D. As 14 Dec.
COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late Mr Gay.
- CG THE BEGGAR'S OPERA. Polly - Miss Norsa, who never appeared on any stage before; Macheath - Walker; Peachem - Hippisley; Lockit - Hall; Player - Milward; Beggar - Chapman; Mat - Salway; Filch - Clarke; Mrs Peachem - Mrs Martin; Jenny - Mrs Forrester; Sukey - Mrs Templer; Mrs Slammekin - Mrs Kilby; Lucy - Mrs Egerton.
DANCING. I: A new *French Peasant* by Poitier and Miss La Tour. II: *Comic Dance*, as 9 Dec.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Gay. Receipts: £108 4s.
- GF THE SPANISH FRYAR. As 24 Nov.
SINGING AND DANCING. As 15 Dec.
COMMENT. At the particular Desire of several Persons of Distinction.
- King's ACIS AND GALATEA. *Cast not listed.*
COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- Monday 18* DL THE BEGGAR'S OPERA. As 16 Dec., but Peachum - Griffin; Mrs Peachum - Mrs Mullart; Lockit - Mullart; Lucy - Miss Atherton; Player - Roberts; Beggar - Ridout; Mat - Jones; Filch - Leigh; Jenny - Mrs Grace; Mrs Slammekin - Mrs Charke; Sukey - Miss Williams; Diana - Mrs Mullart; Coaxer - Mrs Walter; Dolly - Mrs Shireburn; Molly - Miss Mann; Mrs Vixen - Miss Mears. Also THE COUNTRY REVELS. As 15 Dec. Also HARLEQUIN RESTOR'D. As 14 Dec.
DANCING. *Hornpipe* by Le Brun. *Fingalian* (not performed these ten years) by Sant, formerly known by the name of the Cheshire Boy.
COMMENT. As 16 Dec.
- CG THE BEGGAR'S OPERA. As 16 Dec.
DANCING. As 16 Dec.
COMMENT. As 16 Dec. Receipts: £122 11s.
- GF LOVE MAKES A MAN. Charles - Giffard; Cholerick - Penkethman, from CG; Dismallo - Bullock; Antonio - Norris; Charino - Collet; Governor - Winstone; Duart - Bardin; Manuel - Havard; Sancho - Rosco; Monsieur - James; Angelina - Mrs Purden; Louisa - Mrs Roberts; Elvira - Mrs Hamilton.

DANCING. *Chacone* by Mrs Bullock. *Sailor's Dance* by Jones. *Pierot and Pierate* by de Vallois and Madam de Vallois. *Harlequin* by Master Le Sac, the first time of his appearing on this stage. Monday 18
GF

AMELIA. Amelia - Miss Cecilia Young. HAY
COMMENT. Set to Musick after the Italian Manner by Mr Lampe. 5s., 3s.,
2s. 6 P.M.

COMMENT. *Daily Post*, 18 Dec.: We hear from Southwark, that a Theatre will be ready to open there the 26th Day of this Month, on the Bowling Green, by a new Company of Comedians, who intend to play the remaining part of the Winter; and that Preparations are making in a handsome Manner for the Reception of the Gentry. SOU

THE BEGGAR'S OPERA. As 18 Dec. Also THE COUNTRY REVELS. As Tuesday 19
DL
15 Dec. Also HARLEQUIN RESTOR'D. As 14 Dec.

DANCING. As 18 Dec.
COMMENT. As 16 Dec.

THE BEGGAR'S OPERA. As 16 Dec. CG
DANCING. I: *French Peasant* by Poitier and Miss La Tour. II: A new *Comic Dance* by Nivelon, Mrs Laguerre, Pelling, Mrs Pelling, Newhouse, Miss La Tour, Lesac, Mrs Ogden, De la Garde Jr, Miss Baston.
COMMENT. As 16 Dec. Receipts: £73 12s.

LOVE MAKES A MAN. As 18 Dec. GF
DANCING. As 18 Dec.

ALEXANDER. *Cast not listed.* King's
COMMENT. [Their Majesties, Prince, Duke, and five Princesses present.]

THE ORPHAN. Monimia - Mrs Horton; Acasto - Roberts; Castalio - A. Hallam; Polydore - Bridgwater; Chamont - W. Mills; Serina - Miss Williams; Page - Miss Brett. Also THE COUNTRY REVELS. As 15 Dec. Wednesday 20
DL
COMMENT. Mainpiece: Written by Mr Otway.

THE BEGGAR'S OPERA. As 16 Dec. CG
DANCING. As 19 Dec.
COMMENT. As 16 Dec. Receipts: £84 11s. 6d. [Prince of Wales present.]

HENRY IV, Part I. As 19 Oct., but Lady Percy - Mrs Purden. Also THE AMOROUS SPORTSMAN; or, The Death of the Stag. Sportsman - Thurmond, from DL, the first time of his performing on this stage; Followers - J. De Lagarde, Evans, Holt, Sandham; 1st Nymph - Mrs Bullock; Attendants - Mrs Haughton, Mrs Vallois, Miss Wherrit, Miss Sandham; Jolly Huntsman - Mrs Roberts; Attendants - Stoppelaer, Excel, James, Jenkins. GF

COMMENT. Mainpiece: Written by Shakespeare. Afterpiece: a Masque. [Author unknown. Apparently not published.] All the Characters new dress'd.

THE BEGGAR'S OPERA. As 16 Dec. Thursday 21
CG
DANCING. As 19 Dec.
COMMENT. As 16 Dec. Receipts: £104 17s. 6d. [The Prince, Duke, and two younger Princesses present.]

THE MOURNING BRIDE. As 18 Oct. Also THE AMOROUS SPORTSMAN. GF
As 20 Dec.
COMMENT. At the Desire of several Persons of Quality.

- Friday 22** **THE BUSY BODY.** *Cast not listed*, but see 23 Sept. Also **CEPHALUS AND PROCRIS**: With Harlequin Grand Volgi. Neptune – Ridout; Cephalus – Stoppelaer; Aurora – Miss Williams; Procris – Miss Raftor; Deities of Pleasure – Essex, Mrs Booth; Amphitrite – Mrs Booth; Sea Gods – Essex, Lally; Noble Venetian – A. Hallam; Colombine (His Sister) – Mrs Walter; Pierrot (His Servant) – Davenport; Harlequin – Le Brun; Italian Bravo – Harper; Miller – Oates.
COMMENT. At the Desire of several Persons of Quality. Afterpiece: With new Scenes, Habits, Machines, and other Decorations.
- CG** **THE BEGGAR'S OPERA.** As 16 Dec.
DANCING. As 19 Dec.
COMMENT. As 16 Dec. Receipts: £74 10s. 6d.
- GF** **THE MERRY WIVES OF WINDSOR.** As 11 Oct., but Host – Morgan; Mrs Ford – Mrs Roberts. Also **THE AMOROUS SPORTSMAN.** As 20 Dec.
SINGING. By Master Cuttin.
COMMENT. Mainpiece: Written by Shakespear.
- Saturday 23** **AMELIA.** As 18 Dec.
HAY **COMMENT.** As 18 Dec.
- Monday 25** **COMMENT.** See *Daily Courant*, 25 Dec., for a letter discussing the decline of the drama, and see a letter from Hill to Booth on current theatrical affairs, in Hill, *Works*, I, 181-84.
- Tuesday 26** **THE TEMPEST; or, The Enchanted Island.** Prospero – Roberts; Hypolita – Miss Williams; Trincalo – Miller; Caliban – Johnson; Dorinda – Miss Raftor; Ariel – Miss Robinson (in *Daily Post*, 25 Dec.; *Daily Post*, 26 Dec., missing). Also **CEPHALUS AND PROCRIS**. As 22 Dec., but Tritons – Lally Jr, Tench, Charke, Davenport; Syrens – Mrs Walter, Mrs De Lorme, Miss Mears, Miss Mann; Mandarin Gormogons – Cox, Charke, Lally Jr, Tench; Chinese Guards – Jones, Wright, Grey, Burnet; Gardeners and Wives – Lally, Tench, Miss Mears, Miss Mann.
COMMENT. Mainpiece: Alter'd from Shakespear by Sir Wm. Davenant and Mr Dryden.
- CG** **THE BEGGAR'S OPERA.** As 16 Dec., but Player – Paget; Beggar – Ray.
DANCING. I: *Tambourine* by Miss Rogers. II: *Fingalian* by Newhouse and Mrs Ogden.
COMMENT. Written by the late Mr Gay. Receipts: £93 7s. 6d.
- GF** **JULIUS CAESAR.** As 4 Dec. Also **THE AMOROUS SPORTSMAN.** As 20 Dec.
- LIF** **TUNBRIDGE WALKS.** As 8 Nov., but Loveworth – Hale; Squib – Chapman; Woodcock – Dyer; Mrs Goodfellow – Mrs Cook; Penelope – Miss Binks. Also **THE NECROMANCER.** As 23 Oct., but Scaramouch Man – Dupre Jr.
COMMENT. Receipts: £63 12s. [For Rich's operation of both CG and LIF simultaneously, see Hughes and Scouten, "John Rich and the Holiday Seasons of 1732-33," pp. 46-52.]
- King's** **ALEXANDER.** *Cast not listed.*
COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]

THE RECRUITING OFFICER. <i>Cast not listed.</i>	Tuesday 26
ENTERTAINMENTS. Between the Acts.	SOU
COMMENT. By a New Company of Comedians who intend to Play the remaining Part of the Winter. On the Bowling-Green. To begin exactly at Six o'Clock, on the Penalty of 50 Pounds. Boxes 2 <i>s.</i> 6 <i>d.</i> Pit 1 <i>s.</i> 6 <i>d.</i> First Gallery 1 <i>s.</i> Upper Gallery 6 <i>d.</i> The House is made commodious and warm, and the Passages new laid and rang'd with Lamps. No Money to be return'd after the Curtain is drawn up, nor any Person to be admitted behind the Scenes.	
THE COMMITTEE. <i>Cast not known</i> (<i>Daily Post</i> missing), but see 23 Nov. Also CEPHALUS AND PROCRIS (<i>Daily Post</i> missing), but see 26 Dec.	Wednesday 27
COMMENT. [Duke and two youngest Princesses present.]	DL
THE BEGGAR'S OPERA. As 26 Dec., but Beggar - Chapman.	CG
DANCING. As 26 Dec.	
COMMENT. As 26 Dec. Receipts: £76 12 <i>s.</i> 6 <i>d.</i> [Prince of Wales present.]	
THE PROVOK'D HUSBAND. As 29 Nov., but Moody - R. Wetherilt. Also THE AMOROUS SPORTSMAN. As 20 Dec.	GF
DANCING. <i>Masquerade Dance</i> composed by Thurmond. <i>Le Petit Maitre</i> by Jovan De Vallois.	
SINGING. By Master Cuttin.	
COMMENT. At the particular Desire of several Persons of Distinction.	
VENICE PRESERV'D. As 29 Sept., but Bedamar omitted; Antonio - Neale. Also APOLLO AND DAPHNE. Apollo - Poitier; Nymphs - Mrs Ogden, Miss La Tour; Daphne - Mrs Pelling; Burgomaster - Nivelon; Boor Servant - Hippisley; Columbine - Mrs Younger; Scaramouch - Newhouse; Harlequin - Lun; Peasants - Newhouse, de la Garde Jr, Du Pre Jr; Women Peasants - Mrs Stevens, Mrs Kilby, Mrs Forrester; With The Triumphs of Love: Venus - Mrs Sanderson; Silenus - Leveridge; Pan - Laguerre; Bacchus - Salway; Zephyrus - Poitier; Frenchman - Glover; Spaniard - Dupre; Polonese - Pelling; French Woman - Mrs Younger; Spanish Woman - Miss La Tour; Polonese Woman - Mrs Ogden; Flora - Mrs Pelling.	LIF
COMMENT. Receipts: £52 11 <i>s.</i> 6 <i>d.</i>	
THE TENDER HUSBAND. <i>Cast not known</i> (<i>Daily Post</i> missing). Also CEPHALUS AND PROCRIS. <i>Cast not known</i> , but see 26 Dec.	Thursday 28
COMMENT. For a discussion of theatrical problems, see a letter from Hill to Booth, in Hill, <i>Works</i> , I, 176-78.	DL
THE BEGGAR'S OPERA. As 27 Dec.	CG
DANCING. I: <i>Tambourine</i> by Miss Rogers. II: <i>Toller's Ground</i> by Newhouse and Mrs Ogden.	
COMMENT. As 26 Dec. Receipts: £77 18 <i>s.</i> 6 <i>d.</i>	
THE LONDON MERCHANT. As 16 Oct. Also THE AMOROUS SPORTSMAN. As 20 Dec.	GF
COMMENT. At the particular Desire of several Persons of Distinction.	
THE RECRUITING OFFICER. As 25 Sept., but Kite - Dyer; Bullock - Neale; Worthy - Milward; Melinda - Mrs Bullock; Rose - Miss Hollyday; Lucy - Mrs Stevens. Also APOLLO AND DAPHNE. As 27 Dec., but 2d Nymph - Miss Baston; Daphne - Mrs Laguerre; Burgomaster - Laguerre; Flora - Mrs Laguerre.	LIF
COMMENT. Mainpiece: Written by the late Mr Farquhar. Receipts: £47 8 <i>s.</i>	

- Friday 29* LOVE FOR LOVE. Ben – Cibber (Burney; *Daily Post* missing), but see 25 Nov.
DL Also CEPHALUS AND PROCRIS. *Cast not known*, but see 26 Dec.
- CG THE BEGGAR'S OPERA. As 27 Dec.
DANCING. As 28 Dec.
COMMENT. As 26 Dec. Receipts: £63 9s. 6d.
- GF RULE A WIFE AND HAVE A WIFE. Captain – Giffard; Estifania – Mrs Giffard; Duke – Havard; Juan – Bardin; Sanchio – Jenkins; Alonzo – Smith; Leon – Delane; Cacafogo – Hulett; Margaretta – Mrs Haughton; Altea – Mrs Morgan; Old Woman – Norris. Also THE AMOROUS SPORTSMAN. As 20 Dec.
DANCING. *Pierot and Pierate* by Mons and Madam de Vallois. *Sailor's Dance* by Jones.
SINGING. By Master Cuttin.
- Saturday 30* VENICE PRESERV'D. *Cast not known* (*Daily Post* missing). Also CEPHALUS
DL AND PROCRIS. *Cast not known*, but see 26 Dec.
- CG THE BEGGAR'S OPERA. As 27 Dec.
DANCING. As 28 Dec.
COMMENT. As 26 Dec. Receipts: £68 18s. 6d.
- GF TAMERLANE. As 4 Nov. Also THE AMOROUS SPORTSMAN. As 20 Dec.
- King's ALEXANDER. *Cast not listed.*
COMMENT. [Their Majesties, Prince, Duke, and Princesses present.]

January 1733

- Monday 1* DON JOHN; or, The Libertine Destroy'd. *Cast not listed.* Also CEPHALUS AND
DL PROCRIS. As 26 Dec. 1732.
- CG THE BEGGAR'S OPERA. As 27 Dec. 1732.
DANCING. As 28 Dec. 1732.
COMMENT. As 26 Dec. 1732. Receipts: £70 17s. 6d. [Prince of Wales present.]
- GF THE TENDER HUSBAND. Captain Clerimont – Giffard; Sir Harry – Morgan;
Clerimont Sr – Delane; Pounce – Rosco; Tipkin – Norris; Mrs Clerimont – Mrs Roberts; Aunt – Mrs Wetherilt; Fainlove – Mrs Morgan; Jenny – Mrs Christian; Niece – Mrs Giffard; Humphrey – Penkethman. Also THE AMOROUS
SPORTSMAN. As 20 Dec. 1732.
SINGING AND DANCING. As 29 Dec. 1732.
- LIF THE UNHAPPY FAVOURITE. Essex – Ryan; Southampton – Chapman;
Burleigh – Quin; Sir Walter – Lacy; Queen – Mrs Hallam; Rutland – Mrs Bullock;
Nottingham – Mrs Buchanan. Also THE RAPE OF PROSERPINE. As
9 Nov. 1732, but Yeoman – Pelling.
COMMENT. Receipts: £112 13s.
- Tuesday 2* RULE A WIFE AND HAVE A WIFE. Leon – Mills; Captain – Wm. Mills;
DL Margaretta – Mrs Horton; Estifania – Mrs Heron; Cacafogo – Harper; Old Woman
– Griffin. Also CEPHALUS AND PROCRIS. As 26 Dec. 1732.

THE BEGGAR'S OPERA. As 27 Dec. 1732. DANCING. As 28 Dec. 1732. COMMENT. As 26 Dec. 1732. Receipts: £66 4s.	Tuesday 2 CG
THE TENDER HUSBAND. As 1 Jan. Also THE AMOROUS SPORTSMAN. GF As 20 Dec. 1732. SINGING AND DANCING. As 29 Dec. 1732.	
PTOLEMY. <i>Cast not listed</i> , but a possible cast is in Deutsch, <i>Handel</i> , p. 302. COMMENT. A Revived Opera. As 30 Dec. 1732.	King's
THE PROVOK'D WIFE. As 21 Nov. 1732. Also CEPHALUS AND PROCRIS. As 26 Dec. 1732. COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.	Wednesday 3 DL
THE BEGGAR'S OPERA. As 27 Dec. 1732. DANCING. As 28 Dec. 1732. COMMENT. As 26 Dec. 1732. Receipts: £79 16s. 6d. [Prince and three eldest Princesses present.]	CG
JULIUS CAESAR. As 4 Dec. 1732. Also THE AMOROUS SPORTSMAN. GF As 20 Dec. 1732. COMMENT. At the particular Desire of several Persons of Quality.	
THE WAY OF THE WORLD. As 6 Dec. 1732. Also CEPHALUS AND PROCRIS. As 26 Dec. 1732. COMMENT. At the particular Desire of several Persons of Quality. Main- piece: Written by the late Mr Congreve.	Thursday 4 DL
THE BEGGAR'S OPERA. As 27 Dec. 1732. DANCING. I: <i>Tambourine</i> by Miss Rogers. II: <i>French Peasant</i> by Poitier and Miss La Tour. COMMENT. As 26 Dec. 1732. Receipts: £78 2s. [Their Majesties expected.]	CG
RULE A WIFE AND HAVE A WIFE. As 29 Dec. 1732. Also THE AMOROUS SPORTSMAN. GF As 20 Dec. 1732. SINGING AND DANCING. As 29 Dec. 1732. COMMENT. At the particular Desire of several Persons of Distinction.	
HAMLET, PRINCE OF DENMARK. <i>Cast not known</i> (<i>Daily Post</i> missing), but Genest, III, 366, gives that for 8 Jan. Also CEPHALUS AND PROCRIS. <i>Cast not known</i> , but see 26 Dec. 1732.	Friday 5 DL
THE BEGGAR'S OPERA. As 27 Dec. 1732. DANCING. As 4 Jan. COMMENT. As 26 Dec. 1732. Receipts: £75 6s.	CG
THE TENDER HUSBAND. As 1 Jan. Also THE AMOROUS SPORTSMAN. GF As 20 Dec. 1732. SINGING AND DANCING. As 29 Dec. 1732.	
HENRY IV, Part II. Shallow - Cibber (Burney; <i>Daily Post</i> missing), but see 20 Dec. 1732. Also CEPHALUS AND PROCRIS. <i>Cast not known</i> , but see 26 Dec. 1732.	Saturday 6 DL

- Saturday 6** THE BEGGAR'S OPERA. As 27 Dec. 1732.
 CG DANCING. As 4 Jan.
 COMMENT. As 26 Dec. 1732. Receipts: £53 13s.
- GF** THE LONDON MERCHANT. As 16 Oct. 1732. Also THE AMOROUS
 SPORTSMAN. As 20 Dec. 1732.
 DANCING. *Masquerade Dance* composed by Thurmond: *Le Petite Maitre* by De
 Vallois.
- Monday 8** HAMLET, PRINCE OF DENMARK. As 11 Nov. 1732, but Horatio - Roberts;
 DL Osrick - Oates. Also CEPHALUS AND PROCRIS. As 26 Dec. 1732.
 COMMENT. At the particular Desire of several Persons of Distinction.
- CG** THE BEGGAR'S OPERA. As 27 Dec. 1732.
 DANCING. As 4 Jan.
 COMMENT. As 26 Dec. 1732. Receipts: £75 6s. 6d.
- GF** VIRTUE BETRAYED; or, Anna Bullen. Henry VIII - Hulett; Anne Bullen -
 Mrs Thurmond; Piercy - Delane; Wolsey - W. Giffard; Northumberland -
 Huddy; Rochford - Rosco; Lady Diana - Mrs Purden; Lady Elizabeth - Mrs
 Williamson; Princess Elizabeth - Miss Cole, a Child of four Years of Age, who
 never appeared on any stage before.
 COMMENT. With proper Decorations.
- Tuesday 9** THE DOUBLE GALLANT. As 24 Nov. 1732, but Silvia - Mrs Mullart; Wish-
 DL well - Mrs Grace. Also CEPHALUS AND PROCRIS. As 26 Dec. 1732.
- CG** THE BEGGAR'S OPERA. As 27 Dec. 1732.
 DANCING. I: *Tambourine* by Miss Rogers. II: *Sicilian Dance* by Glover and Mrs
 Pelling.
 COMMENT. As 26 Dec. 1732. Receipts: £51 12s.
- GF** VIRTUE BETRAYED. As 8 Jan.
- King's** PTOLEMY. *Cast not listed*, but see 2 Jan.
 COMMENT. As 30 Dec. 1732.
- Wednesday 10** THE DISTREST MOTHER. As 7 Nov. 1732, but Pylades - Roberts; Cleone -
 DL Mrs Shireburn. With the Original Epilogue. Also CEPHALUS AND PROCRIS.
 As 26 Dec. 1732.
- CG** THE BEGGAR'S OPERA. As 27 Dec. 1732.
 DANCING. As 9 Jan.
 COMMENT. Receipts: £71 14s.
- GF** VIRTUE BETRAYED. As 8 Jan.
 DANCING. *Masquerade* composed by Thurmond: Petit Maitre - de Vallois; Made-
 moiselle - Mrs Bullock; Punches - J. Delagarde and Evans; Wives - Mrs Vallois
 and Miss Sandham; Peasant - Holt; His Wife - Miss Wherrit.
 COMMENT. At the particular Desire of several Persons of Distinction.
- Thursday 11** THE MAN OF MODE. As 18 Nov. 1732, but Belinda - Miss Raftor; Young
 DL Bellair - A. Hallam. Also THE DEVIL TO PAY. As 14 Oct. 1732.
 DANCING. By Houghton, Mrs Walter, Miss Robinson.
 COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written
 by Sir George Etheridge.

VOLPONE.	As at LIF, 11 Nov. 1732, but Sir Politick - Chapman.	Tuesday 11
DANCING.	I: <i>French Peasant</i> by Poitier and Miss La Tour. III: <i>Sicilian</i> by Glover and Mrs Pelling.	CG
COMMENT.	Receipts: £82.	
RULE A WIFE AND HAVE A WIFE.	As 29 Dec. 1732. Also THE AMOROUS SPORTSMAN.	GF
SPORTSMAN.	As 20 Dec. 1732.	
DANCING.	<i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. <i>French Peasant</i> and <i>Pierot and Pierrate</i> by Mons and Madam Jouan de Vallois. <i>Sailor's Dance</i> by Jones.	
COMMENT.	At the particular Desire of several Persons of Quality.	
LOVE FOR LOVE.	Ben - Miller; Tattle - Cibber (Genest III, 367; <i>Daily Post</i> missing), but see 25 Nov. 1732. Also THE CONTRIVANCES. Arethusa - Miss Raftor (Genest, III, 367), but see 31 Oct. 1732.	Friday 12
COMMENT.	Benefit Carey. Mainpiece: Written by the late Mr Congreve. <i>Daily Advertiser</i> , 12 Jan.: Mr Carey depends entirely on the Favour of his Friends, hoping they will accept of this General Invitation, and honour him with their Presence as much as if he had attended them with Tickets.	DL
MEASURE FOR MEASURE.	As at LIF, 25 Oct. 1732.	CG
DANCING.	I: <i>Two Pierrots</i> by Poitier and Mrs Pelling. II: <i>Fingalian</i> by Newhouse and Mrs Ogden. III: <i>Saraband</i> by Lesac and Miss La Tour. IV: <i>Sicilian</i> by Glover and Mrs Pelling.	
COMMENT.	Written by Shakespear. Receipts: £36 7s. 6d.	
THE OLD BACHELOR.	As 13 Nov. 1732, but Sylvia - Mrs Purden. Also THE AMOROUS SPORTSMAN.	GF
THE AMOROUS SPORTSMAN.	As 20 Dec. 1732.	
DANCING.	<i>Merry Lasses</i> by Miss Wherrit and Miss Sandham. <i>Sailor's Dance</i> by Jones. <i>Pierrot and Pierrate</i> by de Vallois and Madam de Vallois.	
LOVE MAKES A MAN.	<i>Cast not known</i> (<i>Daily Post</i> missing); Genest, III, 367, lists: Cludio - Cibber; Cholerick - Miller; Louisa - Mrs Horton; Elvira - Mrs Butler, but see also 14 Dec. 1732. Also CEPHALUS AND PROCRIS. <i>Cast not known</i> , but see 26 Dec. 1732.	Saturday 13
OTHELLO, MOOR OF VENICE.	As at LIF, 4 Oct. 1732.	CG
COMMENT.	With a new Scene representing the Ponti Rialto in Venice.	
Receipts:	£61 7s.	
THE CONSTANT COUPLE.	As 26 Oct. 1732, but Clincher Sr - Penkethman; Angelica - Mrs Purden. Also THE TAVERN BILKERS. Scaramouch - Thurmond; Harlequin - de Vallois; Punch - Evans; Landlord - Dove; 1st Drawer - Woodward; 2d - James; 3d - Giles; Landlady - Pearce.	GF
DANCING.	<i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. <i>Sailor's Dance</i> by Jones.	
COMMENT.	At the particular Desire of several Persons of Quality.	
PTOLEMY.	<i>Cast not listed</i> , but see 2 Jan.	King's
COMMENT.	[Their Majesties, Prince, and three eldest Princesses present.]	
MACBETH.	Macbeth - Mills (Burney; <i>Daily Post</i> missing), but see 28 Sept. 1732. Also THE DEVIL TO PAY. <i>Cast not known</i> , but see 14 Oct. 1732.	Monday 15
MACBETH.		DL
THE PLAIN DEALER.	Plain Dealer - Quin; Freeman - Milward; Varnish - Ryan; Plausible - Hippisley; Novel - Chapman; Jerry - Neale; Olivia - Mrs Younger; Fidelia - Mrs Buchanan; Widow Blackacre - Mrs Egleton; Eliza - Miss Holiday.	CG

- Monday 15*
CG DANCING. Two Pierrots by Poitier and Pelling. *Fingalians* by Newhouse and Mrs Ogden. *Saraband* by Glover and Miss La Tour.
 COMMENT. Not Acted these Fourteen Years (i.e., by Rich's Company). Written by Mr Wycherley. Receipts: £101 5s.
- GF VIRTUE BETRAYED. As 8 Jan. Also THE TAVERN BILKERS. As 13 Jan.
 With a new Epilogue to be spoke by Miss Cole.
 COMMENT. At the particular Desire of several Persons of Distinction.
- HAY CONCERT.
 COMMENT. Pit and Boxes 4s. Gallery 2s. 6d.
- Tuesday 16*
DL THE STRATAGEM. *Cast not known* (*Daily Post* missing), but Genest, III, 367, lists: Archer – Bridgwater; Aimwell – Mills; Scrub – Griffin; Foigard – Miller; Sullen – Harper; Mrs Sullen – Mrs Horton; but see also 20 Nov. 1732. Also THE DEVIL TO PAY. *Cast not known*, but see 14 Oct. 1732.
- CG THE PLAIN DEALER. As 15 Jan.
 DANCING. *Tambourine* by Miss Rogers. IV: New *Scotch Dance* by Glover, Mrs Laguerre, Du Pre, Mrs Pelling, DelaGarde Jr, Mrs Ogden.
 COMMENT. Written by Mr Wycherley. Receipts: £52 2s. 6d.
- GF THE SPANISH FRYAR. As 24 Nov. 1732. Also THE TAVERN BILKERS.
 As 13 Jan.
 COMMENT. At the particular Desire of several Persons of Distinction.
- King's PTOLEMY. *Cast not listed*, but see 2 Jan.
- Wednesday 17*
DL THE REHEARSAL. As 8 Sept. 1732. Also CEPHALUS AND PROCRIS. As 26 Dec. 1732, but Aurora – Mrs Grace; Procris – Mrs Charke; Amphitrite – Miss Robinson.
 DANCING. By Mr Sant, being the last Time of his performing this Season.
 COMMENT. At the particular Desire of several Persons of Distinction. [The Farce of *Wat Tyler* postponed by indisposition of a principal performer.]
- CG THE PLAIN DEALER. As 15 Jan.
 DANCING. As 16 Jan.
 COMMENT. Written by Mr Wycherley. Receipts: £50 12s.
- GF THE DISTREST MOTHER. Pyrrhus – Giffard; Orestes – Delane; Phoenix – Huddy; Pylades – Bardin; Andromache – Mrs Giffard; Hermione – Mrs Roberts; Cephisa – Mrs Haughton; Cleone – Mrs Williamson. Also THE TAVERN BILKERS. As 13 Jan.
- Thursday 18*
CG THE MERRY WIVES OF WINDSOR. As at LIF, 6 Oct. 1732, but Mrs Ford – Mrs Templer; Mrs Page – Mrs Bullock; Ann Page – Miss Horsington. Also FLORA. Hob – Laguerre; Sir Thomas – Hippisley; Friendly – Salway; Old Hob – Hall; Roger – Clarke; Dick – H. Bullock; Flora – Miss Oates; Betty – Mrs Kilby; Hob's Mother – Mrs Egerton, but see LIF, 16 Nov. 1732.
 DANCING. II: *Tambourine* by Miss Rogers. III: *Fingalian* by Newhouse and Mrs Ogden. IV: *Saraband* by Le Sac and Miss La Tour.
 COMMENT. Receipts: £61 12s.
- GF THE CONSCIOUS LOVERS. Bevil Jr – Delane; Tom – Giffard; Sir John – W. Giffard; Sealand – Corey; Myrtle – Rosco; Cimberton – Norris; Humphrey – Lyon; Daniel – Woodward; Indiana – Mrs Giffard; Mrs Sealand – Mrs Morgan;

Lucinda - Mrs Purden; Isabella - Mrs Haughton; Phillis - Mrs Roberts. Also **THE TAVERN BILKERS.** As 13 Jan. **MUSIC.** Solo on the Violin by Eversman.

COMMENT. At the particular Desire of several Eminent Merchants and Persons of Distinction.

THE ALCHYMIST. Abel - Cibber Jr; Face - Mills; Subtle - Cibber; Ananias - Johnson; Tribulation - Griffin; Sir Epicure - Harper; Dol - Mrs Mullart (Genest, III, 367; *Daily Post* missing), but see also 9 Nov. 1732. Also **WAT TYLER;** or **The State Menders.** *Cast not known*, but Genest, III, 367, lists: Wat Tyler - Johnson; Jack Straw - Miller; Hod - Harper; Hall - Griffin; Cicely - Miss Raftor.

COMMENT. Afterpiece: [Never acted before. Author unknown. Apparently not printed.]

THE PROVOK'D HUSBAND. As at LIF, 16 Oct. 1732. **CG**

DANCING. II: *Tambourine* by Miss Rogers. IV: *Saraband* by Le Sac and Miss La Tour. In v: *Sicilian* by Glover and Mrs Pelling.

COMMENT. Receipts: £28 15s. 6d.

THE CONSCIOUS LOVERS. As 18 Jan., but Sealand - Collett. Also **THE AMOROUS SPORTSMAN.** As 20 Dec. 1732. **GF**

MUSIC. Solo on the Violin by Eversman.

THE INDIAN EMPEROR. *Daily Post* missing, but Genest, III, 367, lists: Montezuma - Mills; Cortez - Bridgwater; Almeria - Mrs Butler; Alibech - Mrs Horton; Cydaria - Miss Raftor. Also **CEPHALUS AND PROCRIS.** *Cast not known*, but see 17 Jan. **Saturday 20**

DL

THE BUSY BODY. As at LIF, 14 Nov. 1732, but Charles - Milward; Patch - Mrs Martin. Also **FLORA.** As 18 Jan., but Hob's Mother - Mrs Martin. **CG**

DANCING. II: As 19 Jan. III: As for IV on 19 Jan. End of Farce: As in V, 19 Jan.

COMMENT. Receipts: £44 1s.

LOVE FOR LOVE. As 3 Nov. 1732, but Ben - Norris; Trapland - James; Prue - Miss Wherrit. Also **THE LOVERS OPERA.** Lucy - Mrs Roberts; Dalton - Lyon; Edgar - Jenkins; Moody - Stoppelaer; Varole - Bardin; Prim - Morgan; Clodpole - Rosco; Clara - Mrs Christian; Flora - Miss Wherrit. **GF**

COMMENT. *Daily Advertiser*, 22 Jan.: Mr Giffard . . . gave a handsome Entertainment and a Concert of Musick to the Company of Comedians [at GF] on occasion of his Royal Highness's Birth-Day; also a Bonfire, and a large Quantity of Liquor to the Populace.

THE COMMITTEE. *Daily Post* missing, but Genest, III, 368, lists: Teague - Miller; Obadiah - Johnson; Day - Griffin; Mrs Day - Mrs Mullart; Ruth - Mrs Heron; Arbella - Mrs Butler; Mrs Chat - Mrs Willis, but see also 23 Nov. 1732. Also **THE DEVIL TO PAY.** *Cast not known*, but see 14 Oct. 1732. **Monday 22**

DI.

HAMLET, PRINCE OF DENMARK. As at LIF, 22 Sept. 1732, but Gravediggers - Bullock, Ray; Horatio omitted. **CG**

COMMENT. Receipts: £39 6s. 6d.

JULIUS CAESAR. As 4 Dec. 1732. Also **THE LOVERS OPERA.** As 20 Jan. **GF**

THE MAN OF MODE. As 11 Jan., but Harriet - Mrs Horton; Pert - Mrs Mullart. Also **THE MOCK DOCTOR.** As 30 Sept. 1732, but Harry - Leigh; Charlotte - Mrs Mullart. **Tuesday 23**

DL

- Tuesday 23*
- DL DANCING. *Le Watteau* by Miss Robinson. *English Maggot* by Haughton and Mrs Walter. *Spanish Entry* by Lally, Essex, Haughton, Lally Jr, Tench. *Grand Dance of Moors* by Essex, Lally, Haughton, Lally Jr, Tench, Mrs Walter, Mrs D'Lorme, Miss Mears, Miss Man.
- COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by Sir George Etheridge. Afterpiece: By particular Desire.
- CG THE MERRY WIVES OF WINDSOR. As 18 Jan., but Mrs Ford – Mrs Younger; Anne Page – Miss Holliday. Also THE CHEATS; or, The Tavern Bilkers. Harlequin – Lun.
- DANCING. II: *Tambourine* by Miss Rogers. III: A new *Comic Dance* by Nivelon, Mrs Laguerre, Pelling, Mrs Pelling, Newhouse, Miss Latour, De la Garde, Mrs Ogden, Le Sac, Miss Baston. IV: A new *Scotch Dance* by Glover, Mrs Laguerre, du Pre, Mrs Pelling, de la Garde, Mrs Ogden.
- COMMENT. By Their Majesties' Command. Receipts: £119 os. 6d. [Their Majesties, Duke, Princesses Amelia, Caroline, Mary, Louisa present.]
- GF OROONOKO. As 27 Nov. 1732, but Jack – James; Daniel – Penkethman; Lucy – Miss Wherrit. Also THE LOVERS OPERA. As 20 Jan.
- DANCING. *Sailor's Dance* by Jones. *Pierot and Pierrate* by de Valois and J. Delagarde.
- Wednesday 24*
- DL THE TEMPEST. Cast not listed, but see 26 Dec. 1732. Also THE DEVIL TO PAY. As 14 Oct. 1732.
- COMMENT. Alter'd from Shakespear by Sir Wm. Davenant and Mr Dryden. With all the Original Songs and Dances, Serious and Comic, Scenes, Machines, Habits, Flyings, Sinkings, and other Decorations proper to the Play.
- CG THE MISTAKE. As at LIF, 17 Nov. 1732.
- DANCING. As performed last night before Their Majesties, but order of dances is: II: New *Comic Dance*. IV: *Tambourine*. V: *Scottish Dance*.
- COMMENT. Written by the late Sir John Vanbrugh. Receipts: £27 12s. 6d.
- GF THE BEGGAR'S OPERA. Polly – Mrs Thurmond; Macheath – Hulett; Lucy – Mrs Roberts; Peachem – Rosco; Lockit – Huddy; Filch – Jenkins; Mat – Morgan; Jemmy – Collet; Bagshot – Excell; Nimming Ned – Lyon; Ben – Bullock; Player – Winstone; Beggar – Beckham; Mrs Peachem – Mrs Williamson; Diana – Norris; Mrs Coaxer – Mrs Wetherilt; Dolly – Mrs Haughton; Mrs Vixen – Mrs Christian; Betty – Miss Sandham; Jenny – Miss Wherrit; Sukey – Mrs Vallois; Molly – Mrs Purden; Mrs Slammekin – Mrs Morgan.
- COMMENT. See *Daily Post*, 24 Jan., for a poem: *To Mr Giffard . . . on his Reviving the Play of Julius Caesar*.
- Thursday 25*
- DL THE UNHAPPY FAVOURITE. Queen Elizabeth – Mrs Porter, the first time of her appearing on the stage these two years; Essex – Mills; Southampton – Wm. Mills; Burleigh – Roberts; Rutland – Mrs Horton; Nottingham – Mrs Butler.
- DANCING. By Essex, Haughton, Mrs Walter, Miss Robinson.
- COMMENT. Benefit Mrs Porter. By Their Majesties' Command. Pit and Front Boxes put together at 5s. [For an account of this performance, see *Lord Hervey and his Friends*, pp. 156–57. Mrs Theophilus Cibber died on this day.]
- CG MACBETH. As at LIF, 30 Oct. 1732, but Lady Macbeth – Mrs Bullock; Witches – Ray, Neale, H. Bullock.
- MUSIC AND DANCING. As 30 Oct. 1732, but Mrs Sanderson omitted.
- COMMENT. Written by Shakespeare. Receipts: £88 8s.
- GF THE BEGGAR'S OPERA. As 24 Jan., but Wat – Williams.

THE TENDER HUSBAND. Clermont - Roberts; Captain Clermont - Wm. Mills; Sir Harry - Harper; Humphrey - Miller; Tipkin - Griffin; Pounce - Shepard; Mrs Clermont - Mrs Horton; Biddy - Mrs Heron; Mrs Tipkin - Mrs Shireburn; Fainlove - Mrs Charke. Also THE DEVIL TO PAY. As 14 Oct. 1732.	Friday 26
DANCING. As 25 Jan.	DL
COMMENT. Mainpiece: Written by the late Sir Richard Steele.	
THE COUNTRY WIFE. As at LIF, 16 Nov. 1732.	CG
DANCING. As 24 Jan.	
COMMENT. Receipts: £41 14s. 6d.	
THE BEGGAR'S OPERA. As 25 Jan., but Harry - Dove; Diana omitted.	GF
DANCING. <i>Hornpipe</i> by Jones.	
VENICE PRESERVED and BETTY advertised, but BM Egerton 2320 states: Dismist.	Saturday 27 DL
THE CONSTANT COUPLE. As at LIF, 1 Nov. 1732, but Clincher Sr - Chapman; Clincher Jr - Neale.	CG
DANCING. II: <i>Two Pierrots</i> by Poitier and Nivelon. IV: <i>Saraband</i> by Le Sac and Miss La Tour. V: <i>Scottish Dance</i> , as 23 Jan.	
COMMENT. At the Desire of several Persons of Quality. Receipts: £77 1s. 6d.	
THE SPANISH FRYAR. As 16 Jan., but Elvira - Mrs Roberts. Also DAMON AND PHILLIDA. Arcas - Winstone; Aegon - Cole; Corydon - Collett; Cimon - Rosco; Mopsus - Bardin; Damon - Stoppelaer; Phillida - Mrs Roberts.	GF
COMMENT. At the particular Desire of several Persons of Quality.	
ORLANDO. <i>Cast not listed</i> , but edition of 1732 lists: Orlando - Senesino; Angelica - Signora Strada; Medoro - Signora Bertolli; Dorinda - Signora Celeste; Zoroastro - Montagnana.	King's
COMMENT. A New Opera. Wherein the Cloaths and Scenes are all intirely New. [Music by Handel. Text possibly by Grazio Braccioli, but see Deutsch, <i>Handel</i> , p. 303.] Done into English by Mr Humphreys. [Their Majesties, Duke, and Princesses present.]	
HAMLET, PRINCE OF DENMARK. <i>Cast not known</i> (<i>Daily Post</i> missing), but see 8 Jan. Also THE BOARDING SCHOOL ; or, The Sham Captain . Cast in edition of 1733: Alderman Nincompoop - Griffin; Ned Brag - Berry; Zachary Bragg - Shepherd; Coupee - Oates; Warble - Stopelaer; Lady Termagent - Harper; Jenny - Mrs Raftor; Molly - Mrs Charke; Backstitch - Mrs Mullart; Tarnish - Miss Mann.	Monday 29 DL
COMMENT. Afterpiece: [By Charles Coffey. For an extended comment on this performance, see <i>The Auditor</i> , 6 Feb. 1733.]	
THE PLAIN DEALER. As 15 Jan.	CG
DANCING. II: New <i>Comic Dance</i> , as 23 Jan. IV: <i>Tambourine</i> by Miss Rogers. V: <i>Scottish Dance</i> , as 23 Jan.	
COMMENT. Written by Mr Wycherley. Receipts: £64 2s.	
THE BEGGAR'S OPERA. As 26 Jan.	GF
DANCING. <i>Hornpipe</i> by Jones.	
THE EARL OF ESSEX [THE UNHAPPY FAVOURITE]. Queen Elizabeth - Mrs Porter, but see 25 Jan. Also THE BOARDING SCHOOL ROMPS . <i>Cast not listed</i> , but see 29 Jan.	Wednesday 31 DL

- Wednesday 31* DANCING. By Houghton, Mrs Walter, Miss Robinson.
 DL COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: As it was perform'd last Week before their Majesties and all the Royal Family for the Benefit of Mrs Porter. The Judgment of Paris, which was intended to be perform'd this Night, is deferr'd for a few Days, upon Account of some Alterations in the Machinery.
- CG THE CONFEDERACY. As at LIF, 2 Oct. 1732, but Clarissa – Mrs Bullock; Gripe – Hall; Corinna – Miss Holliday.
 DANCING. III: *French Peasant* by Poitier and Miss La Tour. v: *Scottish Dance*, as 23 Jan.
 COMMENT. Written by the late Sir John Vanbrugh. Receipts: £59 11s. 6d.
- GF THE BEGGAR'S OPERA. As 26 Jan. Also THE TAVERN BILKERS. As 13 Jan.
 DANCING. As 29 Jan.
 COMMENT. At the particular Desire of several Persons of Distinction.

February 1733

- Thursday 1* THE WAY OF THE WORLD. As 6 Dec. 1732, but Lady Wishfort – Mrs Mullart.
 DL Also THE BOARDING SCHOOL ROMPS. As 29 Jan. (cast from edition), but Molly – Miss Atherton.
 DANCING.
 COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. Afterpiece: By Desire. Written by the Author of The Devil to Pay.
- CG SHE WOU'D AND SHE WOU'D NOT. As at LIF, 23 Oct. 1732, but Rosara – Mrs Bullock; Soto – Bullock.
 DANCING. III: *New Comic Dance*, as 23 Jan. v: *Scottish Dance*, as 23 Jan.
 COMMENT. Receipts: £40 19s.
- GF VIRTUE BETRAYED. As 8 Jan., but Lady Diana – Mrs Haughton. An Epilogue by Miss Cole. Also THE LOVERS OPERA. As 20 Jan.
 COMMENT. At the particular Desire of several Ladies.
- Friday 2* THE LIBERTINE. *Cast not listed.* Also THE BOARDING SCHOOL ROMPS.
 DL As 1 Feb.
 DANCING. By Essex, Haughton, Mrs Walter, Miss Robinson.
- CG THE OLD BACHELOR. As at LIF, 22 Nov. 1732, but Sylvia – Mrs Laguerre.
 DANCING. *Two Pierrots* by Nivelon and Poitier. *Saraband* by Le Sac and Miss La Tour. *Fingalian* by Newhouse and Mrs Ogden. *Sicilian* by Glover and Mrs Pelling.
 COMMENT. Written by the late Mr Congreve. Receipts: £51 19s. 6d.
- GF THE CONSCIOUS LOVERS. As 19 Jan. Also DAMON AND PHILLIDA. As 27 Jan.
 MUSIC. Solo on Violin by Eversman.
 DANCING. *Pierrots* by de Vallois and J. De la Gard. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Sailor's Dance* by Jones.
 COMMENT. At the particular Desire of several Eminent Merchants and Persons of Distinction.

HENRY IV, Part I. As 17 Oct. 1732, but Worcester - Roberts; Douglas - Fielding; Carriers - Johnson, Miller; Mortimer, Glendower, Poins omitted. Also THE DL
WHAT D'YE CALL IT. *Cast not listed*, but see 7 Nov. 1732.
DANCING.

COMMENT. Afterpiece: Written by the late Mr Gay.

VOLPONE. As 11 Jan., but Peregrine - Hall.

CG

DANCING. *Two Pierrots* by Nivelon and Poitier. *Scottish Dance*, as 23 Jan.

COMMENT. Receipts: £46 17s.

THE MOURNING BRIDE. As 18 Oct. 1732. Also THE TAVERN BILKERS. GF
As 13 Jan., but Landlord - Morris.

COMMENT. At the particular Desire of several Persons of Quality.

ORLANDO. *Cast not listed*, but see 27 Jan.

King's

COMMENT. *Colman Opera Register*: extraordinary fine & magnificent. *Daily Advertiser*, 5 Feb.: The Royal Family present.

HENRY VIII. As 11 Nov. 1732 (*Daily Post*, 2 Feb.; issue of 5 Feb. missing), but Suffolk, Chancellor, Chamberlain, Abergavenny, Cromwell omitted; Katherine - Mrs Porter.

Monday 5
DL

COMMENT. At the particular Desire of several Ladies of Quality.

DUKE AND NO DUKE. Duke - Milward; Trapolin - Chapman; Brunetto - Salway; Alberto - Lacy; Mago - Aston; Puritan - Hippisley; Barberino - Paget; Dutchess - Mrs Buchanan; Prudentia - Mrs Templer; Flametta - Mrs Stevens. Also THE SCHOOL BOY. As at LIF, 27 Sept. 1732, but Major Rakish - Hippisley.

CG

DANCING. *Peasant* by Poitier and Miss La Tour. *Tambourine* by Miss Rogers. *Scottish Dance* by Glover, Du Pre, de la Garde, Mrs Legar, Ogden, Mrs Pelling.

COMMENT. Receipts: £56 5s.

THE DECOY; or, The Harlot's Progress. *Cast not listed*, but edition of 1733 lists: Sir Francis Firebrieks - Lyon; Mr Xenodocky - Stoppelaer; Sir Ralph Reformage - Huddy; Justice Hamper - Penkethman; Justice Touchmore - Excell; Justice Bridleman - Collet; Mr Lookout - Rosco; Captain Wou'dbe - Bardin; Sir Thomas Pairnails - James; Squire Spendthrift - Jenkins; Skinflint - Norris; Thomas Drivewell - Norris; Mrs Haverly - Hulett; Mrs Clarkwell - Pearce; Mrs Frisk - Mrs Williamson; Mrs Stroaker - Mrs Houghton; Mrs Fulmore - Mrs Christian; Jenny Ogle - Mrs Roberts; Henriette Shuffle - Miss Wherrit; Sukey Slattern - Mrs Purden; Mary Licklips - Mrs Vallois; Diana Stepwell - Mrs Morgan; Betty Drostleplate - Miss Sandham.

GF

COMMENT. A New Ballad Opera. [By Henry Potter.]

THE OLD BACHELOR. *Daily Post* missing, but Genest, III, 369, lists: Sir Joseph - Miller; Laetitia - Mrs Heron, rest as before; but see 8 Dec. 1732. Also THE JUDGMENT OF PARIS; or, The Triumph of Beauty. Genest, III, 369, lists: Helen - Mrs Booth; Thalia - Miss Raftor.

Tuesday 6
DL

THE STRATAGEM. As at LIF, 27 Sept. 1732, but Mrs Sullen - Mrs Bullock. **DANCING.** *Peasant* by Poitier and Miss La Tour. *Tambourine* by Miss Rogers. *Scottish Dance*, as 23 Jan.

CG

COMMENT. Receipts: £36 5s. 6d.

THE DECOY. *Cast not listed*, but see 5 Feb.

GF

- Tuesday 6* ORLANDO. *Cast not listed*, but see 27 Jan.
 King's COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- WS EUNUCH. By the Scholars of the Westminster School.
 COMMENT. The Epilogue is in *Grub St. Journal*, 15 Feb.
- Thursday 8* DL THE STRATAGEM. *Daily Post* missing, but Genest, III, 369, lists: Cherry – Miss Holliday, her first at DL. Also THE JUDGMENT OF PARIS. *Cast not known*, but see 6 Feb.
 COMMENT. [The Prince of Wales present.]
- CG THE DOUBLE DEALER. Double Dealer – Quin; Touchwood – Milward; Mellefont – Walker; Brisk – Chapman; Careless – Ryan; Froth – Neale; Saygrace – Houghton; Lady Touchwood – Mrs Hallam; Lady Froth – Mrs Bullock; Lady Plyant – Mrs Egleton; Cynthia – Mrs Laguerre; Sir Paul – Hippisley.
 DANCING. Two Pierrots by Poitier and Nivelon. Fingalian by Newhouse and Mrs Ogden. Saraband by Le Sac and Miss La Tour. Sicilian by Glover and Mrs Pelling.
 COMMENT. Written by the late Mr Congreve. Receipts: £40 17s. 6d.
- GF THE DECOY. *Cast not listed*, but see 5 Feb.
 COMMENT. Benefit the Author. On Account of the great Demand for Places, the Pit and Boxes will be laid together at 5s. each.
- LIF JUDITH. Intended, but deferred by indisposition of a principal singer.
- Saturday 10* DL THE BEGGAR'S OPERA. *Daily Post* missing, but Polly – Mrs Clive [i.e., Miss Raftor] in Burney. Also THE JUDGMENT OF PARIS. *Cast not known*, but see 6 Feb.
- CG ACHILLES. *Cast not listed*, but edition of 1733 lists: Lycomedes – Quin; Diphilus – Aston; Achilles – Salway; Ulysses – Chapman; Diomedes – Laguerre; Ajax – Hall; Periphas – Walker; Agyrtes – Leveridge; Thetis – Mrs Buchanan; Theaspe – Mrs Cantrell; Deidamia – Miss Norsa; Lesbia – Miss Binks; Philoe – Miss Oates; Artemona – Mrs Egleton. Prologue written by Gay and spoken by Quin.
 COMMENT. A new Opera. Written by the late Mr Gay. With New Habits and Scenes. Receipts: £207 11s. 6d. *Daily Courant*, 12 Feb.: Mr Pultney and Mr Pope were in the Pit.... They were in the House before any body else was admitted. Sir William Windham was also present at this Performance; but notwithstanding the Countenance given to it, there was so much Obscenity and Scurrility in it, that it raised a general Abhorrence in the Audience. [See also *The Bee*, 17 Feb., for a puff concerning this performance and the play in general.]
- GF THE DECOY. *Cast not listed*, but see 5 Feb.
- King's ORLANDO. *Cast not listed*, but see 27 Jan.
 COMMENT. [The Royal Family present.]
- Monday 12* DL KING RICHARD THE THIRD. As 14 Oct. 1732. Also THE JUDGMENT OF PARIS. Paris – Denoyer; Helen – Mrs Booth; Shepherds – Lally, Lally Jr, Tench, Davenport; Shepherdesses – Mrs D'Lorme, Mrs Grace, Miss Man, Miss Price; Juno – Mrs Walter; Pallas – Miss Mears; Mercury – Stoppelaeer; Power – Ellis Roberts; Venus – Miss Robinson; Thalia – Miss Raftor; Euphrosyne – Mrs Mullart; Aglaia – Miss Atherton; Fame – Young Cunningham.
 COMMENT. At the Desire of several Persons of Quality. Afterpiece: With new Habits, Scenes, Machines, and other Decorations. No Money under the full Price to be taken during the Time of Performance. The Additional Money to

be return'd (if desired) to those who go out before the Overture of the Entertainment begins. Admission: 5s., 3s., 2s., 1s.	<i>Monday 12</i> DL
ACHILLES. <i>Cast not listed</i> , but see 10 Feb. COMMENT. Written by the late Mr Gay. Receipts: £179 3s. [Prince of Wales present.]	CG
JANE SHORE. Jane Shore - Mrs Thurmond; Gloucester - Hulett; Hastings - Giffard; Dumont - Delane; Bellmour - W. Giffard; Alicia - Mrs Roberts. Also THE AMOROUS SPORTSMAN. <i>Cast not listed</i> , but see 20 Dec. 1732. DANCING. II: <i>Pierrots</i> by de Vallois and J. Delagarde. IV: <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. COMMENT. Benefit Mrs Thurmond. At the particular Desire of several Persons of Quality and Distinction. [Tickets at Thurmond's House, Haydon Square.] Boxes 4s. Pit 2s. 6d. Gallery 1s.	GF
HAMLET, PRINCE OF DENMARK. <i>Cast not listed</i> . Also THE JUDGMENT OF PARIS. As 12 Feb. COMMENT. At the Desire of several Persons of Distinction.	<i>Tuesday 13</i> DL
ACHILLES. <i>Cast not listed</i> , but see 10 Feb. COMMENT. Benefit the Sisters of the deceas'd Mr Gay. Written by the late Mr Gay. Receipts: £153 12s.	CG
THE MOURNING BRIDE. As 18 Oct. 1732. Also THE MOCK DOCTOR. Doctor - Rosco; Sir Jasper - Norris; Leander - Stoppelaer; Helebore - Morgan; Davy - Pearce; James - James; Harry - Collett; Dorcas - Mrs Roberts; Charlotte - Miss Wherrit; Maid - Miss Sandham. DANCING. II: <i>Tambourine</i> by Miss Wherrit. v: <i>French Peasant</i> by de Vallois and Madam Vallois. COMMENT. At the particular Desire of several Persons of Quality and Distinction.	GF
THE BEGGAR'S OPERA. Macheath - Mrs Sandham; Polly - Miss Palmer; Lucy - Mrs Pullen; Peachum - Pullen; Lockit - Hicks; Filch - Young Stevens. Also THE MOCK DOCTOR. Dorcas - Mrs Pullen; Dumb Lady - Mrs James, the first time of her appearing on any stage. DANCING. <i>Hornpipe</i> by R. Jones, from GF. COMMENT. Benefit Woolley and Mrs James. Mainpiece: Written by the late Mr Gay. Afterpiece: By particular Desire.	<i>Wednesday 14</i> HAY
RULE A WIFE AND HAVE A WIFE. As 2 Jan., but Duke - Fielding; Juan - Oates; Sanchio - Ridout; Alonzo - Mullart; Altea - Mrs Grace; Clara - Mrs Butler. Also THE JUDGMENT OF PARIS. As 12 Feb. COMMENT. Benefit Weaver. [For an essay on plays at DL, see <i>Grub St. Journal</i> , 15 Feb.]	<i>Thursday 15</i> DL
ACHILLES. <i>Cast not listed</i> , but see 10 Feb. COMMENT. Written by the late Mr Gay. Receipts: £174 1s. 6d.	CG
THE PROVOK'D HUSBAND. As 27 Dec. 1732, but Myrtilla - Mrs Haughton; Mrs Motherly - Mrs Wetherilt; Jenny - Miss Wherrit (<i>Daily Advertiser</i>) or Miss Wetherilt (<i>Daily Post</i>). Also THE MOCK DOCTOR. As 13 Feb. DANCING. <i>Masquerade Dance</i> composed by Thurmond: <i>Le Petit Maitre</i> by Jouan de Vallois. COMMENT. At the particular Desire of several Persons of Distinction.	GF

- Friday 16* **COMMENT.** *Daily Courant*, 16 Feb., has a full page discussion of *Achilles*.
 CG
 LIF **JUDITH.** Judith – Miss Chambers; edition of 1733 gives no performers' names.
 COMMENT. The new Oratorio. [Music by William De Fesch. Text by William Huggins.] The printed Books of the Opera may be had at the Theatre only, price 1s. The Composer humbly hopes the Disappointment the Town met with by its being postpon'd, will be in no means imputed to him, it being occasioned by such an Accident as any one might unfortunately fall under, that of the Misconduct and pretended Sickness of Cecilia Young, who had ingaged for the Part of Judith. Pit and Boxes 5s. Gallery 2s. 6d. Upper Gallery 1s. 6d.
- Saturday 17* **THE MISER.** *Cast not listed*, but edition of 1733 lists: Lovegold – Griffin; Frederick – Bridgwater; Harriet – Mrs Butler; Clerimont – Mills Jr; Mrs Wisely – Mrs Grace; Mariana – Mrs Horton; Ramilie – Cibber Jr; Lappet – Mrs Raftor; Wheedle – Mrs Mullart; Decoy – Oates; Furnish – Fielding; Sparkle – Berry; Sattin – Grey; List – Oates; Cha. Bubbleboy – Mullart; Lawyer – Mullart. Prologue spoken by Bridgwater. Epilogue written by Colley Cibber and spoken by Mrs Raftor.
 COMMENT. A New Comedy. [By Henry Fielding.] 5s., 3s., 2s., 1s.
- CG **ACHILLES.** *Cast not listed*, but see 10 Feb.
 COMMENT. Written by the late Mr Gay. Receipts: £163 12s. [See *Lord Hervey and his Friends*, pp. 162-63.]
- GF **THE CONSTANT COUPLE.** As 13 Jan. Also **THE MOCK DOCTOR.** As 13 Feb.
 COMMENT. At the particular Desire of several Persons of Distinction.
- King's **ORLANDO.** *Cast not listed*, but see 27 Jan.
- Monday 19* **THE MISER.** *Cast not listed*, but see 17 Feb.
 DL
 CG **ACHILLES.** *Cast not listed*, but see 10 Feb.
 COMMENT. Benefit the Sisters of the Deceas'd Mr Gay. Written by the late Mr Gay. Receipts: £165 1s.
- GF **MACBETH.** Macbeth – Delane; Macduff – Giffard; Banquo – Hulett; King – Huddy; Malcolm – Bardin; Donalbain – Woodward; Lenox – Rosco; Seyward – Winstone; Seyton – Corey; Witches – Morgan, Norris, Penkethman; Hecate – Lyon; Murderers – Wetherilt, Pearce; Lady Macbeth – Mrs Roberts; Lady Macduff – Mrs Giffard.
 COMMENT. Benefit Delane. At the particular Desire of several Persons of Quality and Distinction. With Vocal and Instrumental Musick, Dances, and other Decorations proper to the Play.
- Tuesday 20* **THE MISER.** *Cast not listed*, but see 17 Feb.
 DL **COMMENT.** Benefit the Author. Egmont, *Diary*, I, 333: to the new play called The Miser, which is well translated from Moliere by Mr Fielding, and well acted.
- CG **ACHILLES.** *Cast not listed*, but see 10 Feb.
 COMMENT. Written by the late Mr Gay. Receipts: £122 8s.
- GF **TIMOLEON.** Timoleon – Delane; Timophanes – Hulett; Demarchus – Giffard; Olinthus – Bardin; Orthagoras – Huddy; Aeschylus – W. Giffard; Lycander – Rosco; Pharon – Winstone; Cleone – Mrs Purden; Eunesia – Mrs Giffard.
- King's **ORLANDO.** *Cast not listed*, but see 27 Jan.
 COMMENT. [Their Majesties and three eldest Princesses present.]

TAMERLANE.	Tamerlane – Royer; Bajazet – Machen; Moneses – Dighton. With the Original Prologue by a Youth of Fifteen Years of Age, who also plays the Part of Axalla.	<i>COMMENT.</i> By Subscription. Benefit Royer. Boxes 3s. Pit 2s. Stage Boxes 5s.	Tuesday 20 HAY
JUDITH.	Advertised but apparently dismissed (<i>Ricb's Register</i>).		Wednesday 21 LIF HAY
THE RECRUITING OFFICER.	Sylvia – Mrs Talbot; Melinda – Mrs Martin. <i>DANCING.</i>	<i>COMMENT.</i> Benefit Mrs Talbot and Mrs Martin. <i>Daily Advertiser</i> , 22 Feb.: A Publick Rehearsal of the Opera of Dione [Wednesday 21], at the New Theatre in the Haymarket. Boxes 5s. Pit 3s. Gallery 2s. 6 P.M.	
THE SCORNFUL LADY.	Sir Roger – Cibber; Savil – Johnson; Scornful Lady – Mrs Heron; Elder Loveless – Wm. Mills; Young Loveless – A. Hallam; Welfort – Bridgwater; Martha – Miss Hollyday; Abigail – Mrs Willis; Widow – Mrs Butler. With a new Prologue and Epilogue.	<i>COMMENT.</i> By Denoyer, Mrs Booth, Miss Robinson, Mrs Walter.	Thursday 22 DL
		<i>COMMENT.</i> By Their Majesties' Command. Benefit the late Mr Wilks's Widow. Written by Beaumont and Fletcher. Part of the Seats on the Stage (for the better Accommodation of the Ladies) will be form'd into Side-Boxes. Part of the Pit (by Desire) will be rail'd in at the Price of the Boxes. [Their Majesties, Prince, and three eldest Princesses present. The Epilogue is in <i>Weekly Miscellany</i> , 10 March 1733.]	
ACHILLES.	<i>Cast not listed</i> , but see 10 Feb.		CG
	<i>COMMENT.</i> Written by the late Mr Gay. Receipts: £127 7s 6d.		
TIMOLEON.	As 20 Feb. Also THE MOCK DOCTOR. As 13 Feb.		GF
	<i>COMMENT.</i> Afterpiece: By Desire of several Persons of Distinction.		
	<i>COMMENT.</i> Whereas Thomas Arne, Jun. Proprietor of English Operas [at LIF], has new set to Musick, after the Italian Manner, the Opera of Rosamond, Written by the late Mr Addison, Which is now in Rehearsal. . . . This is to give Notice, that he . . . hoping to receive Encouragement from the Town, will (notwithstanding his Expences are considerably greater than any of the other English Theatres) Entertain the Town at the following Prices (viz) Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. 6d. And that he will give a private Rehearsal of the said Opera, to such Friends as shall oblige him with a Subscription . . . at One Guinea, to be paid on Receipt of a Ticket, which will admit the Bearer into the Boxes five Nights.	LIF	
CONCERT.			SH
	<i>COMMENT.</i> Benefit Mrs Cecilia Young.		
DIONE.	<i>Cast not listed.</i> Also THE USURER; or, Harlequin's Last Shift. <i>Cast not listed.</i>		Friday 23 HAY
	<i>COMMENT.</i> Mainpiece: A New Opera. Set to Musick by Mr Lampe. [Author of text unknown.] Afterpiece: a new Pantomime Entertainment. [Author unknown.] All the Dresses are intirely new. Boxes 5s. Pit 3s. Gallery 2s. 6:30 P.M.		
THE MISER.	<i>Cast not listed</i> , but see 17 Feb.		Saturday 24 DL CG
ACHILLES.	<i>Cast not listed</i> , but see 10 Feb.		
	<i>COMMENT.</i> Receipts: £146 9s. 6d. Benefit the Sisters of the deceased Mr Gay. Written by the late Mr Gay.		

- Saturday 24* **TIMOLEON.** As 20 Feb. Also **THE MOCK DOCTOR.** As 13 Feb.
 GF
- Monday 26* **THE PROVOK'D WIFE.** Sir John – Cibber (*Daily Post*, 22 Feb.; *Daily Post*, 26 Feb. missing), but see 21 Nov. 1732. Also **THE MOCK DOCTOR.** Doctor – Cibber Jr, but see 23 Jan.
 DL
DANCING. By Denoyer and Mrs Booth, Essex and Miss Robinson.
SINGING. A New English Dialogue in the Ballad Style, between a Town Gallant and a Country Lass by Stoppelaer and Miss Raftor.
COMMENT. Benefit Cibber Sr.
- CG **ACHILLES.** *Cast not listed*, but see 10 Feb.
COMMENT. Written by the late Mr Gay. Receipts: £91 7s.
- GF **THE PROVOK'D HUSBAND.** As 15 Feb., but Jenny – Mrs Hamilton. Also **THE MOCK DOCTOR.** As 13 Feb.
DANCING. As 15 Feb.
COMMENT. At the particular Desire of several Persons of Quality and Distinction.
- Tuesday 27* **THE MISER.** *Cast not listed*, but see 17 Feb.
 DL *COMMENT.* Duke, Princesses Amelia, Mary, and Louisa present.
- CG **ACHILLES.** *Cast not listed*, but see 10 Feb.
COMMENT. Written by the late Mr Gay. Receipts: £94 8s.
- GF **TIMOLEON.** As 20 Feb. Also **THE MOCK DOCTOR.** As 13 Feb., but Harry – Woodward.
- HAY **DIONE.** Dione – Miss Cecilia Young.
COMMENT. As 23 Feb., but 7 P.M.
- Wednesday 28* **CONCERT.**
 HAY *MUSIC.* End of Part I: Preamble on the Kettle-Drums by Baker. End of Part II: *Toller's Grounds* on one Kettle-Drum, accompanied with a Hautboy and Violin, in Scaramouch and Harlequin Dresses. Concluding with Handel's Grand *Water Musick*. Thumoth also plays on Trumpet and German Flute.
COMMENT. Benefit Job Baker. Pit and Boxes 5s. Gallery 2s. 6d.

March 1733

- Thursday 1* **THE MISER.** *Cast not listed*, but see 17 Feb.
 DL *COMMENT.* Benefit the Author.
- CG **ACHILLES.** *Cast not listed*, but see 10 Feb.
COMMENT. Written by the late Mr. Gay. Printed Books of the Opera may be had at the Theatre this Night. Receipts: £80 os. 6d.
- GF **THE TENDER HUSBAND.** As 1 Jan., but Jenny – Miss Wherrit. Also **THE MOCK DOCTOR.** As 27 Feb. With a new Prologue on Her Majesty's Birth Day.
DANCING. II: *Pierrot and Pierrate* by de Vallois and J. De Lagarde. III: *Cbacone* by Mrs Bullock. IV: *Friendly Lasses* by Miss Wherrit and Miss Sandham. V: *Grand Dance of Masqueraders* (composed by Thurmond).
COMMENT. The Prologue is in *Daily Advertiser*, 2 March.

THE MISER.	<i>Cast not listed</i> , but see 17 Feb.	Saturday 3
ACHILLES.	<i>Cast not listed</i> , but see 10 Feb.	DL CG
	COMMENT. Written by the late Mr Gay. Receipts: £93 16s. 6d.	
VIRTUE BETRAY'D.	As 1 Feb., but Lady Diana – a young Gentlewoman, who never appeared on any stage before. An Epilogue spoken by Miss Cole. Also THE MOCK DOCTOR. As 27 Feb.	GF
	COMMENT. At the particular Desire of several Persons of Distinction. [<i>The Mad Captain</i> , announced for this day, is deferred to Monday.]	
FLORIDANTE.	<i>Cast not listed</i> ; edition of 1733 does not list performers' names. See Deutsch, <i>Handel</i> , p. 307.	King's
	COMMENT. [Their Majesties, Prince, and three eldest Princesses present.] <i>Daily Advertiser</i> , 5 March: Signora Strada, on Account of whose Indisposition the Run of the new Opera of Orlando was interrupted, continues very ill.	
THE CARELESS HUSBAND.	Foppington – Cibber Jr; Morelove – Mills; Sir Charles – Wm. Mills; Lady Betty – Mrs Heron; Lady Easy – Mrs Booth; Lady Graveairs – Mrs Horton; Edging – Miss Raftor. Also THE DEVIL TO PAY. As 14 Oct. 1732.	Monday 5
DANCING.	By Denoyer, Mrs Booth, Essex, Miss Robinson, Haughton, Mrs Walter.	DL
	COMMENT. By Command of Her Royal Highness, the Princess Royal. Benefit Mills. <i>Daily Post</i> , 5 March: Colley Cibber . . . is so ill of a Cold he is not able to Act. <i>Daily Advertiser</i> , 7 March: On Monday Night last a great Disorder happen'd amongst the Footmen at [DL], occasion'd by one of the Orange Women, who meeting with some Affront, as she was passing from the Theatre to the Coffee-house, drew out her Penknife, and stabb'd a Chairman and two Gentlemen's Servants therewith, before it could be wrench'd from her, and then took Sanctuary in the Coffee-house; but the same was immediately beset, and the People refusing either to produce the Woman, or acquaint the Footmen who she was, they forc'd themselves into the Room, broke all the Glasses and China.	
ACHILLES.	<i>Cast not listed</i> , but see 10 Feb.	CG
	COMMENT. Written by the late Mr Gay. Receipts: £86 13s. 6d.	
RULE A WIFE AND HAVE A WIFE.	As 29 Dec. 1732, but Alonzo – Winstone. Also THE MAD CAPTAIN. <i>Cast not listed</i> , but edition of 1733 lists: Sir Marvin Maugre – Lyon; Attall – Bardin; Pinch – Morgan; Snip – Penkethman; Master Johnny – Stopelaer; Sly – Hulett; Corporal – Dove; Hillaret – Mrs Hamilton; Mrs Pinch – Mrs Haughton; Mrs Snip – Mrs Williamson; Betty – Mrs Roberts.	GF
	COMMENT. At the particular Desire of several Persons of Distinction. After-piece: a Ballad Opera of one Act. [By Robert Drury.]	
THE MISER.	<i>Cast not listed</i> , but see 17 Feb.	Tuesday 6
ACHILLES.	<i>Cast not listed</i> , but see 10 Feb.	DL
	COMMENT. Written by the late Mr Gay. Receipts: £58 3s. 6d.	CG
THE CARELESS HUSBAND.	Sir Charles – Giffard; Foppington – Wetherilt; Morelove – W. Giffard; Lady Betty – Mrs Giffard; Lady Easy – Mrs Thurmond; Lady Graveairs – Mrs Roberts; Edging – Mrs Hamilton. Also THE MAD CAPTAIN. <i>Cast not listed</i> , but see 5 March.	GF
	COMMENT. Benefit Mrs Giffard. At the particular Desire of several Ladies of Quality.	

- Tuesday 6* FLORIDANTE. *Cast not listed.*
 King's COMMENT. As 3 March.
- Wednesday 7* ROSAMOND. King - Mrs Barbier; Sir Trusty - Leveridge; Page - Master Arne, who never yet appeared in public; Messenger - Corse; 1st Angel - Master Arne; 2d - Corse; Queen - Miss Jones; Rosamond - Miss Arne; Grideline - Miss Chambers.
 COMMENT. The Words by the late Mr Addison. And new set to Musick after the Italian manner by Mr Arne Jr. With New Scenes and Dresses. 5s., 3s., 2s., 1s. 6d. 6 P.M.
- HAY AESOP. All the Parts to be performed to the best Advantage.
 SINGING AND DANCING.
 COMMENT. Benefit a Person in Trouble. Written by the late Sir John Vanbrugh. 6 P.M.
- Thursday 8* THE ALBION QUEENS; or, The Death of Mary Queen of Scotland. Queen Elizabeth - Mrs Porter; Queen Mary - Mrs Heron; Douglas - Mrs Booth; Norfolk - Wm. Mills; Cecil - Roberts; Morton - Mills; Davison - Bridgwater.
 DL DANCING. By Denoyer, Haughton, Mrs Walter.
 COMMENT. Benefit Mrs Booth. At the particular Desire of several Ladies of Quality.
- CG ACHILLES. *Cast not listed*, but see 10 Feb.
 COMMENT. Written by the late Mr Gay. Receipts: £77 6s. 6d.
- GF HAMLET, PRINCE OF DENMARK. As 24 Oct. 1732. Also THE DEVIL TO PAY. Jobson - Hulet; Sir John - Jenkins; Lady Loverule - Mrs Haughton; Nell - Mrs Roberts.
 COMMENT. Benefit Mrs Roberts. At the particular Desire of several Persons of Quality and Distinction.
- YB CONCERT.
 MUSIC. Violin by Castrucci. Singing by Mrs Cecilia Young.
 COMMENT. Benefit Young.
- Friday 9* ROSAMOND. As 7 March.
 LIF COMMENT. As 7 March.
- Saturday 10* LOVE MAKES A MAN. As 14 Dec. 1732, but Clodio - Cibber Jr; Angelina - Mrs Booth; Honoria - Mrs Mullart. Also THE MOCK DOCTOR. As 23 Jan.
 DL DANCING. By Denoyer and Mrs Booth. *Drunken Peasants* by Le Brun.
 COMMENT. Benefit Miller. At the particular Desire of several Persons of Quality. Afterpiece: Taken from Moliere. Part of the Seats on the Stage (for the better Accommodation of the Ladies) will be form'd into Boxes.
- CG ACHILLES. *Cast not listed*, but see 10 Feb.
 COMMENT. Written by the late Mr Gay. Receipts: £60 8s.
- GF THE COMMITTEE. As 8 Nov. 1732, but Bookseller - James. Also THE MAD CAPTAIN. *Cast not listed*, but see 5 March.
- King's FLORIDANTE. *Cast not listed.*
 COMMENT. As 3 March.

THE RELAPSE. As 16 Nov. 1732, but Foppington - Cibber Jr; Amanda - Mrs Heron; Young Fashion - W. Mills; Hoyden - Mrs Charke. Also **THE DEVIL TO PAY.** As 14 Oct. 1732.
DANCING.

COMMENT. Benefit Mrs Horton. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late Sir John Vanbrugh.

THE CONSTANT COUPLE. As 27 Jan., but Parly - Miss Horsington.

DANCING. *Tambourine* by Miss Rogers. A new *Comic Dance* by Nivelon, Mrs Laguerre, Pelling, Mrs Pelling, Newhouse, Miss La Tour, De la Garde, Mrs Ogden, Le Sac, Miss Baston. *French Peasant* by Poitier and Miss La Tour. *Scottish Dance* by Glover, Mrs Laguerre, Du Pre, Pelling, De la Garde, Mrs Ogden.

COMMENT. Benefit Mrs Younger. By Command of His Royal Highness. Part of the Stage (for the better Accommodation of the Ladies) will be form'd into Boxes. Receipts: money £79 9s. 6d.; tickets £112 16s. [Prince of Wales present.]

LOVE MAKES A MAN. As 18 Dec. 1732, but Cludio - Thurmond. Also **THE DEVIL TO PAY.** As 8 March.

DANCING. A new Comic Ballad: *The Difference of Nations; or, The Dancing Europeans:* French Peasants - Vallois, Miss Sandham; Scots - J. De Legarde, Miss Wherrit; English Peasants - Sandham, Mrs Haughton; *Dutch Skippers* by Thurmond and Mrs Bullock.

COMMENT. Benefit Thurmond.

THE MISER. *Cast not listed*, but see 17 Feb.

COMMENT. Benefit the Author.

Tuesday 13

DL

ACHILLES. *Cast not listed*, but see 10 Feb.

COMMENT. Written by the late Mr Gay. Receipts: £64 6s.

CG

THE STRATAGEM. As 17 Nov. 1732, but Gypsey - Miss Wherrit. Also **THE MAD CAPTAIN.** *Cast not listed*, but see 5 March.

DANCING. As 12 March.

COMMENT. At the particular Desire of several Persons of Distinction.

FLORIDANTE. *Cast not listed.*

King's

COMMENT. As 3 March.

ROSAMOND. As 7 March.

Wednesday 14

COMMENT. As 7 March.

LIF

THE RECRUITING OFFICER. Brazen - Pullen; Plume - Kelly; Melinda - Mrs Pullen; Rose - Mrs More; Lucy - Mrs Bowman; Silvia - Mrs Sandham. Also **THE FARMER'S SON;** or, **The Maiden's Second Slip.** Old Heedless - Machen; Dick - Mynnitt; Harry - Hicks; Tom - Pullen; Mary - Miss Palms; Sally - Mrs More.

HAY

DANCING. I: *Dutch Skipper* by Sandham. III: *Scaramouch* by Sandham. V: *Hornpipe* by R. Jones.

SINGING. II: In Italian.

COMMENT. Benefit Mrs Sandham and Mrs Pullen. Afterpiece: A Pastoral Ballad of one Act. [Author not known. Apparently not published.]

EUNUCH. By the Scholars.

AC DL

COMMENT. *Daily Journal*, 16 March: Terence's Eunuch was acted by young Gentlemen educated at the Academy in Drury Lane, now under the Direction of Mr Pearce.

- Tbursday 15* **THE DOUBLE GALLANT.** As 9 Jan., but Old Wilful - Miller; Clermont - DL Roberts; Sylvia - Mrs Holliday. Also **THE MOCK DOCTOR.** As 23 Jan. **DANCING.** *Comic Dance* by Denoyer and Mrs Walter. *Dutchwoman* by Miss Robinson. *Scots Dance* by Haughton and Mrs Walter.
 COMMENT. Benefit Johnson. Part of the Stage (for the better Accommodation of the Ladies) will be form'd into Side-Boxes.
- CG** **THE SIEGE OF DAMASCUS.** Phocyas - Ryan; Caled - Quin; Eumenes - Milward; Eudocia - Mrs Younger. With a New Prologue to the Memory of the Author.
DANCING. *Tambourine* by Miss Rogers. *La Fette Ramsii* by Nivelon and Mrs Laguerre.
SINGING. A new Dialogue by Leveridge and Mrs Wright.
 COMMENT. Benefit Quin. Not Acted these Twelve Years. Written by the late Mr Hughes. Receipts: money £116 7s.; tickets £102 13s.
- GF** **SCANDERBEG.** Parts by Giffard, Delane, Hulet, W. Giffard, Rosco, Bardin, Huddy, Winstone, Mrs Giffard, Mrs Hamilton. The Prologue to be spoken by the Author, but edition of 1733 lists: Amurat - Delane; Abdalla - Wm. Giffard; Orcan - Huddy; Selim - Winstone; Scanderbeg - Giffard; Lysander - Bardin; Hali-Vizem - Hulet; Heli - Rosco; Deamira - Mrs Giffard; Zaida - Mrs Hamilton. Prologue spoken by the Author. Epilogue spoken by Mrs Giffard.
 COMMENT. A New Tragedy. [By William Havard.] Boxes 3s. Boxes and Balconies on the Stage 4s. Pit 2s. Gallery 1s.
- Friday 16* **ROSAMOND.** As 7 March.
LIF COMMENT. As 7 March.
- HAY** **DIONE.** As 27 Feb. Also **LOVE RUNS ALL DANGERS.** Harlequin - Mons Lefrone, the first time of his appearing on any stage in England; Colombine - Miss Palmes; Country Squire (Guardian to Colombine) - Mynit; His Son - Hicks.
DANCING. Between the Acts by Jones Sr and Jones Jr. Concluding with a *Grand Dance*.
 COMMENT. Benefit Lampe. Afterpiece: a New Pantomime Entertainment. [Author not known. Apparently not published.] Pit or Boxes 5s. Gallery 2s. 6d. 6:30 P.M.
- YB** **CONCERT.**
 COMMENT. Benefit John Festin. 7 P.M.
- HIC** **CONCERT.**
MUSIC. Several pieces on Harpsichord, German Flute, and Trumpet by Thumoth. Hautboy Concerto by Woodbridge.
 COMMENT. Benefit Burk Thumoth, Age Sixteen. 7 P.M. 5s.
- Saturday 17* **THE MISER.** Cast not listed, but see 17 Feb.
DL
CG **THE SIEGE OF DAMASCUS.** As 15 March.
DANCING. *Tambourine* by Mrs Rogers. *La Follett s'est Ravisee* by Nivelon and Mrs Laguerre.
SINGING. As 15 March.
 COMMENT. Written by the late Mr Hughes. Receipts: £103 14s.
- GF** **TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS.** Lear - Delane; Gloster - Hulett; Edgar - Giffard; Bastard -

Rosco; Cornwall - Havard; Albany - Bardin; Kent - Huddy; Regan - Mrs Morgan; Goneril - Mrs Haughton; Cordelia - Mrs Giffard; Gentleman Usher - Penkethman. Also THE DEVIL TO PAY. As 8 March, but Lady Loverule - Mrs Wetherilt.

Saturday 17
GF

SINGING. *Love and Wine* (by the author of *Bacchus One Day Gayly Striding*) by Excell.

DANCING. As 12 March.

COMMENT. Benefit Hulet. At the particular Desire of several Persons of Quality and Distinction.

DEBORAH. *Cast not listed*, and edition of 1733 does not list performers' names, but *Daily Advertiser*, 20 March, states: Wherein Signor Senosini, Signora Strada, Signora Gismundi, Signora Bertoldi, Signor Montagnana, Miss Young, Miss Arne, Mrs Wright, and Mr Swartz, perform'd the principal Parts. [See also Deutsch, *Handel*, p. 308, and Dean, *Handel's Dramatic Oratorios*, p. 236.]

King's

COMMENT. By His Majesty's Command. A New Oratorio in English. Composed by Mr Handel. And to be perform'd by a great Number of the best Voices and Instruments. The House to be fitted up and illuminated in a new and particular manner. Tickets One Guinea. Gallery Half a Guinea. [Text by Samuel Humphreys. Their Majesties, Prince, and three eldest Princesses present.]

Daily Advertiser, 20 March: An Entertainment, perhaps, the most magnificent that has ever been exhibited on an English Theatre. . . . The Composition of the Musick is by no means inferior to the most finish'd of that Gentleman's Works; but the Disposition of the Performers was in a Taste beyond what has been attempted. There was a very great Number of Instruments by the best Hands, and such as would properly accompany three Organs. The Pit and Orchestre were cover'd as at an Assembly, and the whole House illuminated in a new and most beautiful manner. [See also Lady A. Irwin to Lord Carlisle, in Deutsch, *Handel*, pp. 309-10.]

Monday 19-Saturday 23

PASSION WEEK

THE BEAUX STRATAGEM. Aimwell - Barcock; Archer - Hind; Sullen - Mynn; Sir Charles - Machen; Scrub - Hicks; Mrs Sullen - Mrs Tomson; Dorinda - Mrs Martin; Cherry - Mrs Talbot; Lady Bountiful - Mrs Hind.

Monday 19
HAY

DANCING. II: *Highland Dance* by a Native. III: *Irish Trot* by Coker.

COMMENT. Benefit Mrs Cowley. Tickets for benefit of Barcock taken also.

CONCERT.

SH

MUSIC. By Prospero Castrucci on 1st Violin. By Weideman on German Flute. Concert of French Horns after the Hunting Manner.

COMMENT. Benefit Jo. Thomas. 5s. 6 P.M.

THE MOCK DOCTOR. Sir Jasper - Pullen; Leander - Mynitt; Gregory - Hallam; Hellebore - Machen; James - Brown; Harry - Simpson; Welshman - Hicks; Dorcas - Mrs Strange; Charlot - Mrs Morse; Maid - Miss Palmes. Also LOVE RUNS ALL DANGERS. As 16 March, but Squire - Hallum; Son - Jevon; Park Keeper - Pullen; Drawer - Jones.

Tuesday 20
HAY

DANCING. End of Mainpiece: *Dutch Skipper* by T. Jones and R. Jones. Concluding with a *Hornpipe* by Jones.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Done from Moliere. 5s., 3s., 2s., 6:30 P.M.

THE BEGGAR'S OPERA. *Cast not listed*. Also LOVE RUNS ALL DANGERS. As 20 March, but Squire - Mynitt; Pedlar - Brown.

Wednesday 21
HAY

COMMENT. At the Desire of several Persons of Quality.

Wednesday 21 CONCERT.

HIC COMMENT. Benefit Mr Enter. 5s.

Thursday 22 THE BEGGAR'S OPERA. *Cast not listed.* Also LOVE RUNS ALL DANGERS. As 21 March, but Squire - Hicks.

DANCING. End of Mainpiece: *Hornpipe* by Jones Sr. Concluding with a *Dutch Skipper* by Jones Sr and Jones Jr.

COMMENT. At the Desire of several Persons of Quality. *Applebee's*, 31 March: On Thursday 7-Night last at the Performance of . . . Love runs all Dangers . . . one of the Commedians took the Liberty to throw out some Reflections upon the Prime Minister and the Excise, which were not design'd by the Author; Lord Walpole being in the House, went behind the Scenes, and demanded of the Prompter, whether such Words were in the Play, and he answering they were not, his Lordship immediately corrected the Comedian with his own Hands very severely.

Saturday 24 COMMENT. *Fog's*, 24 March: Colley Cibber, Esq; one of the Patentees of [DL], being now possessed of a more commodious Post, has sold his entire Share of the Cloaths, Scenes, and Patent, to John Highmore, Esq; and at the End of this Season he is, we hear, to quit the Stage.

Monday 26 KING HENRY THE EIGHTH. *Cast not listed*, but see 5 Feb. Also THE MOCK DOCTOR. Doctor - Cibber Jr; Dorcas - Miss Raftor, but see 23 Jan.

DANCING. By Denoyer, Mrs Booth, Essex, Lally Sr, Haughton, Miss Robinson, Mrs Walter, Miss Mears, Lally Jr, Tench, Davenport, Miss Mann, Miss Price, Mrs D'Lorme.

COMMENT. By Command of His Royal Highness [who was present]. Benefit Denoyer.

CG THE BEGGAR'S OPERA. As 27 Dec. 1732, but Jenny - Mrs Lacy; Lucy - Miss Binks.

DANCING. *Tambourine* by Miss Rogers.

COMMENT. At the Desire of several Persons of Quality. Written by the late Mr Gay. Receipts: £51 6s. [See *Daily Advertiser*, 26 March, for a letter from Francis Nivelon to the author of *The Married Philosopher*, to be acted on 27 March for the benefit of Nivelon.]

GF SCANDERBEG. As 15 March. Also THE MAD CAPTAIN. *Cast not listed*, but see 15 March.

DANCING. *Masquerade Dance* (by Thurmond): Le Petit Maitre - de Vallois; Mademoiselle - Mrs Bullock.

COMMENT. Afterpiece: By Desire.

HAY THE LONDON MERCHANT. George Barnwell - Pullen; Thorowgood - Machen; Truman - Hicks; Blunt - Hallam; Maria - Miss Palms; Lucy - Miss Orbin; Millwood - Mrs Morse. Also LOVE RUNS ALL DANGERS. Harlequin - Lefrond; Columbine - Miss Palms; Squire - Hallam; Son - Jevon; Drawer - Jones; Park Keeper - Pullen; Pedlar - Brown, but see 22 March.

DANCING. *Dutch Skipper* by Jones Sr and Jones Jr. *Hornpipe* by Jones Sr.

COMMENT. 5s., 1s. 6d. 6:30 P.M.

LIF TUNBRIDGE WALKS. *Cast not listed*, but *Daily Advertiser*, 24 March, lists: Loveworth - Hall; Reynard - Milward; Squib - Chapman; Woodcock - Dyer; Belinda - Miss Holiday; Mrs Goodfellow - Mrs Cook; Penelope - Miss Binks; Lucy - Mrs Stevens; Hillaria - Mrs Younger; see also 26 Dec. 1732. Also PERSEUS AND ANDROMEDA. As 25 Nov. 1732.

COMMENT. Receipts: £131 10s. 6d.

THE MISER. *Cast not listed*, but see 17 Feb.

Tuesday 27

DL

CG

THE MARRIED PHILOSOPHER. Married Philosopher – Milward; Sir Harry – Ryan; Old Bellefleur – Quin; Horatio – Walker; Odway – Hippisley; Brush – Chapman; Melissa – Mrs Bullock; Violetta – Mrs Younger; Pinwell – Mrs Stevens. **DANCING.** I: *Sleeping Dutchman and his Frow* by Nivelon and Mrs Laguerre, introduced by Newhouse, Pelling, Le Sac, De la Garde, Miss La Tour, Mrs Pelling, Mrs Ogden, Miss Baston. II: *Saraband, Minuet*, and *Tambourine* by Miss Rogers. III: *Scottish Dance* by Glover, Mrs Laguerre. IV: *Je ne scai quoy* by Poitier and Miss La Tour. V: *Grand Dance of Momus*, concluding with the *Black Joke* between Nivelon and Mrs Laguerre.

COMMENT. Benefit Nivelon. Receipts: money £59 6s. 6d.; tickets £60 12s.

A BOLD STROKE FOR A WIFE. As 23 Nov. 1732, but Sir Phillip – Bullock; Sackbut – Penkethman; Simon – James. Also **THE DEVIL TO PAY.** As 17 March.

GF

DANCING. *Difference of Nations*, as 17 March.

TUNBRIDGE WALKS. *Cast not listed*, but see 26 Dec. 1732. Also **PERSEUS AND ANDROMEDA.** As 25 Nov. 1732.

LIF

COMMENT. No receipts. Advertised only in *Daily Advertiser*.

THE OLD DEBAUCHEES. Old Laron – Maynard; Young Laron – Williams; Father Martin – Machen; Old Jarden – Powlen; Isabella – Mrs Strange; Beatrice – Miss Jones. Also **THE FARMER'S SON.** *Cast not listed*, but see 14 March.

HAY

COMMENT. Benefit Bethun. [Advertised in *Daily Post*, 24 March, but not later.]

DEBORAH. *Cast not listed*, but see 17 March.

King's

COMMENT. *Daily Advertiser*, 28 March: Their Majesties, together with his Royal Highness the Prince of Wales, and the Princesses were again . . . to see Deborah . . . at which was likewise present one of the most numerous Audiences of Nobility and Persons of Distinction that has been ever seen in any Theatre. Egmont, *Diary*, I, 345: It was very magnificent, near a hundred performers, among whom about twenty-five singers. [See also Lady A. Irwin to Lord Carlisle, in Deutsch, *Handel*, pp. 309–10.]

THE CONSTANT COUPLE. Sir Harry (By Desire) – Cibber Jr; Lady Lurewell – Mrs Horton; Angelica – Mrs Booth; Standard – Mills; Smugler – Johnson; Clincher Sr – Miller; Clincher Jr – Oates; Vizard – W. Mills; Dicky – Jones; Lady Darling – Mrs Mullart; Parly – Mrs Shireburn. Also **THE MOCK OFFICER;** or, The Captain's Lady. Parts by Miller, Harper, Griffin, Stoppelaer, Oates, Berry, Mullart, Jones, Mrs Charke, Mrs Grace, Miss Atherton, Miss Mann.

Wednesday 28

DL

DANCING. By Denoyer, Mrs Booth, Essex, Miss Robinson, Haughton, Mrs Walter.

COMMENT. At the particular Desire of several Persons of Quality. Benefit Cibber Jr. Afterpiece: a new Farce of one Act. [Author not known. Apparently not published.] Part of the Seats on the Stage (for the better Accommodation of the Ladies) will be form'd into Side-Boxes.

THE PROVOK'D WIFE. *Cast not listed*, but see LIF, 13 Nov. 1732.

CG

DANCING. I: A new *Scotch Dance* by Glover, Mrs Laguerre, Dupre, Mrs Pelling, Legarde, Mrs Ogden. II: *Two Pierrots* by Poitier and Nivelon. III: A new *Comic Dance* by Nivelon, Pelling, Newhouse, Legarde, Lesac, Mrs Laguerre, Mrs Pelling, Miss Latour, Mrs Ogden, Miss Baston. V: *The Judgment of Paris* by Poitier, Glover,

- Wednesday 28* CG Pelling, Newhouse, Lesac, Legarde, Mrs Laguerre, Miss Latour, Miss Rogers.
MUSIC. iv: (at the Desire of several Persons of Quality) Poitier will beat a Preamble on the Kettle Drums.
- COMMENT. Benefit Poitier, Petit-Maitre. At the Desire of several Persons of Quality. Tickets at Poitier's at Mr Lamote's in Oxenden Street, near Leicester Fields. Receipts: money £80 15s.; tickets £71 6s. 6d.
- GF LOVE'S LAST SHIFT. Loveless - Giffard; Elder Worthy - Huddy; Young Worthy - Bardin; Sir William - Morgan; Sir Novelty - R. Wetherilt; Snap - Penkethman; Sly - Collett; Amanda - Mrs Giffard; Narcissa - Mrs Thurmond; Hillaria - Mrs Purden; Flareit - Mrs Haughton. With a new Prologue addressed to the Merchants of London by Delane. Also THE MOCK DOCTOR. Doctor - Rosco, but see 27 Feb.
- COMMENT. Benefit Rosco. At the particular Desire of several Persons of Distinction. [Tickets at Rosco's House, Mansfield Street, GF.]
- Thursday 29* DL THE PROVOK'D HUSBAND. Sir Francis - Cibber, being the first time of his performance since his indisposition; Lady Townly - Mrs Heron; Townly - Wm. Mills; Manly - Mills; Basset - Bridgwater; Lady Grace - Mrs Butler; Lady Wronghead - Mrs Grace; Jenny - Miss Raftor. Also THE DEVIL TO PAY. As 14 Oct. 1732.
- DANCING. *The Flight* by Essex and Miss Robinson. *Scots Dance* by Haughton and Mrs Walter. *Les Bergeries* by Essex, Haughton, Miss Robinson.
- COMMENT. Benefit Mrs Heron. By Command of His Royal Highness [who was present].
- CG RULE A WIFE AND HAVE A WIFE. As at LIF, 21 Oct. 1732, but Altea - Mrs Stevens. Also THE STAGE COACH. Squire Somebody - Laguerre; Isabella - Miss Norsa; Basil - Salway; Micher - Hippisley; Macahone - Neale; Jolt - Hall; Fetch - Ray; Dolly - Mrs Forrester.
- DANCING. *Tambourine* by Miss Rogers. *Two Pierrots* by Nivelon and Poitier. *Scottish Dance* by Glover, Mrs Laguerre, Du Pre, Mrs Pelling, De la Garde, Mrs Ogden.
- SINGING. The Gentlewoman who was to have sung, being exceeding ill and not able to perform, in lieu thereof will be the last new Dialogue between Leveridge and Mrs Wright.
- COMMENT. Benefit Ryan. Afterpiece: Written by Mr Farquhar. Interpers'd with Variety of Songs to Ballad Tunes. [No receipts extant.]
- GF THE CARELESS HUSBAND. As 6 March. Also THE DEVIL TO PAY. As 17 March.
- DANCING. *French Peasant* by de Vallois. *Grand Dance of Masqueraders*, as 26 March.
- COMMENT. At the particular Desire of several Persons of Quality.
- HAY CONCERT.
- MUSIC. Several select Pieces will be perform'd on the Harpsicord by Miss Robinson, particularly two with her Feet. Vocal Parts by her.
- COMMENT. Benefit Miss Robinson, who never appear'd before in Publick. Pit and Boxes half guinea. Gallery 5s. [Tickets at Robinson's in Duke Street, Westminster.]
- Friday 30* DL THE MISER. *Cast not listed*, but see 17 Feb.
- CG LOVE AND A BOTTLE. Roebuck - Walker; Lovewell - Ryan; Mockmode - Neale; Pamphlet - Chapman; Lyric - Hippisley; Rigadoon - Aston; Cripple - Bullock; Club - Hall; Brush - Clark; Lucinda - Mrs Bullock; Leanthe - Miss

Binks; Judge's Wife – Mrs Cantrell; Pindress – Mrs Forrester; Bullfinch – Mrs Cook; Trudge – H. Bullock.

Friday 30
CG

SINGING. II: *Since Times are so Bad* (by Henry Purcell) by Leveridge and Salway.

MUSIC. The celebrated *Water-Musick*, compos'd by Mr Handel, in which Benjamin Baker will beat the Kettle Drums, accompany'd with Trumpets, French Horns, &c.

DANCING. III: *Scottish Dance*, as 29 March. IV: *Running Footman* by Nivelon and Mrs Laguerre. V: *Fingalian* by Newhouse and Mrs Ogden.

COMMENT. Benefit Walker. Written by Mr George Farquhar. Receipts: money £72 17s.; tickets £60 10s.

THE RELAPSE. Berinthia – Mrs Thurmond; Loveless – Giffard; Worthy – Delane; Amanda – Mrs Giffard; Foppington – Wetherilt; Young Fashion – Bardin; Coupler – Morgan; Surgeon – Norris; Lory – Penkehtman; Nurse – Mrs Wetherilt; Sir Tunbelly – Hulett; Hoyden – Mrs Hamilton. Also THE MOCK DOCTOR. *Cast not listed*, but see 27 Feb.

GF

DANCING. *Difference of Nations*, as 12 March.

COMMENT. Benefit Mrs Thurmond. At the particular Desire of several Persons of Quality and Distinction. Mainpiece: Written by the late Sir John Vanbrugh. [Tickets at Thurmond's House, Haydon Square.]

THE ALBION QUEENS. Queen Elizabeth (Dy Desire) – Mrs Porter; but see 8 March. Also THE HARLOT'S PROGRESS; or, The Ridotto Al' Fresco: With a Grand Masque call'd, The Judgment of Paris; or, The Triumph of Beauty. *Cast not listed*, but edition of 1733 lists: Harlequin – Le Brun; Beau Mordecai – Stoppelaer; Old Debauchee – Berry; Justice Mittimus – Mullart; Mons Poudre – Oates; Constable – Jones; Keeper – Burnet; Porter – Peploe; Pompey – Young Grace; Beadles – Gray, Wright; Kitty – Miss Raftor; Madam Decoy – Mrs Mullart; Jenny – Mrs Grace; Beau Brindle – Leigh; Les Capricieux – Essex, Miss Robinson; Hungarians – Houghton, Mrs Walter; Fingilians – Lally Sr, Miss Mears; Scaramouch – Lally Jr; Pierrot – Tench; Mezzetin – Stoppelaer; Ladies of Pleasure – Miss Mann, Miss Atherton, Miss Price; Marquis de Fresco – Arlequin en Chien, but *Daily Post*, 24 March (not later) adds: Shepherds – Lally Sr, Lally Jr, Tench, Davenport; Shepherdesses – Mrs D'Lorme, Mrs Grace, Miss Mann, Miss Price; Paris – Denoyer; Helen – Mrs Booth; Juno – Mrs Walter; Pallas – Miss Mears; Mercury – Stoppelaer; Power – Ellis Roberts; Venus – Miss Robinson; Thalia – Miss Raftor; Euphrosyne – Mrs Mullart; Aglaia – Miss Atherton; Fame – Young Cunningham.

Saturday 31
DL

COMMENT. At the particular Desire of several Persons of Quality. Afterpiece: edition of 1733: Compos'd by Mr Theophilus Cibber, Comedian. The Songs made (to Old Ballad Tunes) by a Friend.

THE PROVOK'D HUSBAND. Townly – Ryan; Lady Townly – Mrs Bullock; Manly – Quin; Lady Grace – Mrs Buchanan; Sir Francis – Hippisley; but see LIF, 16 Oct. 1732. Also THE STAGE COACH. As 29 March.

CG

DANCING. *Comic Dance*, as 28 March. *Tambourine* by Miss Rogers. *Scottish Dance*, as 28 March.

COMMENT. Benefit Mrs Bullock. At the particular Desire of several Ladies of Quality. Afterpiece: Written by Mr Farquhar. Receipts: money £50 os. 6d.; tickets £93 11s.

THE RELAPSE. As 30 March. Also THE MOCK DOCTOR. *Cast not listed*, but see 27 Feb.

GF

DANCING. *Difference of Nations*, as 12 March.

DEBORAH. *Cast not listed*, but see 17 March.

King's

COMMENT. [King, Queen, Prince, three eldest Princesses present.]

April 1733

- Monday 2* THE PROVOK'D HUSBAND. Sir John - Cibber (Burney; *Daily Post* missing), but see 29 March. Also THE DEVIL TO PAY. *Cast not known*, but see 14 Oct. 1732.
- CG THE ROYAL MERCHANT; or, Beggar's Bush. Royal Merchant - Ryan; Clause - Quin; Woolfort - Milward; Hubert - Walker; Vandunck - Bullock; Hemskirk - Paget; Bertha - Mrs Bullock; Jaqueline - Mrs Laguerre; Higgen - Hippisley; Prig - Chapman. Also A JOURNEY TO BRISTOL; or, The Honest Welshman. Davy - Hippisley.
DANCING. Two Pierrots by Nivelon and Pelling. *Scottish Dance* by Glover, Mrs Laguerre, Du Pre, Mrs Pelling, De la Garde, Mrs Ogden. And (by Desire) Hippisley's Medley; or, Drunken Man.
COMMENT. Benefit Hippisley. Receipts: money £86 18s. 6d.; tickets £116 7s. Tickets of Hippisley at Will's Coffee House.
- GF OTHELLO, MOOR OF VENICE. As 13 Oct. 1732, but Roderigo - Wetherilt. Also THE MOCK DOCTOR. Mock Doctor - Rosco; Dorcas - Mrs Roberts, but see 28 March.
DANCING. Difference of Nations, as 12 March.
COMMENT. Benefit Delane. At the particular Desire of several Persons of Distinction. [Tickets at Delane's in Mansel Street.]
- Tuesday 3* DL THE MISER, *Cast not known* (*Daily Post* missing), but see 17 Feb. Also THE HARLOT'S PROGRESS. *Cast not known*, but see 31 March.
- CG OTHELLO, MOOR OF VENICE. As at LIF, 4 Oct. 1732. Also THE WEDDING. Peartree - Salway; Rako - Aston; Ply - Hall; Margery - Mrs Kilby.
DANCING. Peasant by Nivelon. *Scottish Dance*, as 28 March.
COMMENT. Benefit Chapman. Receipts: money £37; tickets £100 15s.
- GF THE BEGGAR'S OPERA. Polly - Mrs Thurmond; Macheath - Hulett; Lucy - Mrs Roberts; Peach'em - Rosco; Lockit - Huddy; Filch - Jenkins; Mrs Peach'em - Mrs Williamson, but see 25 Jan. Also THE TAVERN BILKERS. *Cast not listed*, but see 3 Feb.
DANCING. French Peasant by Mons and Mademoiselle Vallois.
COMMENT. At the particular Desire of several Persons of Distinction.
- King's DEBORAH. *Cast not listed*, but see 17 March.
COMMENT. As 31 March.
- Wednesday 4* DL THE CONSCIOUS LOVERS. Tom - Cibber (Burney; *Daily Post* missing); but *Daily Post*, 31 March, lists: Tom - Cibber; Sir John - Mills; Young Bevil - W. Mills; Myrtle - Bridgwater; Sealand - Roberts; Cimberton - Griffin; Humphrey - Shepard; Mrs Sealand - Mrs Shireburn; Isabella - Mrs Mullart; Lucinda - Miss Holliday; Phillis - Miss Raftor; Indiana - Mrs Booth. Also THE LOTTERY. As 28 Sept. 1732 (*Daily Post*, 31 March).
DANCING. Drunken Peasant by Le Brun. Dutchwoman by Miss Robinson. French Gardiner by Haughton and Mrs Walter.
MUSIC. In II: Solo of Corelli's on the Violin by Charke.
COMMENT. Benefit Griffin. Mainpiece: Written by the late Sir Richard Steele. Afterpiece: Written by the Author of The Miser.

THE FATAL SECRET. By Ryan, Quin, Walker, Milward, Chapman, Hall, Aston, Paget, Mrs Hallam, Mrs Kilby, Miss Binks; but edition of 1735 lists: Ferdinand - Ryan; Cardinal of Arragon - Walker; Young Duke of Malfy - Miss Binckes; Antonio - Milward; Delio - Hale; Marquise of Pescara - Chapman; Bosola - Quin; Flavio - Paget; Urbino - Aston; Dutchess of Malfy - Mrs Hallam; Cariola - Mrs Kilby. Prologue written by Phillip Frowde, Esq. Epilogue for the Dutchess.

COMMENT. A New Tragedy. [By Lewis Theobald.] Preface, edition of 1735: But such was its Fate then, that, appearing in a Season when the Weather was warm, and the Town in a political Ferment, it was prais'd and forsaken. Receipts: £47 6s.

THE TENDER HUSBAND. As 1 March, but Jenny - Miss Christian. Also **THE MOCK DOCTOR.** Cast not listed, but see 2 April. An Epilogue on an Ass by Penkethman.

COMMENT. Benefit Penkethman.

THE MISER. Cast not known (*Daily Post* missing), but see 17 Feb. Also **THE HARLOT'S PROGRESS.** Cast not known, but see 31 March.

COMMENT. On proposals for the future of Drury Lane, see a letter from Hill to Victor in *Victor, History of the Theatres*, II, 188-91.

THE FATAL SECRET. Advertised but dismissed (*Rich's Register*). CG

THE MOURNING BRIDE. As 21 Dec. 1732, but Leonora - Mrs Christian. Also **THE DEVIL TO PAY.** Cast not listed, but see 14 Oct. 1732. Also **THE AMOROUS SPORTSMAN.** Cast not listed, but see 20 Dec. 1732.

COMMENT. At the particular Desire of several Persons of Distinction.

ROSAMOND. As 7 March, but Angels omitted. LIF

COMMENT. Benefit Mrs Barbier. The Words by the late Mr Addison. And new set to Musick after the Italian Manner, by Mr Arne Jr.

CONCERT. DT

COMMENT. Benefit Willis. For the Entertainment of the Honorable Lumber Troop. 6 P.M. 5s.

THE MISER. Cast not known (*Daily Post* missing), but *Daily Post*, 30 March, lists: As 15 Feb., but James - Miller; Furnish, Sparkle, Sattin, List, Lawyer omitted. Also DEBORAH; or, A Wife For You All. Parts by Johnson, Griffin, Miller, Shepard, Stoppelaer, Miss Raftor, Mrs Mullart, Miss Mann; but Genest, III, 371, lists: Justice Mittimus - Griffin; Lawyer Trouble - Johnson; Alexander Whittle - Miller; Deborah - Miss Raftor.

COMMENT. Benefit Miss Raftor. At the Desire of several Persons of Quality. Afterpiece: A Farce of one Act. [By Henry Fielding. Apparently not published.]

THE FATAL SECRET. As 4 April. CG

COMMENT. Benefit the Author. Receipts: money £47 6s.; tickets £30 11s.

JULIUS CAESAR. As 4 Dec. 1732, but Trebonius - Evans; Lucius - Master Giffard; Calphurnia - Mrs M. Giffard, the first time of her appearing on any stage; Bullock omitted from Citizens. Also **FLORA.** Hob - Hulett; Flora - Mrs Roberts.

DANCING. Pierrot by de Vallois and J. Delagarde. *The Difference of Nations.*

COMMENT. Benefit W. Giffard. At the particular Desire of several Persons of Distinction.

- Saturday 7* THE PROVOK'D HUSBAND. *Cast not known* (*Daily Post* missing), but see 2 April.
 DL Also THE HARLOT'S PROGRESS. *Cast not known*, but see 31 March.
 COMMENT. *Rich's Register* gives *The Miser* as mainpiece.
- King's DEBORAH. *Cast not listed*, but see 17 March.
 COMMENT. For an essay on Handel and operas, see *Craftsman*, 7 April (reprinted in Deutsch, *Handel*, pp. 310-13).
- Monday 9* THE BUSY BODY. *Cast not known* (*Daily Post* missing), but advance notice in *London Evening Post*, 24 March, lists: Sir George - Wm. Mills; Miranda - Mrs Booth, Sir Jealous - Shepard; Charles - A. Hallam; Whisper - Jones; Isabinda - Miss Hollyday; Patch - Mrs Mullart; Scentwell - Mrs Grace; Sir Francis - Griffin; Marplot - Miller; but see 23 Sept. 1732. Also THE MOCK DOCTOR. *Cast not known*, but see 26 March.
 COMMENT. Benefit Mr and Mrs W. Mills.
- CG HAMLET, PRINCE OF DENMARK. As at LIF, 22 Sept. 1732, but Horatio - Walker.
 COMMENT. Receipts: £48 17s.
- GF MACBETH. As 19 Feb., but Donalbain, Seyward, Seyton, Hecate, Murderer omitted. Also THE MAD CAPTAIN. *Cast not listed*, but see 5 March.
 DANCING. *Difference of Nations*.
 COMMENT. Benefit Huddy. At the particular Desire of several Persons of Quality and Distinction.
- LIF ROSAMOND. As 7 March.
 COMMENT. Benefit Miss Arne. As 5 April.
- Tuesday 10* THE MISER. *Cast not known* (*Daily Post* missing), but see 17 Feb. Also THE HARLOT'S PROGRESS. *Cast not known*, but see 31 March.
- CG HENRY IV, Part I. Falstaff - Quin; King - Milward; Prince - Ryan; Hotspur - Walker; Worcester - Paget; Poyns - Chapman; Vernon - Houghton; Blunt - Salway; Francis - Hippisley; Carriers - Bullock, Hall; Kate - Mrs Bullock; Hostess - Mrs Egerton; Glendower - Lacy. Also FLORA. As 20 Jan., but Hob's Mother - Mrs Egerton.
 DANCING. *Comic Dance*, as 28 March. *Scotch Dance*, as 29 March.
 COMMENT. Receipts: £26 10s.
- GF RULE A WIFE AND HAVE A WIFE. As 5 March. Also THE MOCK DOCTOR. As 2 April.
 DANCING. *Masquerade Dance* (composed by Thurmond): Le Petit Maitre - de Vallois; Mademoiselle - Mrs Bullock.
 COMMENT. At the particular Desire of several Persons of Distinction.
- King's DEBORAH. *Cast not listed*, but see 17 March.
 COMMENT. [Princess Royal and Princess Amelia present.]
- Wednesday 11* THE ROVER. *Cast not known* (*Daily Post* missing), but Genest, III, 371, lists: Wilmore - Bridgwater; Blunt - Johnson; Hellena - Mrs Booth; Angelica - Mrs Horton. Also THE IMAGINARY CUCKOLDS. *Cast not known*.
 COMMENT. Benefit Bridgwater.
- CG THE RECRUITING OFFICER. Sylvia - Mrs Younger; Balance - Quin; Plume - Ryan; Worthy - Walker; Brazen - Chapman; Kite - Hall; Bullock - Bullock; Melinda - Mrs Bullock; Rose - Mrs Laguerre; Lucy - Mrs Egerton; Collier - Hippisley; but see also LIF, 28 Dec. 1732.

DANCING. I: *Tambourine* by Miss Rogers. III: *French Peasant* by Poitier and Miss La Tour. V: *Fingalian* by Newhouse and Mrs Ogden.

Wednesday 11
CG

SINGING. II: *No Kissing At All* by Leveridge and Salway. IV: A new *Je ne scai quoy* (in the Northern Stile) by Leveridge and Mrs Wright. V: *The Grand Whisper, with the Resolution of the Two Kings of Brentford*, by Leveridge and Laguerre, in the Style of Camilla.

COMMENT. Benefit Leveridge. Written by the late Mr Farquhar. Receipts: money £58 6s. 6d.; tickets £142. Tickets at Leveridge's in Tavistock Street.

KING RICHARD III. Richard III - Delane; Henry VI - Giffard; Edward Prince of Wales - Master Giffard; Duke of York - Miss Cole, who performed the young Princess in *Anna Bullen*; Richmond - Bardin; Buckingham - W. Giffard; Stanley - Rosco; Tressel - Huddy; Catesby - Havard; Ratcliff - Jenkins; Norfolk - Winstone; Blunt - James; Tirrel - Williams; Forest - Dove; Mayor - Penkethman; Lady Anne - Mrs Giffard; Queen Elizabeth - Mrs Roberts; Dutchess of York - Mrs Haughton. A New Epilogue to be spoken by Mrs Hamilton. Also THE MOCK DOCTOR, *Cast not listed*, but see 2 April. Also THE AMOROUS SPORTSMAN. *Cast not listed*, but see 20 Dec. 1732.

GF

COMMENT. Benefit Mr and Mrs Hamilton. At the particular Desire of several Persons of Quality.

THE MISER. *Cast not known* (*Daily Post* missing), but see 17 Feb. Also THE HARLOT'S PROGRESS. *Cast not known*, but see 31 March.

Thursday 12
DL

VENICE PRESERV'D. Jaffier - Milward; Pierre - Quin; Duke - Paget; Bedamar - Walker; Priuli - Chapman; Renault - Aston; Spinosa - Houghton; Elliot - Hale; Antonio - Hippisley; Belvidera - Mrs Hallam; but see also LIF, 27 Dec. 1732. Also FLORA. As 10 April, but Flora - Miss Norsa.

CG

DANCING. II: *Tambourine* by Miss Rogers. IV: *Mock Minuet* by Nivelon and Mrs Laguerre, introduced by Pelling, Mrs Pelling, Newhouse, Miss La Tour, De la Garde, Mrs Ogden, Lesac, Miss Baston. End I of Afterpiece: *Scottish Dance* by Glover, Mrs Laguerre, Dupre, Mrs Pelling, De la Garde, Mrs Ogden.

COMMENT. Benefit Milward. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Otway. Receipts: money £48 14s.; tickets £114 3s.

KING RICHARD III. As 11 April, but Oxford - Cole. Also THE MOCK DOCTOR. *Cast not listed*, but see 2 April. Also THE AMOROUS SPORTSMAN. *Cast not listed*, but see 20 Dec. 1732.

GF

COMMENT. At the particular Desire of several Persons of Quality.

JANE SHORE. *Cast not known* (*Daily Post* missing), but advance bill in *Daily Advertiser*, 7 April, lists: Hastings - W. Mills; Dumont - Bridgwater; Gloster - Cibber Jr; Bellmour - A. Hallam; Jane Shore - Mrs Butler; Alicia - Mrs Charke. Also THE MOCK DOCTOR. *Cast not known*, but advance bill lists: Doctor - Cibber Jr; Dorcas - Miss Raftor; Charlotte - Mrs Butler: but see 26 March.

Friday 13
DL

COMMENT. Benefit Mrs Butler. [Some uncertainty exists as to whether this performance was given, for *Rich's Register* does not list it; it is, however, recorded in BM Egerton 2320.]

MARIAMNE. Mariamne - Mrs Hallam; Herod - Milward; Sohemus - Quin; Pheroras - Walker; Flaminius - Ryan; High Priest - Chapman; Salome - Mrs Cantrel; Arsinoe - Mrs Bullock. Also THE DEVIL TO PAY. Sir John - Salway; Jobson - Hall; Lady Loverule - Miss Binks; Nell - Miss Oates.

CG

DANCING. *Scottish Dance*, as 12 April.

COMMENT. Benefit Mrs Hallam. Mainpiece: Not acted these Six Years. Receipts: money £63 17s.; tickets £112 2s.

- Friday 13* THE CONSTANT COUPLE. As 17 Feb., but Lady Darling – Mrs Haughton; Angelica – Mrs Hamilton. Also THE MOCK MASON. Sir Jasper – Morgan; Clermont – Jenkins; Noodle – Rosco; Doodle – Bardin; Davy – James; Celia – Mrs Hamilton; Lettice – Mrs Roberts; Jenny – Miss Wherrit. A new Epilogue spoken by Miss Cole.
MUSIC. I: Concerto for German Flute by Burk Thumoth. II: The 5th Concerto of Vivaldi. III: Trumpet Concerto. IV: Concerto with Flutes and German Flutes.
DANCING. I: *Cbacone* by Mrs Bullock. II: *Friendly Lasses* by Miss Wherrit and Miss Sandham. In v: *The Difference of Nations*.
SINGING. III: *Chanson a Boire* by Excell.
 · COMMENT. Benefit Chetwood. Afterpiece: Written by the Author of the Lover's Opera [W. R. Chetwood. Apparently not published.] A Ballad Opera of one Act.
- Saturday 14* CATO. *Cast not known* (*Daily Post* missing), but see 5 Oct. 1732. Also THE HARLOT'S PROGRESS. *Cast not known*, but see 31 March.
- King's ESTHER. *Cast not listed*; edition of 1733 lists no names.
 COMMENT. Edition of 1733: The Musick formerly composed by Mr Handel, and now Revis'd by him with several Additions. The Additional Words by Mr Humphreys.
- Monday 16* DL THE MAN OF MODE. *Cast not known* (*Daily Post* missing), but advance bill in *Daily Advertiser*, 14 April, lists: Sir Fopling – Cibber; Dorimant – W. Mills; Loveit – Mrs Heron; Harriet – Mrs Horton; Belinda – Miss Raftor; see also 23 Jan. Also THE MOCK DOCTOR. *Cast not known*, but see 26 March.
DANCING. II: *The Flight* by Essex and Miss Robinson. IV: *Spanish Dance* by Lally, &c. v: *Les Bergeries* by Essex, Haughton, Miss Robinson. End Afterpiece: The *Grand Dance to The Country Revels*: Colin – Essex; Phoebe – Mrs Booth; Peasants – Lally Jr, Tench, Davenport; Peasant Women – Miss Mann, Mrs D'Lorme, Miss Price; Yeomen and Wives – Lally, Haughton, Mrs Walter, Miss Mears.
 COMMENT. Benefit Essex. At the particular Desire of several Ladies of Quality.
- CG THE MERRY WIVES OF WINDSOR. As 23 Jan., but Mrs Ford – Mrs Templer; Anne – Mrs Laguerre. Also THE SCHOOL BOY. As 5 Feb.
DANCING. *Fingalian* by Newhouse and Mrs Ogden. *Comic Dance* by Nivelon, Mrs Laguerre, Pelling, Mrs Pelling, Newhouse, Miss La Tour, De la Garde Jr, Mrs Ogden, Le Sac, Miss Baston.
 COMMENT. Receipts: £50 7s. At the particular Desire of several Persons of Quality.
- GF THE PROVOK'D HUSBAND. As 26 Feb., but Myrtilla – Mrs Christian. Also THE DEVIL TO PAY. Jobson – Hulett; Nell – Mrs Roberts; but see 17 March. Also THE AMOROUS SPORTSMAN. Sportsman – Thurmond, but see 20 Dec. 1732. Comic Epilogue by Penkethman and Morgan, riding on two Asses.
DANCING. *Scots Dance* by Mrs Bullock.
 COMMENT. Benefit Mr and Mrs Morgan. At the Desire of several Persons of Quality and Distinction.
- LIF ULYSSES. By Mrs Barbier, Miss Cecilia Young, Mrs Wright, Kelly, Waltz; but edition of 1733 lists: Ulysses – Mrs Barbier; Penelope – Miss Cecilia Young; Telemachus – Kelly; Antinous – Walz; Antigone – Mrs Wright.
 COMMENT. Benefit Christopher Smith Jr (the composer). The Habits and the Scenes proper to the Subject. Words by Mr Humphrey. Pit and Boxes 4s. First Gallery 2s. 6d. Upper Gallery 1s. 6d.

THE CARELESS HUSBAND. Fottington - Cibber (Burney; *Daily Post* missing), but see 5 March. Also **THE HARLOT'S PROGRESS.** *Cast not known*, but see 31 March. Tuesday 17
DL

THE FAIR PENITENT. Fair Penitent - Mrs Buchanan; Sciolto - Chapman; Horatio - Quin; Lothario - Walker; Altamont - Milward; Rossano - Aston; Lavinia - Mrs Younger; Lucinda - Mrs Templer. Also **THE DEVIL TO PAY.** *Cast not listed*, but see 13 April. CG

DANCING. II: *Comic Dance*, as 16 April. **IV:** *Scottish Dance*, as 29 March. Also Hippisley's *Medley; or, Drunken Man* (By Desire).

COMMENT. Benefit Mrs Buchanan. Mainpiece: Written by the late Mr Rowe. Receipts: money £44 1s. 6d.; tickets £137 19s.

THE SPANISH FRYAR. Torrismond - Delane; Queen - Mrs Thurmond; Fryar - Hyde; Bertran - Rosco; Raymond - Huddy; Alphonso - Winstone; Pedro - Havard; Lorenzo - Giffard; Elvira - Mrs Giffard; Teresa - Mrs Christian; Gomez - Norris. Also **THE MOCK DOCTOR.** As 2 April. GF

DANCING. *Grand Masquerade Dance*, as 10 April. *Pierrot and Pierrate* by de Vallois and De la Garde.

COMMENT. Benefit Hyde.

ESTHER. *Cast not listed.*

King's

TIMON OF ATHENS. Timon - Mills; Evandra - Mrs Horton (Genest, III, 372; *Daily Post* missing). Also **THE MOCK DOCTOR.** *Cast not known*, but see 26 March. Wednesday 18
DL

COMMENT. Benefit Shepard (*Rich's Register*).

THE CONSTANT COUPLE. As 27 Jan., but Parly - Miss Harrington (*Daily Journal*) or Miss Horsington (*Daily Advertiser*). Also **FLORA.** Hob - Laguerre; Flora - Miss Norsa, but see 12 April. CG

DANCING. *Mock Minuet*, as 12 April. *Grand Dance in Momus* by Nivelon, Mrs Laguerre, Glover, Pelling, Mrs Pelling, Newhouse, Miss La Tour, De la Garde, Mrs Ogden, Le Sac, Miss Baston. *Scottish Dance*, as 29 March.

SINGING. Dialogue by Leveridge and Mrs Wright.

COMMENT. Benefit Mr and Mrs Laguerre. Receipts: money £40 1s. 6d.; tickets £127 3s. 6d.

HAMLET, PRINCE OF DENMARK. As 24 Oct. 1732, but Polonius - Norris; Lucianus - Penkethman. Also **THE MOCK DOCTOR.** *Cast not listed*, but see 2 April. Also **THE AMOROUS SPORTSMAN.** *Cast not listed*, but see 16 April. GF

DANCING. *The Difference of Nations. Pierrot* by de Vallois and De la Garde. *French Peasant* by Vallois and Mlle Vallois. *Scotch Dance* by Mrs Bullock.

COMMENT. Benefit Norris and Mrs Bullock, the Dancer. At the Desire of several Persons of Quality.

THE RECRUITING OFFICER. Plume - Harrison; Ballance - Mynn; Kite - Machen; Worthy - Hicks; Melinda - Mrs Sandham; Lucy - Mrs Strange; Rose - Miss Palms; Brazen - Pullen; Sylvia - Mrs Phillips. HAY

DANCING. *Hornpipe* by Jones. *Dutch Skippers* by Jones Sr and Jr.

COMMENT. Benefit the Widow Phillips.

THE COUNTRY WIFE. Country Wife - Miss Holliday; Pinchwife - W. Mills; Sparkish - Cibber Jr; Sir Jasper - Griffin; Lady Fidget - Mrs Horton; Horner - Bridgwater; Harcourt - A. Hallam; Dorilant - Ridout; Alithea - Mrs Butler; Lucy - Mrs Shireburn; Mrs Squeamish - Mrs Grace. Also **THE IMAGINARY** Thursday 19
DL

- Tursday 19*
DL **CUCKOLDS.** Mrs Fanciful - Miss Raftor; Fanciful - Berry; Meanwell - Jones; Lelius - Stoppelaer; Snap - Mullart; Celia - Miss Atherton; Isabella - Mrs Mullart. With a New Prologue to the Farce.
 COMMENT. Benefit Miss Holliday. By Command of His Royal Highness [who was present]. Mainpiece: Written by Mr Wycherley. Afterpiece: Taken from Moliere.
- CG **VOLPONE.** As 3 Feb., but Celia - Mrs Stevens; Peregrine omitted. Also **THE DEVIL TO PAY.** As 13 April, but Lady Loverule - Mrs Kilby.
DANCING. I: *Fingalian* by Newhouse and Mrs Ogden. III: *Scotch Dance*, as 29 March. V: *Mock Minuet*, as 12 April.
 COMMENT. Benefit Hall and Mrs Stevens. Receipts: money £28 12s. 6d.; tickets £110 1s. At the Desire of several Persons of Quality.
- GF **CATO.** Cato - Delane; Juba - Giffard; Sempronius - Hulet; Syphax - Rosco; Lucius - Lyon; Portius - Havard; Marcus - Bardin; Decius - Winstone; Marcia - Mrs Giffard; Lucia - Mrs Hamilton. Also **DAMON AND PHILLIDA.** As 27 Jan. A New Epilogue by Miss Cole. Also **THE AMOROUS SPORTSMAN.** As 20 Dec. 1732, but Jolly Huntsman - Excell; Attendants - Stoppelaer, Giles, James, Jenkins.
 COMMENT. Benefit Bardin. At the particular Desire of several Persons of Distinction.
- Friday 20*
DL **THE PROVOK'D HUSBAND.** As 29 March. Also **THE HARLOT'S PROGRESS.** As 31 March (in edition and *Daily Post*), but Paris - Lally; Companions of Paris (formerly Shepherds) by Haughton, Lally Jr, Tench, Davenport; Attendants on Helen (formerly Shepherdesses), as 31 March.
 COMMENT. At the Desire of several Persons of Quality.
- CG **THE PLAIN DEALER.** As 15 Jan., but Eliza omitted. Also **THE STAGE COACH.** As 29 March.
SINGING. II: Hunting Song in *Admetus (Se L'arco avesso Strali)* by Mrs Wright, accompanied with a Trumpet. III: By Rochetti. IV: By Leveridge. V: By Rochetti and Mrs Wright.
DANCING. I: *Toller's Ground* by Newhouse and Mrs Ogden. II: *Tambourine* by Miss Rogers. IV: *Scotch Dance*, as 29 March.
 COMMENT. Benefit Rochetti and Mrs Wright. Mainpiece: Written by Mr Wycherley. Afterpiece: Written by Mr Farquhar. Receipts: money £34 4s.; tickets £146 13s.
- GF **THE STRATAGEM.** Cast not listed, but see 17 Nov. 1732. Also **THE DEVIL TO PAY.** Cast not listed, but see 16 April.
DANCING. I: *Le Menuet & La Marie* by D'Vallois and Mrs Bullock, being particularly desired. II: *La Payzane Mantaignez* (new) by D'Vallois, D'Blainville, and Pollet in Wooden Shoes. III: *Two Pierrots* by D'Vallois and Delagarde. IV: *English Peasant* by D'Vallois and Madam D'Vallois. V: *La Provansalle* (newly composed by D'Vallois): Two Provansals by D'Vallois and Mrs Bullock, other parts by Holt, Mrs D'Vallois, J. Delagarde, Miss Wherrit, Sandham, Mrs Haughton, Evans, Miss Sandham.
 COMMENT. Benefit Jovan D'Vallois. At the Desire of several Persons of Quality. (Tickets at D'Vallois' House opposite the Theatre Tavern.)
- HIC **CONCERT.**
MUSIC. I: Overture composed by Carbonell. Cantata composed and performed by Arrigoni. Concerto composed and performed by St. Martini. Solo on violoncello composed by St. Martini and performed by Pasqualino. Concerto composed by

Carbonell. II: Two Songs performed by Arrigoni. Solo on Hautboy composed and performed by St. Martini. Concerto on Lute composed and performed by Arrigoni. Solo on Violin composed by Carbonell. Two Songs composed and performed by Arrigoni. Concerto, with two Hautboys and two French Horns, composed by Carbonell, performed by Anthony and Rash.	<i>Friday 20</i> HIC
COMMENT. Benefit Carbonell. 7 P.M. Tickets half a guinea.	
THE MISER. <i>Cast not listed</i> , but see 17 Feb. Also THE HARLOT'S PROGRESS. As 20 April, but Thalia - Miss Atherton.	<i>Saturday 21</i> DL
COMMENT. At the Desire of several Persons of Quality.	
THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. As at LIF, 27 Oct. 1732, but Cordelia - a young Gentlewoman, the first time of her appearance on any stage; Gentleman Usher - Aston; Regan - Mrs Forrester; Lear - Paget; Albany and Cornwall omitted. With a New Prologue to the Town. Also A JOURNEY TO BRISTOL. As 2 April, but Tipple - Salway; Sanguin - Hall.	CG
DANCING. IV: <i>Scotch Dance</i> , as 29 March. V: <i>Tambourine</i> by Miss Rogers. II of Farce: <i>Toller's Grounds</i> by Newhouse and Mrs Ogden.	
COMMENT. Benefit Paget and Mrs Forrester. At the Desire of several Persons of Quality. Mainpiece: Alter'd from Shakespear. Receipts: money £29 8s.; tickets £106. Tickets at Paget's House, next the Castle Tavern, Fleet Street.	
ORLANDO. <i>Cast not listed</i> , but see 27 Jan.	King's
THE COMMITTEE. Teague - Miller; Careless - Mills; Ruth - Mrs Heron; Obadiah - Johnson (in <i>Daily Post</i> , 21 April; <i>Daily Post</i> , 23 April missing), but see 23 Nov. 1732. Also THE MOCK DOCTOR. Doctor - Cibber Jr; Dorcas - Miss Raftor, but see 26 March.	<i>Monday 23</i> DL
DANCING. By Lally, Mrs Booth.	
COMMENT. Benefit Lally. At the particular Desire of several Ladies of Quality.	
THE WAY OF THE WORLD. As 7 Dec. 1732, but Waitwell - Paget. Also THE DEVIL TO PAY. <i>Cast not listed</i> , but see 19 April.	CG
DANCING. <i>Grand Dance of Fawns</i> by Glover, Miss Rogers, Pelling, De la Garde, Newhouse, Mrs Pelling, Miss Latour, Mrs Ogden. <i>Tambourine</i> by Miss Rogers. <i>French Clown</i> by Nivelon. Ball Dance call'd <i>The Louvre</i> concluding with a <i>Minuet</i> (By Desire) by Glover and Mrs Laguerre. <i>Scottish Dance</i> , as 29 March.	
COMMENT. Benefit Glover. Mainpiece: Written by the late Mr Congreve. Receipts: money £57 17s. 6d.; tickets £135 3s. [Tickets at Glover's in Chandois Street, CG.]	
THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. As 17 March, but Goneril - Mrs Williamson. Also FLORA. As 6 April.	GF
SINGING. A Song of Mr Handel's by Cuttin. III: A Ballad called <i>The Constant Maid</i> by Mrs Roberts. IV: By Cuttin.	
DANCING. V: <i>Grand Masquerade Dance</i> , as 10 April.	
COMMENT. Benefit Mrs Haughton. At the particular Desire of several Persons of Quality and Distinction.	
THE MOCK DOCTOR. <i>Cast not listed</i> , but see 20 March. Also THE DEVIL TO PAY. <i>Cast not listed</i> . Also LOVE RUNS ALL DANGERS. <i>Cast not listed</i> , but see 26 March. A new Prologue and Epilogue addressed to the Honourable Society of Free Masons.	HAY

- Monday 23**
HAY DANCING. End of Second Piece: *Hornpipe* by Jones. End of Third Piece: *Dutch Skippers* by Jones Sr and Jr.
MUSIC. End of Third Piece: Mr Handel's *Water Musick*, accompany'd by Kettle Drums and Trumpets.
COMMENT. Benefit of Two Brother Masons, Mr Fullwood and Mr Lee, Box-Keepers. The Brothers are desir'd to come cloath'd.
- Tuesday 24**
DL LOVE FOR LOVE. Ben - Miller; Tattle - Cibber Jr; Foresight - Johnson; Sir Sampson - Shepard; Valentine - Bridgwater; Scandal - W. Mills; Trapland - Griffin; Jeremy - Oates; Buckram - Jones; Mrs Foresight - Mrs Butler; Nurse - Mrs Willis; Angelica - Mrs Booth; Mrs Frail - Mrs Heron; Prue - Miss Raftor, but see also 25 Nov. 1732. Also THE LOTTERY. As 28 Sept. 1732. A Prologue and Epilogue by Miss Robinson.
DANCING. *Drunken Peasant* by Le Brun. *The Flight* by Essex and Miss Robinson. *Les Bergeries* by Essex, Haughton, Miss Robinson.
COMMENT. Benefit Miss Robinson. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve.
- CG THE SIEGE OF DAMASCUS. As 15 March. Also THE STAGE COACH. As 29 March. A New Prologue written to the Memory of the Author (Hughes).
DANCING. *Tambourine* by Miss Rogers. *Scottish Dance* by Glover, Du Pre, Pelling, De la Garde, Mrs Ogden.
COMMENT. Benefit Neale and Mrs Vincent. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Hughes. Receipts: money £28 15s. 6d.; tickets £85 16s. Tickets at Neale's, a Silk Dyer, in David Street, near Grosvenor Square.
- GF THE ORPHAN. As 18 Nov. 1732, but Castalio - a Gentleman for his Diversion, who never appeared on any stage before; Chaplain - Wetherilt Jr; Cordelia - Miss Cole. A Prologue on the Occasion by the Gentleman who plays Castalio. Also THE AMOROUS SPORTSMAN. *Cast not listed*, but see 19 April. Also THE WHAT D'YE CALL IT. Timothy - Wetherilt Jr; Filbert - Bullock; Constable - Wetherilt Sr; Sergeant - Norris; Dorcas - Mrs Wetherilt; Kitty - Mrs Roberts; Joyce - Miss Cole.
DANCING. *Pierrot and Pierrate* by de Vallois and J. Delagarde.
COMMENT. Benefit Wetherilt Jr and Mrs Wetherilt.
- King's ORLANDO. *Cast not listed*, but see 27 Jan.
COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]
- Wednesday 25**
DL HAMLET, PRINCE OF DENMARK. *Cast not known* (*Daily Post* missing), but see 8 Jan. Also THE IMAGINARY CUCKOLDS. *Cast not known*, but see 19 April.
COMMENT. Benefit Fielding and Houghton.
- CG ACHILLES. As 10 Feb. (in edition), but Lesbia - Mrs Stevens; Artimona - Mrs Kilby.
DANCING. *Tambourine* by Miss Rogers. *Scottish Dance*, as 24 April. *Fawns*, as 23 April.
MUSIC. The celebrated *Water Musick*, compos'd by Mr Handel, in which Job Baker will beat a Preamble on the Kettle Drums, accompany'd with Trumpets, French Horns, &c.
COMMENT. Benefit Salway. At the particular Desire of several Persons of Quality. Written by the late Mr Gay. Receipts: money £68 14s.; tickets £90 13s.
- GF THE DOUBLE GALLANT. As 28 Nov. 1732, but Sylvia - Mrs Hamilton; Wishwell - Mrs Morgan; Situp - Mrs Christian. Also THE COBLER'S OPERA; or, The Humours of Billingsgate. *Cast not listed*. Also THE AMOROUS SPORTSMAN. *Cast not listed*, but see 19 April.

DANCING. <i>French Peasant</i> by Vallois and Mlle Vallois. <i>Two Pierrots</i> by Vallois and Delagarde.	Wednesday 25 GF
MUSIC. A Solo of Corelli's by Eversmand.	
COMMENT. Benefit Shepheard, Treasurer. At the particular Desire of several Persons of Distinction.	
THE MISER. <i>Daily Post</i> missing, but advance bill in Guildhall Library, London, lists: As 17 Feb. (in edition), but James - Miller; Decoy, Furnish, Sparkle, Sattin, List, Bubbleboy, Lawyer omitted. Also THE HARLOT'S PROGRESS. As 21 April.	Thursday 26 DL
COMMENT. At the Desire of several Persons of Quality. [The Royal Family expected to attend.]	
THE BEGGAR'S OPERA. As 26 March, but Jenny - Mrs Forrester. DANCING.	CG
COMMENT. Benefit Miss Norsa. At the Desire of several Persons of Quality. Written by the late Mr Gay. Receipts: money £55 4s.; tickets £86 19s. [For a discussion of Rich's treatment of <i>The Mock Lawyer</i> , see <i>Grub St. Journal</i> , 26 April.]	
THE OLD BACHELOR. <i>Daily Post</i> missing, but <i>Daily Advertiser</i> , 17 April, lists cast as 8 Dec. 1732, but Sharper - Mills; Vainlove - Roberts; Lucy - Mrs Grace. Also THE MOCK DOCTOR. As 23 April.	Friday 27 DL
COMMENT. Benefit Castelman, Treasurer.	
THE OLD BACHELOR. As 2 Feb. Also THE MOCK LAWYER. Lawyer - Chapman; but edition of 1733 adds: Justice Lovelaw - Hall; Valentine - Salway; Cheately - Hippisley; Dash - Aston; Laetitia - Miss Norsa; Betty - Miss Bincks. DANCING. <i>Tambourine</i> by Miss Rogers. <i>Fingalian</i> by Newhouse and Mrs Ogden. <i>Scottish Dance</i> , as 24 April.	CG
COMMENT. Benefit the Author of the Afterpiece [Edward Phillips]. Main-piece: Written by the late Mr Congreve. Afterpiece: A Farcical Ballad Opera. Receipts: money £44 7s. 6d.; tickets £32 7s.	
OROONOKO. As 27 Nov. 1732, but Jack Stanmore - James; Daniel - Collett. Also FLORA. Hob - Stoppelaer; but see 6 April.	GF
DANCING. <i>Two Pierrots</i> by Vallois and Delagarde. iv: <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. v: <i>Difference of Nations</i> .	
COMMENT. Benefit Collett and Stoppelaer. At the Desire of several Persons of Distinction.	
CONCERT.	HIC
MUSIC. i: Overture of Petit's own composing. Two Songs by a young gentleman. Overture with Hautboys and Violino Principale. Solo on Violoncello by Pasqualino. ii: Concerto of Scacia on Violino Principale. Two Songs. Solo by Locatelli, performed by Petit. Concerto of Veracini performed by him. A Corelli Concerto.	
COMMENT. Benefit Petit. 6:30 P.M.	
THE CONSCIOUS LOVERS. Tom - Cibber (Burney; <i>Daily Post</i> missing). Also THE HARLOT'S PROGRESS. Cast not known, but see 21 April.	Saturday 28 DL
DUKE AND NO DUKE. Cast not listed. Also PERSEUS AND ANDROMEDA. As 25 Nov. 1732.	LIF
COMMENT. No receipts listed in <i>Rich's Register</i> .	
KING LEAR. Lear - Mills; Cordelia - Mrs Booth; Edgar - A. Hallam; Edmund - Wm. Mills; Usher - Cibber Jr; Gloster - Roberts; Kent - Berry; Albany - Oates;	Monday 30 DL

- Monday 30**
DL Cornwall – Fielding; Goneril – Mrs Grace; Regan – Mrs Shirenurn. Also THE MOCK COUNTESS. *Cast not listed.*
DANCING. II: *Dutchwoman* by Miss Robinson. III: *French Gardener and His Mistress* by Haughton and Mrs Walter. IV: *Saraband* and *Minuet* by Lally Jr and Miss Mears. V: *English Maggot* by Haughton and Mrs Walter.
COMMENT. Benefit A. Hallam and Mrs Walter. Mainpiece: Alter'd from Shakespear. Afterpiece: A New Ballad Opera [Author not known. Apparently not published.]
- CG** SHE WOU'D AND SHE WOU'D NOT. As at LIF, 23 Oct. 1732, but Soto – Neale; Rosara – Mrs Bullock; Viletta – Mrs Martin. Also THE DEVIL TO PAY. As 19 April, but Lady Loverule – Miss Bincks.
DANCING. I: *Musette* by Le Sac and Miss Baston. II: *The Mattelot* (new) by Dupre and Miss Latour. III: *Sicilian* by Glover and Mrs Pelling. IV: *Hornpipe* by Jones and Mrs Ogden. V: *Scottish Dance* by Young Weeks, Scholar to Dupre. *Clown* by Nivelon. Before Farce: *Shepherd* by Young Weeks. End: *La Mariee* and *Minuet* by Dupre and Miss La Tour.
COMMENT. Benefit Dupre and Miss La Tour. Receipts: money £36 1s. 6d.; tickets £133 6s.
- GF** THE TENDER HUSBAND. As 4 April, but Tipkin – Norris; Jenny – Miss Wherrit; Mrs Clerimont – Mrs Christian. Also THE LOVERS OPERA. Clara – Mrs Nelson, formerly Miss M. Vaughan; but see 20 Jan. A New Prologue by Mrs Christian.
DANCING. *Le Minuet* by D'Vallois and Mrs Nelson. *Pierrot and Pierraite* by D'Vallois and J. De la Garde. *La Provansalle* by D'Vallois. V: *French Wooden Shoe Dance* by D'Vallois.
COMMENT. Benefit Mrs Christian, formerly Miss Vaughan. At the Desire of several Persons of Quality. Mainpiece: Written by Sir Richard Steele. [Tickets at Christian's House, No. 23, Prescott Street.]
- LIF** ROSAMOND. As 7 March.
COMMENT. Benefit Arne Jr, the Composer. As 5 April.

May 1733

- Tuesday 1**
DL THE DOUBLE GALLANT. Atall – Cibber Jr; Sir Solomon – Johnson; Lady Dainty – Mrs Horton; Lady Sadlife – Mrs Heron; Sylvia – Miss Holliday; Careless – A. Hallam; Clerimont – Roberts; Old Wilful – Miller; Sir Harry – Shepard; Strut – Oates; Footman – Mullart; Clarinda – Mrs Charke; Wishwell – Mrs Grace, but see 15 March. With a Prologue and Epilogue addressed to the Free-Masons.
SINGING. All the Songs usual on the Occasion.
DANCING. By Essex, Haughton, Le Brun, Mrs Walter, Miss Robinson.
COMMENT. Benefit Oates. For the Entertainment of the Grand Master, and the Ancient and Honourable Fraternity of Free and Accepted Masons.
- CG** TIMON OF ATHENS. Timon – Milward; Alcibiades – Walker; Apemantus – Quin; Nicias – Salway; Phaeax – Hippisley; Elius – Neale; Cleon – Dyer; Isander – Hall; Isadore – H. Bullock; Thrasilius – Hallam; Demetrius – Paget; Diphilus – Houghton; Old Man – Aston; Poet – Chapman; Painter – Wilcox; Musician – Ray; Jeweller – Harrington; Gentlemen – Hale, Clarke; Evandra – Mrs Hallam;

Melissa – Mrs Buchanan; Chloe – Mrs Stevens; Thais – Mrs Forrester; Phryne – Mrs Kilby.

Tuesday 1
CG

MUSIC. A New Grand Overture, composed by Dr Pepusch. In II: A New Masque of Vocal and Instrumental Musick, composed by Mr Rosengrave, in Honour of Flora, the Goddess of the Spring: Vocal Parts by Leveridge, Salway, with dances by Nivelon, Glover, Miss Rogers, Pelling, De la Garde, Newhouse, Mrs Pelling, Miss La Tour, Mrs Ogden. III: Mr Handel's celebrated *Water-Musick*, in which Poitier will beat the Kettle Drums.

DANCING. I: *Tambourine* by Miss Rogers. IV: *Footing Dance*, with the *Hornpipe*, by Jones and Mrs Ogden. V: *Scottish Dance* by Glover, Mrs Laguerre, Dupre, Mrs Pelling, De la Garde, Mrs Ogden.

SINGING. IV: *The Hunting Song in Admetus* by Mrs Wright, accompanied with Trumpets, French Horns, &c.

COMMENT. Benefit Wood, Treasurer. Not Acted these Sixteen Years. Receipts: money £31 5s.; tickets £244 7s.

ORLANDO. *Cast not listed*, but see 27 Jan.

King's

COMMENT. [Their Majesties and three eldest Princesses present.]

THE TENDER HUSBAND. As 26 Jan., but Clermont Sr – Mills. Also DAMON AND PHILLIDA. Damon – Stoppelaer; Phillida – Miss Raftor; Cimon – Berry; Mopsus – Mullart, but see 6 Nov. 1732.

Wednesday 2
DL

DANCING. I: *Drunken Peasant* by Le Brun. II: *The Watteau* by Miss Robinson. V: *Les Bergeries*, by Essex, Haughton, Miss Robinson.

SINGING. IV: A New Dialogue by Stoppelaer and Miss Raftor in the Characters of a Town Spark and a Country Lass.

COMMENT. Benefit Stoppelaer.

LOVE'S LAST SHIFT. Loveless – Ryan; Elder Worthy – Milward; Young Worthy – Walker; Sir William – Hippisley; Sir Novelty – Chapman; Snap – H. Bullock; Narcissa – Mrs Bullock; Hillaria – Mrs Buchanan; Flareit – Mrs Egleton; Amanda – Mrs Hallam. Also THE STAGE COACH. As 29 March.

CG

MUSIC. IV: *Masque*, as 1 May. V: *Water Musick*, as 1 May.

SINGING. II: Dialogue between Leveridge and Mrs Wright in the Scottish Stile.

DANCING. I: *Swedish Dal Karle* by Jones and Mrs Ogden. III: *Footing Dance*, as 1 May. End of Afterpiece: *Scottish Dance*, as 1 May.

COMMENT. Benefit the Prompter (Stead). Afterpiece: Written by Mr Farquhar. [Tickets for Howard and Miss Horsington taken.] Receipts: money £16 19s.; tickets £83 14s.

THE MISER. As 26 April. Also THE TRAGEDY OF TRAGEDIES; or, The Life and Death of Tom Thumb the Great. King Arthur – Mullart; Grizzle – Cibber Jr; Tom Thumb – Miss Brett; Dollalolla – Mrs Mullart; Huncamunca – Harper; Queen of Giants – Bridgwater; Gaffer Thumb's Ghost – Wm. Mills; Noodle – Ridout; Doodle – Oates; Foodle – Leigh; Bailiff – Roberts; Follower – Jones; Parson – H. Tench, Merlin – Berry.

Thursday 3
DL

DANCING. By Essex and Miss Robinson.

COMMENT. Benefit the Author. At the particular Desire of several Ladies of Quality.

MACBETH. As 25 Jan., but Lady Macbeth – Mrs Hallam; Duncan and Seyton omitted. Also THE WEDDING. As 3 April, but Rako omitted; Margery – Mrs Cantrell.

CG

MUSIC. Vocal Parts by Leveridge, Laguerre, Rochetti, Salway, Mrs Wright, Mrs Sanderson, but see LIF, 30 Oct. 1732.

- Tbursday 3* DANCING. I: *Two Pierrots* by Pelling and Le Sac. II: *Clown* by Nivelon. III: *Ball Dance* finished with a slow *Minuet* by Dupre and Mrs Pelling. IV: *Sicilian* by Glover and Mrs Pelling. V: *Scottish Dance*, as 1 May. End of Afterpiece: *The Amorous Clown; or, The Courtizan*: Clowns by Nivelon and Pelling; Wives by Miss Latour and Mrs Ogden; Courtezan – Mrs Pelling.
 CG COMMENT. Benefit Dupre Jr and Mrs Pelling. Receipts: money £25 3s.; tickets £117 5s.
- GF HENRY IV, Part I. As 20 Dec. 1732, but Westmoreland – Cole; Lady Piercy – Mrs Christian. Also DAMON AND PHILLIDA. As 27 Jan.
 DANCING. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Pierrot and Pierrate* by de Vallois and J. Delagarde. *Masquerade Dance* composed by Thurmond.
 COMMENT. Benefit Havard and Winstone. Mainpiece: Written by Shakespear. Tickets for Cole taken.
- Friday 4* THE MISER. As 26 April. Also THE HARLOT'S PROGRESS. As 21 April.
 DL COMMENT. At the particular Desire of several Persons of Quality.
- CG THE PROVOK'D WIFE. As at LIF, 13 Nov. 1732. Also FLORA. As 18 April, but Hob's Mother – Mrs Egleton.
 DANCING. I: *Scottish Dance* by Master Weeks. II: *Tambourine* by Miss Rogers. IV: *Dutch Skipper* by Jones and Mrs Ogden. V: *Clown* by Nivelon. End of Afterpiece: *Scottish Dance*, as 1 May.
 SINGING. III: *Chanson à Boire* by Leveridge and Laguerre.
 COMMENT. Benefit Ford and Salle's Widow. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: money £20 4s.; tickets £154 18s.
- GF THE RECRUITING OFFICER. As 15 Nov. 1732, but Kite – Hulett; Sylvia – Mrs Thurmond. An Epilogue by Miss Cole, a Child of Four Years. Also THE MOCK DOCTOR. *Cast not listed*, but see 2 April.
 DANCING. *The North Country Maggot* (new, composed by Holt) by Holt and Miss Wherrit. *Masquerade Dance*: Le Petit Maitre – Holt; Mademoiselle – Mrs Bullock. *Friendly Lasses* by Miss Wherrit and Miss Sandham.
 COMMENT. Benefit Holt.
- Saturday 5* THEODOSIUS; or, The Force of Love. Marcian – Mills; Theodosius – A. Hallam; Varanes – Roberts; Atticus – Boman; Leontine – Mullart; Lucius – Fielding; Aranthes – Raftor; Pulcheria – Mrs Butler; Julia – Mrs Shireburn; Athenais – Mrs Horton. Also THE LIVERY RAKE; or, The Intriguing Servants. Phillis (Country Girl) – Miss Raftor; Tom (Footman) – Berry; Toby (Innkeeper) – Jones; Harry – Ridout; Lucy – Mrs Shireburn; Dorcas – Mrs Herle; Phillis (Chambermaid) – Mrs Mullart; but edition of 1733 lists as the cast: Tom – Berry; Toby – Harper; Harry – Ridout; James – E. Roberts; Dorcas – Mrs Shireburn; 1st Phillis – Mrs Pritchard; 2d – Miss Oates; Lucy – Miss Mann (possibly the cast for a later revival). An Epilogue by Miss Norris, Granddaughter of the late Mr Norris, commonly called Jubilee Dicky.
 DANCING. I: *Drunken Peasant* by Le Brun. II: *Saraband* and *Minuet* by Lally Jr and Miss Mears. IV: *English Maggot* by Haughton and Mrs Walter. V: *The Wastieu* by Miss Robinson. End of Afterpiece: *Bartholomew Fair* by F. Tench and Mrs Delorme.
 COMMENT. Benefit Roberts and Jones. Afterpiece: A New Ballad Opera of one Act [by Edward Phillips]. [For a puff of the afterpiece, see *Daily Advertiser*, 25 April, and *Daily Post*, 2 May.]
- GF THE MOURNING BRIDE. King – Hulett; Almeria – Mrs Thurmond; Zara – Mrs Roberts; Osmyn – Delane; Selim – Woodward; but see 5 April. Also THE

MAD CAPTAIN.	Sly - Hulett; Atall - Bardin; Betty - Mrs Roberts; but see 5 March. With a new Prologue to be spoke by the Author.	Saturday 5 GF
SINGING.	By E. Roberts.	
DANCING.	<i>Two Pierrots</i> by Vallois and J. Delagarde. <i>Scotch Dance</i> by Mrs Bullock. <i>Masqueraders</i> by Vallois, Mrs Bullock, &c.	
COMMENT.	Benefit the Author of <i>The Mad Captain</i> . [Tickets for Tench and Miss Norris taken.]	
ORLANDO.	<i>Cast not listed</i> , but see 27 Jan.	King's
HENRY IV,	Part II. <i>Daily Post</i> missing, but <i>Daily Advertiser</i> , 5 May, lists cast as 19 Oct. 1732, but Silence - Miller; Feeble - Griffin. Also DAMON AND DAPHNE. Damon - Mrs Charke; Comus - Mrs Roberts; Aegeon - Ridout; Phaon - Berry; Thiris - Raftor; Satyr - Jones; Amor - Mullart; Daphne - Mrs Grace; Venus - Miss Raftor; Hymen - Stoppelaer; Cupid - Young Cunningham; First Priest - E. Roberts.	Monday 7 DL
DANCING.	In I of Afterpiece: <i>Les Bergeries</i> by Essex, Haughton, Miss Robinson. In II: A Comic Rural Ballad called <i>The Country Revels</i> : Colin - Essex; Phoebe - Mrs Booth; Yeomen - Lally, Haughton; Yeomen's Wives - Miss Mears, Mrs Walter; Peasants - Lally Jr, F. Tench, Davenport; Peasant Women - Mrs Delorme, Miss Mann, Miss Price.	
MUSIC.	Concerto on the Violin by Charke. Music for two Vox Humanes, a new Invented Instrument.	
COMMENT.	Benefit Mrs Charke. Mainpiece: Alter'd from Shakespear by Mr Betterton. Afterpiece: a new Pastoral of two Acts. [Apparently not printed. Nicoll, <i>Early Eighteenth Century Drama</i> , p. 369, states that it was ascribed to T. Cibber.]	
LOVE MAKES A MAN.	Cholerick - Hippisley; Carlos - Walker; Angelina - Miss Norsa; Antonio - Dyer; Charino - Hall; Duart - Ryan; Manuel - Milward; Governor - Paget; Louisa - Mrs Bullock; Elvira - Mrs Hallam; Honoria - Mrs Stevens; Dismallo - Chapman.	CG
DANCING.	I: <i>Fingalian</i> by Newhouse and Mrs Ogden. II: <i>Tambourine</i> by Miss Rogers. III: <i>Mock Minuet</i> by Nivelon, Mrs Laguerre, Pelling, Mrs Pelling, Newhouse, Mrs Ogden, Le Sac, Miss Baston. IV: <i>French Peasant</i> by Poitier and Miss La Tour. V: <i>Spanish Dance</i> by Glover, Mrs Laguerre, Dupre, Mrs Pelling, Delagarde, Mrs Ogden.	
MUSIC.	Handel's <i>Water Musick</i> , with Benj. Baker beating a Preamble on the Kettle Drums, accompanied with Trumpets, French Horns, &c.	
COMMENT.	Benefit Dyer and Haughton. Receipts: money £30 os. 6d.; tickets £152 1s.	
OTHELLO, MOOR OF VENICE.	As 2 April, but Roderigo and Gratiano omitted. Also THE CONTENDING DEITIES. Venus - Mrs Messis, from the Opera House; Bacchus - Excell.	GF
DANCING.	<i>Scotch Dance</i> by Mrs Bullock.	
COMMENT.	Benefit Bullock and Excell. At the particular Desire of several Persons of Quality. Afterpiece: a Masque of Musick, compos'd by Mr Prelleur. [Tickets for <i>Love's Last Shift</i> taken.]	
CONCERT.		11F
MUSIC.	By Arrigoni, St. Martini, Fratelli, Castrucci, Carbonelli. Lancetti will play several solos on the Violoncello.	
COMMENT.	Benefit Lancetti, Virtuoso of the Violoncello, and Servant to His Majesty the King of Sardinia. At the Desire of several Persons of Quality. Pit and Boxes half a guinea. First Gallery 3s. Upper Gallery 1s. 6d. 7 P.M.	

- Tuesday 8* THE MISER. *Daily Post* missing, but see 17 Feb. Also THE HARLOT's DL PROGRESS. *Cast not known*, but see 21 April.
- CG THE BUSY BODY. As 20 Jan., but Charles - Walker; Patch - Mrs Egleton. Also THE DEVIL TO PAY. As 30 April, but Lady Loverule - Mrs Kilby. DANCING. I: *Two Pierrots* by Pelling and Le Sac. II: *Fingalian* by Newhouse and Mrs Ogden. IV: *Tambourine* by Miss Rogers. V: *Scotch Dance* by Glover, Mrs Laguerre, Du Pre, Mrs Pelling, De la Garde, Mrs Ogden. End of Afterpiece: *The Amorous Clowns; or, The Courtesans*: Clowns - Nivelon, Mrs Pelling; Wives - Miss La Tour, Mrs Ogden; Courtezan - Mrs Pelling. SINGING. III: By Mrs Wright. MUSIC. A Grand Overture composed by Dr Pepusch. *Water Musick*, as 7 May. COMMENT. Benefit Short and Neale. Receipts: money £28 1s.; tickets £212 4s. [Short's Tickets at his House in Milman Street, near Bedford Row; Neale's at his house in Nottingham Street, Bloomsbury.]
- GF LOVE FOR LOVE. As 20 Jan., but Tattle - Jenkins; Jeremy - James; Trapland - Norris; Nurse - Mrs Wetherilt; Prue - Mrs Hamilton; Ben - Rosco. A Comic Epilogue by Penkethman on an Ass. Also THE DEVIL TO PAY. *Cast not listed*, but see 16 April. DANCING. *Dutch Skipper* by Mynheer Vanfleet, the first time of his appearing on any stage. *Friendly Lasses* by Miss Wherrit and Miss Sandham. COMMENT. Benefit Jenkins and James. At the Particular Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve.
- King's FLORIDANTE. *Cast not listed*. COMMENT. *Orlando* deferred by indisposition of a singer. As 24 April.
- Wednesday 9* RULE A WIFE AND HAVE A WIFE. As 15 Feb., but Sancho and Alonso omitted (*Daily Post* missing; advance notice in *Daily Advertiser*, 8 May). Also DL THE MOCK DOCTOR. Doctor - Cibber Jr; Dorcas - Miss Raftor; Sir Jasper - Shepard; Leander - Stoppelaer; Hellebore - Roberts; Welshman - James; Harry - Leigh; James - Mullart; Charlotte - Mrs Mullart; Lucy - Miss Mears, but see 23 April. DANCING. I: *Drunken Peasant* by Le Brun. III: *Scots Dance* by Haughton and Mrs Walter. IV: *Dutchwoman* by Miss Robinson. End of Afterpiece: *Les Bergeries* by Essex, Haughton, Miss Robinson. SINGING. II: In English by E. Roberts. V: In Italian by E. Roberts. MUSIC. In III: Concerto on the Little Flute by John Bastion. COMMENT. Benefit Wright and E. Roberts. Afterpiece: Taken from the French of Moliere.
- CG ACHILLES. Advertised but apparently dismissed. No receipts in *Rich's Register*.
- GF THE CONSTANT COUPLE. Sir Harry - Giffard; Standard - Delane; Lady Lurewell - Mrs Giffard; Smugler - Collet; Clincher Jr - Bullock; Vizard - Havard; Tom - Williams; Lady Darling - Mrs Haughton; Angelica - Mrs Hamilton; Parly - Mrs Morgan; Clincher Sr - Penkethman; Dicky - Norris. Also THE WHAT D'YE CALL IT. Timothy - Penkethman, but see 24 April. A new Prologue addressed to the Merchants and Citizens of London, and spoke by the Author. A Comic Epilogue by Penkethman on an Ass. DANCING. III: *Tambourine* by Miss Wherrit. IV: *Friendly Lasses* by Miss Wherrit and Miss Sandham. V: *Differences of Nations*. COMMENT. Benefit Wayte, Officekeeper. At the Desire of several eminent Merchants and Citizens.

ZAIRE. By young Gentlemen.

COMMENT. At Mr Dorey's Boarding School at Great Chelsea . . . the celebrated French Tragedy . . . written by the famous Mons de Voltaire.

Wednesday 9
CHE

VENICE PRESERV'D. Jaffier - W. Mills; Pierre - Mills; Priuli - Boman; Belvidera - Mrs Horton; Renault - Roberts (*Daily Advertiser*, 3 May; *Daily Post* missing). Also **THE DEVIL TO PAY.** *Cast not known*, but see 14 Oct. 1732.
COMMENT. Benefit Boman and Rogers. [Barton Booth died on this day.]

Thursday 10
DL

THE COMMITTEE. Careless - Ryan; Blunt - Quin; Teague - Neale; Day - Hippisley; Abel - Chapman; Story - Aston; Obadiah - Dyer; Bookseller - Ray; Mrs Day - Mrs Egleton; Ruth - Mrs Bullock; Arabella - Mrs Buchanan. Also **FLORA.** As 4 May, but Flora - Miss Oates.

CG

DANCING. *Peasant* by Nivelon. *Footing Dance* by Jones and Mrs Ogden. *Scottish Dance* by Glover, Mrs Laguerre, Le Sac, Mrs Pelling, De la Garde, Mrs Ogden.
SINGING. *Since Times are so Bad* by Leveridge and Salway.

MUSIC *Water Musick*, as 25 April.

COMMENT. Benefit Mrs Barrington, Aston, Miss Oates. Receipts: money £43 6s.; tickets £102 18s.

THE OLD BACHELOR. As 12 Jan., but Sylvia - Mrs Hamilton; Lucy - Miss Wherrit; Setter - Woodward. Also **THE MOCK DOCTOR.** *Cast not listed*, but see 2 April. A new Epilogue by way of Dialogue (Written by Woodward) spoken by Woodward and Miss Wherrit.

GF

DANCING. *Masqueraders* by Vallois, Mrs Bullock, &c. A new *Scotch Dance* by Miss Wherrit. *Chaconne* by Mrs Bullock. *Friendly Lasses* by Miss Wherrit and Miss Sandham.

COMMENT. Benefit Woodward, Miss Wherrit, Miss Sandham. At the Desire of several eminent Citizens. Mainpiece: Written by the late Mr Congreve.

ZAIRE. As 9 May.

CHE

HAMLET, PRINCE OF DENMARK. *Daily Post* missing, but see 8 Jan. Also **THE HARLOT'S PROGRESS.** *Cast not known*, but see 21 April.

Friday 11
DL

THE COUNTRY WIFE. As at LIF, 16 Nov. 1732. With a new Prologue and Epilogue proper to the Play. Also **THE DEVIL TO PAY.** As 8 May.

CG

DANCING. *Tambourine* by Miss Rogers. *Fingalian* by Newhouse and Mrs Ogden. *Mock Minuet*, as 7 May, but Miss Latour replaces Miss Baston.

COMMENT. Benefit a Gentleman who has wrote for the Stage. Receipts: money £22 13s. 6d.; tickets £40 17s.

VIRTUE BETRAYED. As 3 March, but Rochford - Evans; Lady Diana - Mrs Hamilton. An Epilogue by Miss Cole in Boy's Cloaths. Also **THE MOCK DOCTOR.** *Cast not listed*, but see 2 April.

GF

DANCING. *Two Pierrots* by Vallois and Delagarde. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Scotch Dance* by Mrs Bullock.

COMMENT. Benefit Evans and Miss Cole.

ZAIRE. As 9 May.

CHE

THE BEGGAR'S WEDDING. As it was originally performed there. Also **THE VINTNER'S ESCAPE;** or, Good Luck at Last. *Cast not listed.*

Saturday 12
HAY

COMMENT. Afterpiece: a Farce of one Act and a half [Apparently not published. Author unknown.]

- Monday 14**
- DL THE AMOROUS WIDOW. Wanton Wife - Mrs Heron; Barnaby - Griffin; Merryman - Harper; Clodpole - Miller; Sir Peter - Johnson; Lovemore - A. Hallam; Cunningham - Roberts; Jeffery - Oates; Lady Pride - Mrs Willis; Philadelphia - Miss Holliday; Prudence - Mrs Grace; Widow - Mrs Shireburn; but see 28 Nov. 1732. Also THE MOCK COUNTESS. *Cast not listed.*
DANCING. II: *Irish Trot* by a Youth of Ten, scholar to Davenport. III: *Dutchman and his Wife* by Davenport and Miss Price. IV: *Long Whitson Holiday* by Davenport and Miss Price. V: *Les Bergeries* by Essex, Haughton, Miss Robinson, &c.
 COMMENT. Benefit Davenport and Mrs Shireburn. Mainpiece: Alter'd from Moliere by Mr Betterton. [Tickets at Davenport's in Brownlow Street.]
- CG THE ROVER. As 15 Dec. 1732, but Phillipo - Ray; Lucetta - Mrs Kilby.
DANCING. I: *Tambourine* by Miss Rogers. II: *La Folette s'est ravisee* by Nivelon and Mrs Laguerre. III: *Musette* by Le Sac and Miss La Tour. IV: *Scottish Dance*, as 7 May. V: *The Cobler; or, The Merry Wife Constant* (new): Cobler (Punch) - Newhouse; Petit Maitre (Harlequin) - Le Sac; Doctor (Scaramouch) - Dupre Jr; Merry Wife - Miss Baston.
SINGING. III: *Chanson a Boire* by Leveridge and Laguerre.
 COMMENT. Benefit Ray, Newhouse, Thompson. Receipts: money £17 7s. 6d.; tickets £123 1s.
- GF THE RELAPSE. As 30 March, but Foppington - Giles; Taylor - Williams. Also THE MOCK DOCTOR. Doctor - Rosco; Dorcas - Mrs Williamson. An Epilogue by Miss Cole.
DANCING. I: *Scotch Dance* by Young Weeks, Scholar to Dupre. III: *Masquerade Dance*. IV: *Shepherd's Dance* by Young Weeks.
SINGING. By a Gentleman for his Diversion. A song by Excell, called *Goodman's Fields Theatre, address'd to the Merchants of the City of London*, written by the Author of *Bacchus one day gaily striding*.
 COMMENT. Benefit Giles and Williams. At the particular Desire of several Persons of Quality and Distinction. Mainpiece: Written by the late Sir John Vanbrugh. [Tickets at Giles's Coffee House in Pall Mall.]
- Tuesday 15**
- DL THE ORPHAN. *Daily Post* missing, but Chaplain - Cibber (Burney); Monimia - Mrs Horton; Serina - Miss Raftor (Genest, III, 373). Also THE DEVIL TO PAY. *Cast not listed*, but see 14 Oct. 1732.
 COMMENT. Benefit Berry and Ridout.
- CG THE ROYAL MERCHANT. As 2 April. Also FLORA. As 10 May, but Flora - Miss Norsa.
DANCING. *Tambourine* by Miss Rogers. *Fingalian* by Newhouse and Mrs Ogden. *Mock Minuet*, as 11 May.
 COMMENT. Benefit a Person who has met with Losses in Trade. Receipts: money £25; tickets £41 19s.
- GF JULIUS CAESAR. As 4 Dec. 1732, but Collett omitted from Citizens; Calphurnia - Mrs Williamson. Also THE MOCK DOCTOR. *Cast not listed*, but see 14 May.
DANCING. *Two Pierrots* by Vallois and J. Delagarde. *Masquerades*.
MUSIC. Solo on Violin by Eversman.
 COMMENT. Benefit Eversman.
- King's FLORIDANTE. *Cast not listed.*
 COMMENT. At 6:30 P.M.
- Wednesday 16**
- DL THE MISER. *Daily Post* missing, but see 26 April. Also THE HARLOT'S PROGRESS. *Cast not known*, but see 21 April.
 COMMENT. [Prince of Wales present.]

OORONOKO.	As at LIF, 9 Nov. 1732, but Lucy - Miss Binks; Governor - Paget; Stanmore Jr - Houghton; Planters - H. Bullock, Aston, Wilcox, Harrington.	Wednesday 16 CG
DANCING.	I: <i>Tambourine</i> by Miss Rogers. In II: <i>Hornpipe</i> by Jones and Mrs Ogden. III: <i>Scottish Dance</i> by Glover, Mrs Laguerre, Dupre, Mrs Pelling, De la Garde, Mrs Ogden. V: <i>Sleepy Dutchman and his Frow</i> by Nivelon and Mrs Laguerre, introduced by Pelling, Newhouse, de la Garde, Le Sac, Miss La Tour, Mrs Pelling, Mrs Ogden, Miss Baston.	
DANCING.	II: In Italian by Kelly. IV: In English by Kelly.	
COMMENT.	Benefit Kelly, Gwinn, Mrs Harrison. Receipts: money £18 3s. 6d.; tickets £171 19s.	
OTHELLO, MOOR OF VENICE.	As 7 May, but Roderigo - Wetherilt; Gratiano - Winstone. Also THE MOCK DOCTOR. <i>Cast not listed</i> , but see 14 May.	GF
DANCING.	<i>Scot's Dance</i> by Mrs Bullock. <i>Pierrot and Pierrante</i> by de Vallois and J. Delagarde. <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. <i>Masquerade Dance</i> .	
SINGING.	By Excell.	
COMMENT.	Benefit Dove, Morris, World, Edward Giffard. Tickets for <i>The Provoked Husband</i> taken. At the particular Desire of several Ladies of Quality.	
THE COMMITTEE,	<i>Daily Post</i> missing, but see 23 April. Also THE HARLOT'S PROGRESS. <i>Cast not known</i> , but see 21 April.	Thursday 17 DL
THE CONSCIOUS LOVERS.	As at LIF, 18 Nov. 1732, but Isabella - Mrs Hallam; Lucinda - Mrs Templer.	CG
DANCING.	I: <i>Hornpipe</i> by Jones. III: <i>Peasant</i> by Nivelon. IV: <i>Dutch Skipper</i> by Jones and Mrs Ogden. V: <i>Scottish Dance</i> by Glover, Mrs Laguerre, Le Sac, Mrs Pelling, De la Garde, Mrs Ogden.	
SINGING.	In II: By Kelly.	
COMMENT.	Benefit Willmer, Hughes, Vaughan (boxkeepers). Receipts: money £16 10s.; tickets £195 2s.	
THE RELAPSE.	As 12 March, but Shoemaker - Miller (in <i>Daily Advertiser</i> , 17 May; <i>Daily Post</i> missing). Also THE IMAGINARY CUCKOLD. As 19 April.	Friday 18 DL
DANCING.	I: <i>Drunken Peasant</i> by Le Brun. II: <i>Dutchwoman</i> by Miss Robinson. III: <i>Harlequin</i> by Miss Brett. IV: <i>English Maggot</i> by Haughton and Mrs Walter. V: <i>The Flight</i> by Essex and Miss Robinson.	
COMMENT.	Benefit Allen, the Numberer [Rich's Register adds: the late Mr Wilks' Nephew.] Mainpiece: Written by the late Sir John Vanbrugh. Afterpiece: Intermix'd with Songs; taken from Moliere.	
THE CONFEDERACY.	As 31 Jan., but Corinna - Mrs Laguerre. Also THE DEVIL TO PAY. As 8 May.	CG
MUSIC.	Select Pieces between the Acts. II: A Lesson of Mr Handel's on the Harpsichord by Miss Baston.	
DANCING.	III: <i>Musette</i> by Le Sac and Miss Baston. End of Afterpiece: <i>Scottish Dance</i> by Glover, Mrs Laguerre, Le Sac, Miss Baston, Delagarde, Mrs Ogden.	
COMMENT.	Benefit Wilcocks and Mrs Egleton. Mainpiece: Written by the late Sir John Vanbrugh. [Tickets for Miss Baston taken.] Receipts: money £11 13s.; tickets £124 6s.	
THE CONSCIOUS LOVERS.	As 19 Jan., but Sealand - Hulett; Phyllis - Mrs Hamilton. Also THE DEVIL TO PAY. <i>Cast not listed</i> , but see 16 April.	GF
MUSIC.	Solo on the Violin by Eversman.	
SINGING.	<i>Bacchanalian Song</i> by Excell.	

- Friday 18** **DANCING.** *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Cbacone* by Mrs Bullock. *Masqueraders*.
GF **COMMENT.** Benefit Roberts, Boxkeeper.
- Saturday 19** **COMMENT.** On this day died Mrs William Mills.
DL
CG **THE MERRY WIVES OF WINDSOR.** *Cast not listed*, but see 16 April. Also **THE RAPE OF HELEN**. Parts by Hippisley, Salway, Laguerre, Hale, Aston, Hall, Mrs Cantrell, Mrs Egerton, Miss Norsa, Miss Binks; but edition of 1733 lists: Mercury – Laguerre; Menelaus – Hippisley; Paris – Salway; Castor – Aston; Pollux – Hale; Justice Gryphus – Hall; Soldier – Hall; Juno – Mrs Cantrell; Minerva – Mrs Egerton; Venus – Miss Norsa; Helen – Miss Binks.
DANCING. *Tambourine* by Miss Rogers. *Fingalian* by Newhouse and Mrs Ogden. *Mock Minuet*, as 11 May.
COMMENT. Benefit the Author of the Afterpiece: A new Ballad Opera. [By John Breval.] Receipts: money £60 os. 6d.; tickets £43 8s.
- King's** **FLORIDANTE.** *Cast not listed*.
- Monday 21** **LOVE FOR LOVE.** *Daily Post* missing, but clipping in Guildhall Library gives cast as 24 April, but Jeremy – Harper; Angelica – Miss Holliday. Also **VENUS, CUPID, AND HYMEN**. Advance cast in Guildhall Library clipping and *Daily Advertiser*, 19 May, lists: Venus – Miss Raftor; Cupid – Young Cunningham; Hymen – Rainton; First Priest – E. Roberts; Chorus of Priests – Tenoe, Berry, &c.; Damon – Stoppelaer; Daphne – Mrs Seedo.
MUSIC. Trumpets, Kettle Drums, French Horns, &c. between the Acts. With a new Overture (to the Masque) composed for two Vox Humanes, a new invented Instrument, &c.
SINGING. II: By Mrs Seedo, who never appeared on the stage before. III: (At the particular Request of Seedo's Friends) by Signora Margherita (who has not performed on any theatre these 14 years).
DANCING. I: *Drunken Peasant* by Le Brun. IV: *The Watteau* by Miss Robinson. End Afterpiece: *Les Bergeries* by Essex, Haughton, Miss Robinson.
COMMENT. Benefit Seedo. At the Desire of several Persons of Quality. Afterpiece: a new Masque. The Musick compos'd by Mr Seedo.
- CG** **THE SPANISH FRYAR.** As at LIF, 4 Dec. 1732, but Alphonso omitted; Leonora – Mrs Buchanan. Also **FLORA**. Hob – Laguerre; Flora – Miss Norsa; Hob's Mother – Mrs Egerton; but see 15 May.
DANCING. *Peasant* by Nivelon. *Musette* by Le Sac and Miss Baston. *Scottish Dance* by Glover, Mrs Laguerre, Le Sac, Mrs Pelling, De la Garde, Mrs Ogden.
COMMENT. Benefit a Family under Misfortunes. Receipts: money £26 15s.; tickets £79 6s.
- GF** **HAMLET, PRINCE OF DENMARK.** As 18 April. Also **DAMON AND PHILLIDA**. *Cast not listed*, but see 27 Jan.
DANCING. *Hornpipe* by a Sailor who never appeared on any stage before. *The Difference of Nations*.
SINGING. By Excell.
COMMENT. Benefit Gibbs, Pitkeeper. At the particular Desire of several Persons of Quality and Distinction.
- Tuesday 22** **MACBETH.** *Cast not listed*, but see 9 April. A new Prologue addressed to the Merchants and Citizens of London, spoke by the Author. A new Epilogue to be spoken by Morgan and Penkethman by way of Dialogue, riding on two Asses.
GF **SINGING.** I: *Love and Wine*, written by the Author of *Bacchus One Day Gaily Striding*. III: *The Despairing Shepherd* by Excell.

DANCING. IV: *Friendly Lasses* by Miss Wherrit and Miss Sandham. v: *Masquerade Dance* by Vallois and Mrs Bullock. Tuesday 22
GF

COMMENT. Benefit Temple and Bowcher, Boxkeepers. At the particular Desire of several Persons of Quality and Distinction.

GRISELDA. *Cast not listed.*

COMMENT. At 6:30 P.M. [Their Majesties and three eldest Princesses present.] King's

LOVE MAKES A MAN. Clodio - Cibber (Burney; *Daily Post* missing), but see 10 March. Also **THE DEVIL TO PAY.** *Cast not known*, but see 14 Oct. 1732. Wednesday 23
DL

COMMENT. Benefit Taylor, Beau, Cooper, Widow Cook (*Rich's Register*).

THE PLAIN DEALER. As 20 April, but Eliza - Miss Bincks. CG

DANCING. *Tambourine* by Miss Rogers. *Peasant* by Nivelon. *Scottish Dance*, as 21 May.

COMMENT. Benefit Miss Bincks, Mines, Gallant, &c. Written by Mr Wycherley. Receipts: money £19 12s. 6d.; tickets £128 1s.

THE CARELESS HUSBAND. As 6 March, but Lady Graveairs - Mrs Haughton. GF

Also **THE MOCK DOCTOR.** Doctor - Rosco; Dorcas - Mrs Christian, but see 2 April. An Epilogue by Miss Cole in Boys Cloaths.

DANCING. *The Difference of Nations: Dutch Skippers* by Thurmond and Mrs Bullock; *French Peasants* by Vallois and Miss Sandham; *Scots* by J. Delagarde and Mrs Wherrit; *English Peasants* by Sandham and Mrs Haughton.

COMMENT. Benefit a Tradesman and his Family. At the particular Desire of several Persons of Quality.

THE BUSY BODY. *Daily Advertiser*, 17 May, lists: Marplot - Miller; Sir George - W. Mills; Miranda - Mrs Booth; Sir Jealous - Shepard; Charles - A. Hallam; Whisper - Mullart; Isabinda - Miss Holliday; Patch - Mrs Mullart; Scentwell - Miss Atherton; Sir Francis - Griffin (*Daily Post* missing). Also **THE COUNTRY REVELS.** *Cast not known*, but see 15 Dec. 1732. Also **HARLEQUIN RESTOR'D.** *Cast not known*, but see 14 Dec. 1732. Tursday 24
DL

DANCING. I: *Drunken Peasant* by Le Brun.

COMMENT. Benefit Phillips (Le Brun) and Mrs Mullart. At the particular Desire of several Persons of Quality.

RULE A WIFE AND HAVE A WIFE. Captain - Ryan; Estifania - Mrs Younger; Leon - Quin; Duke - Milward; Cacafogo - Hall; Margaretta - Mrs Buchanan; Altea - Mrs Stevens; Old Woman - Hippisley; but see 29 March. CG

MUSIC. Select Pieces, particularly a new Grand Overture composed by Dr Pepusch. v: Handel's celebrated *Water Musick*, in which Benjamin Baker will beat a Preamble on the Kettle Drums, accompanied with Trumpets, French Horns, &c.

DANCING. I: *Fingalian* by Newhouse and Mrs Ogden. In II: *Tambourine* by Miss Rogers. IV: *Mock Minuet* by Nivelon and Mrs Laguerre, introduced by Pelling, Mrs Pelling, Newhouse, Mrs Ogden, Lesac, Miss Baston.

SINGING. III: *A Dialogue in the Scottish Style* by Leveridge and Mrs Wright.

COMMENT. Benefit H. Bullock, under Misfortunes. [No receipts in *Rich's Register*.]

CATO. As 19 April. Also **THE CHEATS;** or, **The Tavern Bilkers.** Scaramouch - Thurmond; Harlequin - D'Vallois; Punch - Evans; but see 13 Jan. An Epilogue to be spoke by Miss Cole in Boys Cloaths. GF

MUSIC. A Solo upon the Stage by Eversman.

COMMENT. Benefit Chetwood. At the particular Desire of several Persons of Distinction. Being positively the last Time of the Company's Acting this Season.

- Friday 25* THE PROVOK'D HUSBAND. Sir Francis - Cibber (Burney; *Daily Post* missing), but see 29 March. Also THE HARLOT'S PROGRESS. *Cast not known*, but see 21 April.
- HIC CONCERT.
MUSIC. Vocal and Instrumental, by Veracini, Miss Young, and several others of the most celebrated Performers.
COMMENT. Benefit Pasqualino. 7 P.M.
- Saturday 26* GRISELDA. *Cast not listed.*
- King's
HAY THE STRATAGEM. *Cast not listed*, but see 19 March. Also FLORA. Hob - Grove, the first and probably the last time of his appearing on the stage.
MUSIC. I: Trumpet Concerto by Burk Thumoth. II: Concerto by Vivaldi. III: Solo on the German Flute by Thumoth. V: Sonata for the Harpsichord and Violin (composed by Pepusch), the Harpsichord by Thumoth.
DANCING. II: *Dutch Skipper* by Jones Sr and Jr. IV: *Sailor's Dance* by Jones.
COMMENT. Benefit W. Grove, M. R. By Command of the Honourable Court of Non-Common-Pleas. The Gentlemen of the Society are desir'd to meet at their Court, at Sir John's, at 5 o'Clock exactly, from thence to proceed to the Theatre. 6 P.M. 5s., 4s., 2s.
- Monday 28* HENRY VIII. THE HARLOT'S PROGRESS. Advertised but dismissed.
DL *COMMENT.* *Daily Post*, 29 May: We are assur'd that there will be no more Plays acted this Season at [DL], and we hear that there was Yesterday no Play acted . . . as had been advertiz'd for that Day; the Occasion we are inform'd was, that at Midnight on Saturday last several Persons arm'd took Possession of the same, by Direction from some of the Patentees, and lock'd up and barricado'd all the Doors and Entrances thereunto, against the whole Company of his Majesty's Comedians, as also against Mr Cibber, jun. notwithstanding he had paid to one of the Patentees several hundred Pounds for one third Part of the Patent, Cloaths, Scenes, &c. and all Rights and Privileges thereunto annexed, for a certain Term not yet expired. Mr Cibber, jun. and the rest of the Company of Comedians, are this Morning to wait upon his Grace the Duke of Grafton, Lord Chamberlain of his Majesty's Houshold, with their humble Petition, and the Representation of their Case, and to beg his Grace's Favour and Protection.
- CG THE BEGGAR'S OPERA. Polly - Miss Norsa; Mackheath - Walker; Peachem - Hippisley; Lockit - Hall; Player - Paget; Beggar - Chapman; Mat - Salway; Filch - Clarke; Mrs Peachem - Mrs Martin; Jenny - Mrs Forrester; Sukey - Mrs Templer; Mrs Slammekin - Mrs Kilby; Lucy - Miss Binks; but see 26 March.
DANCING. *Scotcb Dance* by Glover, Mrs Laguerre, Dupre, Mrs Pelling, Delagarde, Mrs Ogden.
COMMENT. At the Desire of several Persons of Quality. Written by the late Mr Gay. Being the last time but one of the Company's performing this Season. Receipts: £44 6s. 6d.
- HAY THE PROVOK'D HUSBAND. Townly - Havard; Manly - Hulett; Sir Francis - Morgan; Richard - Norris; Basset - Giles; Moody - Pearce; Jenny - Miss M. Hughes; Mrs Motherly - Mrs Norris; Myrtilla - Miss J. Hughes; Trusty - Mrs Vallois; Lady Townly - Mrs Leonard; Lady Wronghead - Mrs Christian; Lady Grace - Mrs Houghton. Also THE MOCK DOCTOR. Doctor - Dove; Leander - Jenkins; Dorcas - Mrs Christian. An Epilogue to be spoke by Miss Cole, a Child 4 Years old, from GF.
DANCING. I: *Minuet* and a new *Ragadoon* by De Vallois and Madam De Vallois. II: *French Peasant*. III: *Pierrot and Pierroress*; IV: *Pastoral*, all by De Vallois and Madam De Vallois. V: *Wooden Shoe Dance* by De Vallois, Bowford, Pawlet.

COMMENT. Benefit Vallois and Mrs Vallois (late Widow to Monsieur Roger, the Pierrot in Drury Lane, Deceas'd). Acted by the Comedians from the Theatre in Goodman's Fields. At the particular Desire of several Persons of Quality. 6:30 P.M. Boxes 5s. Pit 3s. Gallery 1s. 6d.

Monday 28
HAY

THE TEMPEST. Advertised, but not given.

COMMENT. *Daily Advertiser*, 30 May: We hear that Mr Cibber, jun. one of the present Directors of his Majesty's Company of Comedians, together with Mr Mills, sen. Mr Johnson, Mr Miller, Mr Harper, Mr Griffin, Mr Mills, jun. Mr Shepard, Mr Hallam, jun. Mrs Horton, Mrs Heron, Mrs Butler, and others of the Company, waited Yesterday on his Grace the Duke of Grafton . . . to deliver . . . an humble Petition, and they met with a most gracious Reception.

Tuesday 29
DL

TIMON OF ATHENS. As 1 May.

DANCING. *Tambourine* by Miss Rogers. *Scotch Dance* by Glover, Mrs Laguerre, Du Pre, Mrs Pelling, De la Garde, Mrs Ogden.

CG

MUSIC. Masque in Honour of Flora, with the Vocal Parts by Leveridge, Salway, &c., but see 1 May.

COMMENT. No receipts extant.

THE TENDER HUSBAND. Clerimont Sr - Delane; Captain Clerimont - Giffard; Biddy - Mrs Giffard; Sir Harry - Morgan; Tipkin - Wetherilt; Pounce - Rosco; Mrs Clerimont - Mrs Christian; Fainlove - Mrs Morgan; Aunt - Mrs Wetherilt; Numps - Penkethman; but see 30 April. A new Epilogue to be spoken by Wetherilt, Morgan, and Penkethman, riding on three Asses.

GF

DANCING.

COMMENT. Benefit Penkethman, Morgan, Wetherilt. Being absolutely the last Night of the Company's acting this Season. At Common Prices.

GRISELDA. *Cast not listed.*

King's

COMMENT. [The King, Queen, Prince, and three eldest Princesses present.]

THE REHEARSAL. Advertised, but not given.

Wednesday 30
DL

COMMENT. *Daily Advertiser*, 30 May: Some of the Patentees of [DL] having thought fit, at Midnight on Saturday last, to give a very extraordinary Instance of the Wisdom and Justice of their Conduct, and of their Capacity for the Management they had undertaken, did also in Justification of their Proceedings, publish and disperse on Monday last, a printed Paper, containing several unjust and false Suggestions, and Misrepresentations almost in every Particular, of their own Conduct, and the Case and Intention of the present Company of Comedians, who, in humble Duty . . . do intend very speedily by plain Matters of Fact, to set the whole affair in a just and clear Light. [See 4 June for a statement by the Patentees.]

CONCERT.

DT

MUSIC. In which will be perform'd some favourite Songs, Duets and Choruses out of the Oratorio of Judith. As also some Songs and Duets in Italian.

COMMENT. Benefit De Fesch. 7 P.M. 5s.

OTHELLO, MOOR OF VENICE. As at LIF, 4 Oct. 1732.

Thursday 31
CG

DANCING. *Peasant* by Nivelon and Mrs Laguerre. *Scotch Dance*, as 29 May.

COMMENT. A new Scene, representing the Ponte Real at Venice. [No receipts in *Ricb's Register*.]

THE OPERA OF OPERAS; or, Tom Thumb the Great. *Cast not listed.*

HAY

COMMENT. Set to Musick after the Italian Manner. The Habits and Decorations entirely New. [Probably by Eliza Haywood and William Hatchett, with music by Arne.] 7 P.M. 5s., 3s., 2s.

June 1733

- Friday 1** SHE WOU'D AND SHE WOU'D NOT. Manuel - Hippisley; Philip - Ryan; Octavio - Walker; Trappanti - Chapman; Soto - Neale; Lewis - Aston; Rosara - Mrs Bullock; Flora - Mrs Stevens; Viletta - Mrs Egerton; Hypolita - Mrs Younger; but see 30 April.
- DANCING. *Musette* by Le Sac and Miss Baston. *Tambourine* by Miss Rogers. *Scotch Dance* by Glover, Mrs Laguerre, Le Sac, Miss Baston, De la Garde, Mrs Ogden.
- COMMENT. Benefit a Gentleman under Misfortunes. At the particular Desire of several Persons of Quality. 6:30 P.M. Being positively the last Time of the Company's performing this Season. [No receipts in *Rich's Register*.]
- Saturday 2** GRISELDA. Cast not listed.
- King's**
- DL** COMMENT. *St. James's Evening Post*, 2 June, quoted in *Grub St. Journal*, 7 June: Sir, As Mr Cibber has had various ill-natured reflections cast upon him, for selling his share of the patent for Drury-Lane house, and for not making it over to his son; it will be a piece of justice to inform the publick, that the reason which he gave for such a conduct was, that he chose to convert it into ready money, that he might make a proportionable division of what fortune he may happen to have among all his children.
- Craftsman*, 2 June: We have likewise received undoubted Intelligence from [DL], that a considerable Body of malcontent Players, under the Command of that puissant Captain, Mr Theophilus Cibber, have lately enter'd into a mutinous Association against their Masters, the Patentees, and still continue in a State of Hostility; which hath prevented any Plays being acted there this Week.
- Monday 4** COMMENT. In a letter to the *Daily Post*, 4 June, the Patentees of Drury Lane - Mary Wilks, John Ellys, Hester Booth, and John Highmore - stated the case of the Patentees. The gist of their statement is: (1) They operate under a Patent commencing 1 Sept. 1732 which, by Deaths and Legal Assignments, is the property of the four, with Highmore possessing one half, at an expence of £6,000 and upwards. (2) Several of the Players have threatened to desert the service of the Patentees and have contracted with some of the Trustees (the Sharers) to secure possession of the Theatre. (3) Drury Lane is let upon lease from the Duke of Bedford, granted to Thomas Kynaston and Francis Stanhope, Trustees for the Sharers (commonly called Renters) of Drury Lane at the rent of £50 annually upon a Fine of 1,000 guineas paid for the renewal of the lease. (4) The Players, under the Patentees, have acted at Drury Lane for twenty-one years without any interruption from the Trustees upon the sole contract that the Patentees pay the Trustees £3 12s. each acting night, besides the Liberty of seeing Plays. (5) At the beginning of this Season the manager's office received a letter from a few of the Renters demanding an Advance of Rent. Highmore, being new, was concerned, and asked the managers to take care of the matter; and thereafter the signers (the Patentees) had heard of no further discontent among the Renters. (6) To defend themselves against stories of hardship or complaint by the actors, the Patentees point out that the following weekly salaries had been paid: Colley Cibber £12 12s.; Theophilus Cibber £5; Mills Sr, £1 daily for 200 days certain, and a benefit, clear of all charges; Mills Jr £3; Johnson £5; Miller £5; Harper £4; Griffin £4; Shepard £3; Hallam, for himself and his father, the latter of little or no service, £3; Mrs Heron £5; Mrs Butler £3. For these charges and others, the Patentees stand a daily expence of £49 when the theatre is open. (7) Further, the Patentees paid Cibber Jr his wife's whole salary without her being able to

act the greater part of the winter, £9 weekly for the two; Mills Jr, in the same circumstances with his wife, £5 10s. weekly for the two; Miller a salary (amounting to £40) for eight weeks before he acted, and a gratuity of ten guineas; Griffin a present of ten guineas; Harper a present, amount not specified; Mrs Heron an increase from 40s. to £5 weekly, although she refused afterward to play several parts assigned her and acted but seldom.

Monday 4
DL

OPERA OF OPERAS. Tom Thumb - Master Arne; King - Mountier; Grizzle - Waltz (*Daily Advertiser*) or Watts (*Daily Post*); Noodle - Snider; Doodle - Minet; Merlin - Davis; Parson - Snider; Ghost - Waltz (Watts); Queen - Mrs Jones; Huncamunca - Mrs Mason; Glumdalca - Mrs Camano; Cleora - Miss Palms; Mustacha - Miss Bennet.

HAY

ENTERTAINMENT. *The Crowning of the Cock* attempted by a Gentleman for his Diversion.

DANCING. A new dance (by Desire) by Jones to the 5th Concerto of Vivaldi, which he accompanies himself upon the Violin, the first time of his performing it in public.

COMMENT. By particular Desire of several Persons of Distinction. Set to Musick after the Italian Manner. The Habits and Decorations entirely New. 5s., 3s., 2s. 7 P.M. [The Duke and the Princess Amelia present.]

THE RECRUITING OFFICER. Announced, perhaps not given.

CHE

COMMENT. *Daily Journal*, 26 May: We hear from Chelsea, that on Monday the 4th of June next, a Company of Comedians from the Theatre in Drury-Lane will open with the Recruiting Officer, and continue playing during the Summer Season.

GRISELDA. *Cast not listed.*

Tuesday 5
King's

COMMENT. [The King, Queen, Prince, and three eldest Princesses present.]

OPERA OF OPERAS. As 4 June.

Wednesday 6
HAY

DANCING. As 4 June.

COMMENT. As 4 June. [Prince of Wales and Earl of Egmont present.]

COMMENT. For two lengthy letters on the Patentees vs. the Players, see *Grub St. Journal*, 7 June.

Thursday 7
DL

OPERA OF OPERAS. As 4 June.

Friday 8
HAY

DANCING. As 4 June.

COMMENT. As 4 June. [The two youngest Princesses present.]

COMMENT. *Craftsman*, 9 June: We hear . . . that the Rebel Players are not yet reduced to their Obedience, but it is thought that They will soon be obliged to surrender at Discretion. In the mean Time, the Publick waits with Impatience to see the Manifesto of their doubtful Chief, Mr Theophilus Cibber, which He hath promised in the News-Papers. It is expected that, in this Manifesto, the young Captain will endeavour to prove that the King's Patent, after a solemn Adjudgment in the Court of Chancery, is of no Validity; and that picking a Gentleman's Pocket of Six Thousand Pounds is perfectly consistent with the Principles of Liberty.

Saturday 9
DL

In the *Daily Post*, 11 June, Benjamin Griffin, Comedian, published his Humble Appeal to the Publick. The gist of his statement is: (1) Griffin had been under the management of Rich at Lincoln's Inn Fields, without any intention of leaving him, when, at the beginning of the season of 1721, the managers at Drury Lane sent him messages by Thurmond Sr and Shaw, seeking Griffin to treat with them. Griffin at first refused, but Steede, then the prompter of Drury Lane, prevailed

- Saturday 9** upon him. Wilks immediately offered the same conditions Griffin had under Rich: £4 weekly and a benefit before 15 April, at the certain incident charge of £40. Wilks also offered him articles for three years, with a promise of an advance in salary and better terms at that time. (2) No sooner had Griffin agreed than the masters of both companies entered into a private agreement not to receive any one of the other's company, though discharged, without a private agreement to that purpose. (3) At the end of three years, under date of 12 December 1724, R. Castleman, the treasurer of Drury Lane, sent Griffin a note to the effect that the managers were willing to continue him at 10s. nightly (£3 weekly); as Griffin could not return to Rich, he had to accept the reduction in pay as well as a delay of his benefit to May and a payment of £50 for the charges. (4) He remained so until 1729, losing in salary £147 besides the £10 extra benefits. At Norris' illness and death, the managers returned him to £4 weekly but kept the charges at £50. (5) Under date of 4 June 1733, by the signatures of Mary Wilks, Hester Booth, John Highmore, and John Ellys, Griffin received a discharge from Drury Lane and full Liberty to treat with Rich or any one else. He asserts that he had no previous notice and received no reason for his discharge.
- King's** **GRISELDA.** *Cast not listed.*
 COMMENT. [Princess Royal and Princess Amelia present.] *Daily Advertiser*, 11 June: After the Performance was over, Signor Senesino made his Leave of the Audience, in a short Speech, acquainting them, as he said, with Regret 'That he had now perform'd his last Part on that Stage, and was henceforward discharg'd from any Engagement.'
- Monday 11** **OPERA OF OPERAS.** As 4 June.
HAY **DANCING.** By Jones.
 COMMENT. By particular Desire of several Persons of Distinction. Set to Musick after the Italian Manner. [The Conde de Montijo, the Spanish Ambassador, present.]
- Wednesday 13** **OPERA OF OPERAS.** As 4 June.
HAY **DANCING.** By Jones.
 COMMENT. Set to Musick after the Italian Manner.
- Friday 15** **OPERA OF OPERAS.** As 4 June.
HAY **DANCING.** By Jones.
 COMMENT. As 13 June.
- HIC** COMMENT. *Daily Post*, 13 June: The Subscribers to the Opera in which Signor Senesino and Signora Cuzzoni are to perform [the Opera of the Nobility], are desired to meet at Mr Hickford's Great Room in Panton-street, on Friday next by Eleven o'Clock, in order to settle proper Methods for carrying on the Subscription.
- Monday 18** **OPERA OF OPERAS.** As 4 June.
HAY **DANCING.** By Jones.
 COMMENT. As 13 June.
- GF** COMMENT. *Daily Advertiser*, 22 June: On Monday last died Mr William Bullock, one of the Comedians of Goodman's-Fields, and Master of a Coffeehouse in that Neighborhood.
- Wednesday 20** **OPERA OF OPERAS.** As 4 June.
HAY **DANCING.** As 15 June.
 COMMENT. As 13 June.

OPERA OF OPERAS. As 4 June.

DANCING. As 15 June.

COMMENT. The Tenth Day. As 13 June.

Friday 22
HAY

COMMENT. See *Daily Advertiser*, 22 June, for a poem: *To Mr Giffard, Master of the New Theatre in Goodman's-Fields, on closing the Season.* GF

COMMENT. *Daily Advertiser*, 22 June: We hear that Subscriptions are actually in great forwardness for having two different Operas next Winter, one at the King's Theatre in the Haymarket, under the Direction of Messrs Handel and Heydecker, and the other to be at one of the Playhouses, under the Management of Directors chosen from among the Subscribers. King's

COMMENT. See *Daily Advertiser*, 23 June, for a poem: *On the Death of Barton Booth, Esq.*

Saturday 23
DL

OPERA OF OPERAS. As 4 June.

DANCING. As 15 June.

COMMENT. As 13 June.

Monday 25
HAY

THE FATAL EXTRAVAGANCE. Bellmour - Walker; Courtney - Hale; Bargrave - Aston; Louisa - Mrs Bullock. Also MOMUS TURN'D FABULIST; or, Vulcan's Wedding. Momus - Hulett; Jupiter - Hale; Neptune - Aston; Apollo - Salway; Mars - Walker; Vulcan - Mullart; Mercury - Ray; Juno - Mrs Cantrell; Venus - Miss Norsa; Aegle - Miss Rogers.

Tuesday 26
CG

DANCING. *Two Pierrots* by Vallois and Pelling. *Amorous Clowns or the Courtezan*: Clowns by Pelling and De la Garde; Their Wives - Mrs Ogden and Miss Baston; Courtezan - Mrs Pelling.

COMMENT. At Common Prices. 6:30 P.M. The Company will continue to act twice a Week.

COMMENT. The King paid £1,000 to the Opera in the Haymarket. See Deutsch, *Handel*, p. 317. King's

COMMENT. *Daily Advertiser*, 27 June: We hear . . . that the Opera of Operas . . . is deferr'd playing on account of the excessive heat of the Weather.

Wednesday 27
HAY

THE FATAL EXTRAVAGANCE. As 26 June. Also MOMUS TURN'D FABULIST. As 26 June.

Friday 29
CG

DANCING. *Swedish Dal Karl* by De la Garde and Mrs Ogden. *French Peasants* by de Vallois and Mlle de Vallois. *Amorous Clowns*, as 26 June.

SINGING. Cantata by Salway.

COMMENT. At 7 P.M. Care will be taken to keep the House Cool.

July 1733

COMMENT. For a discussion of the Drury Lane problem, see a letter from Hill to Highmore, 5 July 1733, in *Hill Works*, I, 188-92. For Hill's intention of bringing on a play in the summer of 1733, see the preface to his *Famil Pity*, 1760.

Thursday 5
DL

COMMENT. For a payment of £250 by the Prince of Wales to Opera, see Deutsch, *Handel*, p. 319. King's

- Friday 6** CG **SOPHONISBA**; or, Hannibal's Overthrow. Massinissa – Walker; Sophonisba – Mrs Bullock; Hannibal – Hulett; Scipio – Hale; Maheral – Mullart; Bomilcar – Minns; Massina – Mrs Shireburn; Lelius – Aston; Trebellius – Clarke; Varro – Cole; Menander – Jones; Rosalinda – Mrs Cantrell; Rezembe – Mrs Mullart; Merna – Miss Palin; Aglave – Miss Horsington; Comana – Miss Rogers. Also **THE DEVIL TO PAY**. Jobson – Hulett; Sir John – Salway; Lady Loverule – Mrs Mullart; Nell – Miss Norsa.
 COMMENT. With Scenes and new Decorations proper to the Play. 6:30 P.M.
- Tuesday 10** CG **SOPHONISBA**. As 6 July. Also **THE DEVIL TO PAY**. As 6 July.
SINGING. In 1: By Young Cunningham.
 COMMENT. As 6 July. Care will be taken to keep the House Cool.
- Thursday 12** HAY **THE FAIR PENITENT**. *Cast not listed.* Also **THE MOCK DOCTOR**. *Cast not listed.*
MUSIC AND DANCING.
 COMMENT. Benefit Two Young Gentlemen. By a Company of Gentlemen.
 5s., 3s., 2s. 7 P.M.
- Thursday 26** HAY **THE AMOROUS LADY**; or, The Biter Bit. Parts by Mullart, Morris, Jones, Stephens, Giles, Hicks, Mrs Mullart, Miss Mann, Mrs Bennet.
SINGING. III: By Mrs Bennet.
 COMMENT. A new Comedy. [Author not known. Apparently not published.] Benefit the Author.
- Friday 27** CG **THE FATAL EXTRAVAGANCE**. *Cast not listed*, but see 26 June. Also **THE STAGE-MUTINEERS**; or, A Playhouse To Be Lett. Pistole – Aston; Mrs Squeamish – Mrs Stevens; Lady Haughty – Mrs Cantrell; 1st Manager – Hale; 2d – Giles; Truncheon – Mullart; Prompter – Clarke; 1st Player – Stevens; Comic – Jones; Crambo – Cole; Miss Lovemode – Miss Rogers; Miss Prudely Crotchet – Miss Norsa.
 COMMENT. Afterpiece: A new Ballad Opera. Edition of 1733: By a Gentleman late of Trinity-College, Cambridge.
- Monday 30** TC **BATEMAN**; or, The Unhappy Marriage: With the Comical Humours of Sparrow, Pumpking, and Spicer going to the Wars; also a Diverting Scene of the Mid-Wife and Gossips at the Labour. *Cast not listed*. Also **THE HARLOT'S PROGRESS**. *Cast not listed*.
 COMMENT. At Lee-Harper-Petit Booth in Tottenham Court. 10 A.M. to 10 P.M. To begin 4 Aug.
- Tuesday 31** CG **THE FATAL EXTRAVAGANCE**. Bellmour – Walker; Louisa – Mrs Bullock; but see 26 June. Also **THE STAGE-MUTINEERS**. As 27 July. With a Prologue. And a new Epilogue to be spoken by Miss Rogers.
DANCING. *French Peasant* by Vallois.

August 1733

- Thursday 2** CG **OROONOKO**. Oroonoko – Walker; Imoinda – Mrs Bullock; Governor – Hale; Blandsford – Cole; Aboan – Lyon; Stanmore – Aston; Driver – Jones; Jack Stanmore – Giles; Daniel – Clarke; Widow Lackit – Mrs Cantrell; Lucy – Miss Norsa; Charlotte – Mrs Stevens; Hottman – Morris. Also **THE STAGE-MUTINEERS**. As 27 July. With a Prologue to the Farce.

- DANCING.* Moor's Dance by Vallois and Mrs Vallois. *Tbursday 2*
 COMMENT. Benefit the Author of the Farce. At the particular Desire of CG
 several Persons of Quality.
- THE DEVIL TO PAY.** Nell - Miss Norsa. Also **THE STAGE-MUTINEERS.** *Friday 3*
 As 27 July. With a Prologue to the Farce. CG
DANCING. As 2 Aug.
- COMMENT. For further discussion of the Players *vs.* the Patentees, see *Grub St. Journal*, 4 Aug. *Saturday 4*
 DL
- THE LONDON MERCHANT.** Cast not listed. Also **THE STAGE-MUTINEERS.** *Tuesday 7*
 As 27 July. CG
DANCING.
- THE MOCK DOCTOR.** Dorcas - Miss Norsa. Also **THE STAGE-MUTINEERS.** As 27 July, but Comic - Hallam. *Tbursday 9*
 CG
MUSIC. The celebrated *Water Musick* composed by Handel, in which B. Baker will perform a Preamble on the Kettle Drums.
- DANCING.* French Peasant by Vallois and Mrs Vallois. Scotch Dance by Davenport and Miss Baston.
- COMMENT. Benefit the Author of The Stage Mutineers. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d. Upper Gallery 1s. 6:30 P.M. [For a discussion of the afterpiece, see *Grub St. Journal*, 9 Aug.]
- THE LONDON MERCHANT.** Cast not listed. Also **THE STAGE-MUTINEERS.** *Friday 10*
 As 9 Aug. CG
DANCING. As 9 Aug.
- THE FANCY'D QUEEN.** Parts by Aston, Mullart, Lyon, Cole, Clarke, Morris, Mrs Cantrell, Miss Norsa, Mrs Vallois, Miss Horsington; but edition of 1733 lists: Bellamy - Aston; Poltroon - Lyon; Harry - Cole; Honestus - Stevens; Grimbald - Mullart; Fudge - Clarke; Budgett - Giles; Flirtilla - Mrs Cantrell; Aureola - Miss Norsa; Betty - Mrs Vallois; Rose - Mrs Horsington. With a New Prologue. Also **THE STAGE-MUTINEERS.** As 9 Aug. *Tuesday 14*
 CG
DANCING. Scotch Dance by Davenport and Miss Baston. Swedish Dal Karl by de la Garde and Mrs Ogden. Irish Trot by Betheren.
- COMMENT. Mainpiece: A New Ballad Opera. [By Robert Drury.]
- THE FANCY'D QUEEN.** As 14 Aug. With a New Prologue. Also **THE STAGE-MUTINEERS.** As 9 Aug. *Tbursday 16*
 CG
DANCING. Scotch Dance by Davenport and Miss Baston. Irish Trot by Betheren.
- THE LONDON MERCHANT.** Cast not listed. Also **THE STAGE-MUTINEERS.** *Friday 17*
 As 9 Aug. With the Prologue and a new Epilogue in the Character of Pistol. CG
DANCING. Scotch Dance by Davenport and Miss Baston. Swedish Dal Karl by De la Garde and Mrs Ogden.
- COMMENT. Benefit the Author of *The Stage-Mutineers.*
- THE TUSCAN TREATY;** or, Tarquin's Overthrow. Cast not listed, but edition of 1733 lists: Porsenna - Walker; Tarquin - Mullart; Aruns - Mrs Mullart, in Men's Clothes; Palmenio - Cole; Quintus - Lyon; Scaevela - Giles; Vario - Hale; Valeria - Mrs Bullock; Clelia - Mrs Cantrell; Drusilla - Mrs Norsa. The Prologue, by Aaron Hill, to be spoken by a young Gentleman, a Student, at the particular Desire of the Person who brings out the Tragedy. Epilogue. Also **THE STAGE-MUTINEERS.** As 9 Aug. *Monday 20*
 CG

- Monday 20*
- CG DANCING. As 14 Aug.
 COMMENT. Benefit: The Deceas'd Author's Friend or The Author [the bills vary]. A new Tragedy. [By William Bond. For a discussion of the play, see a letter from Hill to Victor, in Victor, *History of the Theatres*, II, 196–97. Hill states that the youth who speaks the Prologue is Harvey, a young man of eighteen or nineteen.]
- HAY CATO. *Cast not listed.* With a Prologue and Epilogue proper to the Occasion.
 MUSIC. A Solo on the Violin by a Gentleman lately arrived from Italy.
 COMMENT. Benefit Bickham. Written by the late Mr Addison. The Dresses are entirely New. 6 P.M. 5s., 3s., 2s.
- RI THE FOP'S FORTUNE [Love Makes a Man]. *Cast not listed.* A facetious Epilogue, in Dialogue, will be spoke by Chapman and Morgan, each Actor, as Shakespear has it, riding on his Ass.
 COMMENT. Benefit Morgan.
- Tuesday 21*
- CG THE TUSCAN TREATY. *Cast not listed*, but see 20 Aug. Also THE STAGE-MUTINEERS. As 9 Aug. The Prologue, as 20 Aug.
 DANCING. Scotch Dance by Davenport and Miss Baston. Swedish Dal Karle by De la Garde and Mrs Ogden. Irish Trot by Bethen.
 COMMENT. This is the last Night but One of the Company's performing till Winter.
- Thursday 23*
- BF LOVE AND JEALOUSY; or, The Downfall of Alexander the Great. Alexander – Rosco; Clytus – Huddy; Hephestion – Houghton; Lysimachus – Mullart; Roxana – Mrs Mullart; Statira – Mrs Haughton. Also A CURE FOR COVETOUSNESS; or, The Cheats of Scapin. Scapin – Hippisley; Old Gripe – Penkethman; Sly – Salway; Octavian – Jenkins; Shift – Hewson; Lucia – Miss Binks; Loveit – Mrs Pritchard; Medlar – Mrs Martin.
 DANCING. Footing Dance by Le Brun and Mrs Ogden. By Fisher Tench and Mlle D'Lorme.
 COMMENT. At Fielding-Hippisley Booth, in the George-Inn-Yard. Main-piece: A Dramatic Entertainment. Afterpiece: A Ballad Opera. Done from the French of Moliere. Intermix'd with Variety of Songs set to old Ballad Tunes, and Country Dances. 1 to 11 P.M.
- BF THE HARLOT'S PROGRESS: With the Comical Humours of the Yorkshire Waggoner. *Cast not listed.*
 COMMENT. At the Noted Yeates' (Senior and Junior) Booth, the Upper End of Cow-Lane. A new Ballad Opera.
- BF THE PATRIOT MERCHANT (THE LOVER OF HIS COUNTRY); or, The Cheats of the Times. *Cast not listed.*
 ENTERTAINMENTS. 1. A Mock Song in Praise of Tea and Bread and Butter. 2. The Servants' Revel. 3. Ursula the Cook Maid's Rapture. 4. Newgate and Tyburn.
 COMMENT. At Aston-Paget Booth, at the Horns-Inn in Pye-Corner. An entire New, Comick, Satyrical and Instructive Droll Opera. Noon to 10 P.M. N.B. Those that don't Laugh, Pay Nothing.
- BF TAMERLANE THE GREAT: With the Fall of Bajazet, Emperor of the Turks. Tamerlane – A. Hallam; Bajazet – Cibber; Axalla – Cross; Omar – Berry; Dervice – W. Hallam; Mirvan – H. Tench; Haly – Mrs Charke; Selima – Mrs Grace. Also THE MISER. Lovegold – Griffin; Lappet – Mrs Roberts; Cabbage – Bullock; Clerimont – Stoppelaer; Frederick – Leigh; Ramilie – Jones; James – Smith; Lawyer Puff-and-Clark – Rainton; Harriet – Miss Atherton; Mariana – Miss Careless; Widow Wisely – Mrs Talbot. Also THE RIDOTTO AL' FRESCO.

Masqueraders by Smith, Stoppelaer, Leigh, Tench, Grey, Young Master Paulet, Mrs Bullock, Miss Mann, Miss Atherton, Miss Careless, Miss Jones, Miss Brett, Jones, Mrs Morse; Marquis de Fresco - Arlequin en Chien; Marchioness de Fresco - Mlle Arlequinne en Chienne. Epilogue by Miss Cole, age 4.

Thursday 23
BF

COMMENT. At Cibber-Griffin-Bullock-Hallam Booth by Hosier-Lane. Where-as it has been reported that [the Proprietors] intend to raise the Prices of their Seats . . . they intend to take only the Common Prices usually paid in the Fair, viz. Boxes Half a Crown. Pit Eighteen pence. First Gallery One Shilling. Upper Gallery Six pence.

JEPHTHA'S RASH VOW; or, The Virgin Sacrifi'd: With the Comical Humours of Captain Bluster and his Man Diddimo. Jeptha - Hulett; Elon - Roberts; Jethro - Hewet; Zckiel - Morgan; Diddimo - Hicks; Miriam - Mrs Purden; Nurse - Mrs Morgan; Bluster - Harper. Also **THE FALL OF PHAETON**. Jupiter - Hewet; Apollo - Hulett; Phaeton - Aston; Epaphus - Nichols; Lybia - Mrs Spiller; Phathusa - Mrs Williamson; Lanperia - Mrs Cantrel; Phebe - Mrs Spellman; Clymena - Mrs Fitzgerald.

BF

COMMENT. At Lee-Harper Booth, over against the Hospital Gate. Main-piece: a Celebrated Droll. Afterpiece: A new Pantomime Opera. The Book of the Droll is printed by G. Lee, Bluemaid Alley, Southwark. 10 A.M. to 10 P.M.

JANE SHORE: With the Comical and Diverting Humours of Sir Anthony Noodle and His Man Weazole. Sir Anthony - Miller; Weazole - Norris; King Edward IV - Ridout; Gloucester - Winstone; Sir Robert Brockenbury - Turbutt; Jane Shore - Miss Oates; Flora - Mrs Clarke; Mrs Blake - Mrs Bennet; Shore - Wm. Mills; Captain Aires - Bardin; Dick Dreary - Bencraft; Tom Padwell - Clarke; Gibbet - Excell; Forgewell - Tenoe; Timothy Stampwell - Oates; Blunderbuss - Chapman. Also **THE GARDENS OF VENUS**; or, The Triumphs of Love. Cupid - Young Cunningham; Venus - Miss Price; Deities of Pleasure - Vallois, Davenport; Followers of Cupid - E. Roberts, Excell; Graces: Aglaia - Mrs Vallois; Euphrosyne - Mrs Chapman; Thalia - Mrs Bennet; Shepherds - Clark, Bencraft, Oldeldiston; Rival Swains - Jones and Jano.

BF

DANCING. I: La Brone and La Blonde by Vallois, Mlle Vallois, &c. II: **Hornpipe** by Jones Sr and Jr.

COMMENT. At Miller-Mills-Oates Booth, over against the Hospital Gate.

September 1733

TAMERLANE. As on 23 Aug., but Bajazet - Hall; Omar - Jones; Dervice omitted. Also **THE COMICAL HUMOURS OF SIR JOHN FALSTAFF, JUSTICE SHALLOW, ANCIENT PISTOL, AND OTHERS**. Antient Pistol - Cibber; Falstaff - Berry; Hostess - Mrs Roberts; Shallow - Griffin; Silence - Stoppelaer; Dol Common - Miss Atherton; King Henry - Cross; Lancaster - Leigh; Justice - W. Hallam; Bardolph - Jones; Feeble - Bullock; Mouldy - Wm. Hallam; Simon Shadow - Leigh; Ragged Wart - Smith; Mrs Cribcole - Mrs Talbot; Mrs Overdone - Mrs Dansey; Mrs Trumpery - Miss Mann; Miss Witless - Miss Careless. Also **THE RIDDO TO AL' FRESCO**. Doctor - Stoppelaer; Harlequin - Le Blanc; Punch - Janno; Mezzetin - Tench; Ladies of Pleasure - Miss Atherton, Miss Careless, Mrs Roberts, Miss Mann; Marques de Fresco and Marchioness des Fresco, as 23 Aug.

Tuesday 4
BF

DANCING. End I of Second Piece: **Black Joke** by Smith and Miss Brett. II: **Comic Dance** by Mrs Booth.

- Tuesday 4*
- BF COMMENT. At Cibber-Griffin-Bullock-Hallam Booth. [The Fair to run to Friday, 7 Sept.] Second piece: At the particular Desire of several Persons of Quality and Distinction, and eminent Merchants and Citizens. Taken from the Works of the Immortal Shakespear.
- BF COMMENT. At Fielding-Hippisley Booth. *Daily Post*, 4 Sept.: We hear . . . that there have been such frequent Calls for Copies of that favourite Duetto of *Sweet, If You Love Me, Smiling Turn, &c.* (sung by Salway and Mrs Pritchard) that they have been provided printed Copies of it to be given Gratis daily at their Booth . . . and that further to entertain . . . Hippisley, at the End of the last Time of Acting every Night, will divert the Audience with his Comic Scene call'd the *Drunken Man*, as will also Mons Le Brun with his *Drunken Peasant*.
- Monday 10*
- SF BATEMAN. *Cast not listed.* Also THE HARLOT'S PROGRESS. *Cast not listed.*
- COMMENT. At Lee-Harper Booth. [Mrs Lee's—*Daily Advertiser*]. 10 A.M. to 10 P.M.
- SF JEPHTHA'S RASH VOW. As at BF, 27 Aug. Also THE FALL OF PHAETON. As at BF, 27 Aug.
- COMMENT. At Lee-Harper Booth [apparently a separate one]. 10 A.M. to 10 P.M.
- SF THE HARLOT'S PROGRESS: With the Diverting Humours of the Yorkshire Waggoner. *Cast not listed.*
- COMMENT. At Yeates (Senior and Junior) Booth.



SEASON OF 1733-1734

HE SEASON of 1733-34 was marked by two variations from the normal pattern. After the dissolution of the triumvirate at Drury Lane and the purchase of the patent by John Highmore, *Theophilus Cibber*, who felt himself injured by a failure to succeed his father as a manager, persuaded the principal Drury Lane actors to follow him in a seceding company to the New Haymarket. There they offered full programs until early March, while the loyal company at Drury Lane struggled to maintain its place competitively against not only the seceders but full companies at Covent Garden and Goodman's Fields. Early in 1734 Highmore surrendered, and after Charles Fleetwood bought him out, the seceders returned to Drury Lane.

The other variation was a similar conflict, this time within the opera company. As a result of differences between Handel and Senesino, London had two operatic enterprises in the winter of 1733-34. Handel continued at the King's Theatre, while the Opera of the Nobility, as it was sometimes called, occupied Lincoln's Inn Fields with Porpora as composer and conductor. No reconciliation of these opposing temperaments occurred before the end of the season.

As a result, London had at times six active companies: plays at Drury Lane, New Haymarket, Goodman's Fields, and Covent Garden; operas at the King's and Lincoln's Inn Fields. In addition, a small theatre in James Street housed a Lilliputian company for a short period as well as other amateurs; a few plays were given at York Buildings also. In the summer companies played at Richmond and Hampstead, and another company kept the New Haymarket open during the warm weather, although a note in one bill states that the players had less success than they had hoped.

The full complexities of the season are not known, because many newspapers for this period have not survived. The most serious deficiency is the lack of a complete file for the *Daily Post*, which carried the authentic bills for Drury Lane; as a result, the casts either are not known or are secured from less satisfactory sources, such as the *Daily Advertiser*, which often did not list the full cast. However, it and the *Daily Journal* carry the bills for most of the theatres, and the casts in the Calendar are, again, often a composite of the listings in the two sources. Few receipts are extant for this season, but more and more journals carried puffs, comment, news, and gossip.

The rosters for the companies are also difficult to assemble. As a result of the secession and later reunion at Drury Lane, some actors lost their positions and drifted into minor companies. In addition, the united Drury Lane performers sometimes acted also at Lincoln's Inn Fields and the New Haymarket in order to complete the schedule of benefits. The following rosters, therefore, show some overlapping of personnel.

DRURY LANE (loyal company to 10 March 1734). *Actors*: Aston, Bridgwater, Corey, Giffard (from GF, occasionally), Giles, Hewitt, Hewson, Hyde, Jones, Master Kilbourn, Leigh, Marshall, Mecklin, Mullart, Norris (from GF), Paget, Paul, Raftor, Richardson, Roberts, Stoppelaer, Turbutt, Ware, Wescomb. *Actresses*: Mrs Clive, Mrs Cooper, Mrs Dyer, Mrs Elmy, Mrs Herle, Miss Holliday, Mrs Horton, Mrs Mason, Miss Morse, Mrs Mullart, Miss Palms, Mrs Porter, Miss Ware, Mrs Willis. *Dancers*: Bethun, Boval, Burnet, Cajanus, Carney, Davenport, Duke, Fielding, Hallam, Hicks, Lally Sr, Lally Jr, Le Brun, Mountier, Olbeldiston, Poitier (after 2 Feb.), Rainton, Surel, Topham, Warwell; Miss Anderson, Miss Atherton, Mrs Davenport, Mlle D'Lorme, Mlle Grognat, Miss Mears, Miss Norris, Mrs Walter, Mrs Young. *Singers*: Nichols, Snider, Waltz. *Musician*: Petry.

DRURY LANE SECEDERS AT NEW HAYMARKET (to 10 March 1734). *Actors*: Berry, Boman, Charke, Cibber Jr, Corse, Cross, Davies, Griffin, A. Hallam, Hallam Sr, Harper, Harrington, Johnson, Kelly, Mawley, Miller, Mills Sr, W. Mills, Milward, Oates, Peploe, Ridout, Ellis Roberts, Shepard, Tenoe, Winstone, Woodburn, Wright. *Actresses*: Mrs Butler, Mrs Charke, Mrs Grace, Mrs Heron, Mrs Pritchard, Mrs Shireborn. *Dancers*: Cropponi, Essex, Francisque, Grey, Holt, Houghton, Janno, Nivelon, Fisher Tench, Henry Tench; Miss Brett, Mrs Clark, Mrs Dancey, Miss Jones, Miss Latour (after 26 Oct.), Miss Mann, Miss Oates, Miss Pritchard, Miss Robinson. *Singers*: Master Arne; Miss Arne, Miss Jones. *Musicians*: Charle, Giay.

DRURY LANE COMPANY AFTER THE REUNION. *Actors*: Berry, Boman, Bridgwater, Cibber, Corey, Cross, Griffin, A. Hallam, T. Hallam, Harper, Hyde, Hewitt, Johnson, Jones, Macklin, Marshall, Miller, Mills Sr, W. Mills, Milward, Mullart, Norris, Oates, Paget, Richardson, Ridout, Shepard, Stoppelaer, Turbutt, Victor, Winston, Wright. *Actresses*: Mrs Butler, Mrs Charke, Mrs Clive, Mrs Elmy, Mrs Grace, Mrs Herle, Mrs Heron, Miss Holliday, Mrs Horton, Mrs Mills, Miss Packington, Mrs Pritchard, Mrs Shireburn, Mrs Willis. *Dancers*: Carney, Cross, Davenport, Essex, Fife, Holt, Janno, Kelly, Lally Sr, Lally Jr, Le Brun, Leigh, Mountier, Nivelon, Master Oates, Olbeldiston, Peploe, Poitier, Raftor, Rainton Jr, Roberts, Snider, Fisher Tench, Henry Tench, Topham, Villiers, Waltz, Wright; Miss Anderson, Miss Brett, Mrs D'orme, Mlle Grognet, Miss Latour, Miss Mann, Miss Mason, Miss Oates, Miss Palms, Miss Robinson, Mrs Walter, Mrs Young. *Singers*: Kelly; Miss Arne, Mrs Barbier, Mrs Chambers, Miss Jones. *Musician*: Charle. *Treasurer*: Castelman. *Prompter*: Chetwood. *Pit Officekeeper*: Wrexham.

COVENT GARDEN. *Actors*: Aston, Bullock, Chapman, Clarke (after 10 Oct.), Dawson, Dyer, Hale, Hall, Hippisley, James, Lacy, Morgan (after 26 Nov.), Neale, Quin, Ray, Ryan, Walker, Wignell. *Actresses*: Miss Binks, Mrs Buchanan, Mrs Bullock, Mrs Cantrell, Mrs Cook, Mrs Forrester, Mrs Hallam, Miss Horsington, Mrs Lacy, Mrs Martin, Mrs Salle, Mrs Stevens, Mrs Templer, Mrs Vincent, Mrs Younger. *Dancers*: Bencraft, Comanni, De la Garde, Dupre Sr, Dupre Jr, Glover, Houghton (after 25 Feb.), Le Sac, Lun, Malter, Newhouse, Pelling, Poitier (to 2 Feb.), Rochetti, Thompson, Vincent; Miss Baston, Mrs Hillyard, Mrs Kilby, Mrs Laguerre, Miss La Tour (to 26 Oct.), Miss Norsa, Mrs Ogden, Mrs Pelling, Miss Rogers, Mlle Salle, Mrs Vincent. *Singers*: Laguerre, Leveridge, Monlass, Salway, Stoppelaer, West; Mrs Sanderson, Mrs Wright. *Musician*: Ben. Baker. *Treasurer*: Ford. *Housekeeper*: Jarvis. *Boxkeepers*: Gallant, Gwinn, Mines, Naylor, Vaughan, Warriner, Wilmer.

GOODMAN'S FIELDS. *Actors*: Ayres, Bardin, Collett, Dawson (to 10 Oct.), Delane, Excell, Evans, Giffard, W. Giffard, Master Giffard, Hamilton, Harbin, Havard, Huddy, Hulet, Hyde, Jenkins, Lyon, Monlass, Moore, Morgan (to 25 Nov.), Norris, Pearce, Penkethman, Presgrove, Rosco, Stoppelaer, Wetherilt Sr, Williams, Woodward. *Actresses*: Miss Cole, Mrs Giffard, Mrs Hamilton, Mrs Haughton, Mrs Monlass, Mrs Morgan, Miss Norman, Miss Norris (after 7 May), Mrs Roberts, Mrs Thurmond, Miss Tollett, Mrs Vallois, Mrs Wetherilt. *Dancers*: Cajanus Sr, J. Delagarde, Delamaine, Juan d'Vallois, Dove, Evans, James, Leblanche, Morris, Sand-

ham, Thurmond; Mrs Bullock, Mrs Dove, Mrs d'Vallois, Miss Gerrard, Miss Sandham, Mlle Violante, Miss Wherrit. *Singers*: Cunningham; Mrs Hill. *Musician*: Eversman. *Prompter*: Bowcher. *Treasurer*: Shepheard. *Pit-keeper*: Gibbs. *Boxkeeper*: John Roberts. *Officekeeper*: Wayte.

NEW HAYMARKET (after 1 April: various companies). *Actors*: Aston, Cole, Gray, Hallam, Hewson, Hicks, James, Jones, Machen, Macklin, Middleton, Monlass, Mullart, Pullen, Roberts, Rosco, Salwin, Tench, Thompson, Topham, Turbutt, Warwell, Robert Wilks, Woodburne, Woodward. *Actresses*: Miss Atherton, Miss Brett, Mrs Charke, Mrs Egerton, Mrs Freeman, Mrs Hide, Miss Jones, Miss Jones Jr, Mrs Martin, Mrs Monlass, Miss Norman, Mrs Roberts, Mrs Shireburn, Mrs Talbot. *Dancers*: Davenport, Oldbeldiston; Miss Brett. *Singers*: Master Arne; Mrs Jones. *Treasurer*: Allen.

KING'S. *Singers*: Giovanni Carestini, Carlo Scalzi, Waltz; Signora Margherita Durastante, Signora Maria Catterina Negri, Signora Maria Rosa Negri, Signora Anna Strada del Po.

JAMES STREET. *Actors*: Este, Master Green, Master W. Green, T. Hallam, Jones, Master Karney, Master Norsa, Paul, Pritchard, Randell, Tradge, Ward, Williamson. *Actresses*: Miss Beckington, Miss Brett, Miss Hughes, Miss Mumford, Miss Norris, Miss Palm.

LINCOLN'S INN FIELDS (opera). *Singers*: Montagnana, Rochetti, Senesino; Signora Francesco Bertolli, Signora Cuzzoni, Signora Celestina Hempson, Signora Maria Segatti.

September 1733

Monday 10 GF **JULIUS CAESAR**: With the Deaths of Brutus and Cassius. Julius Caesar - Huddy; Brutus - Delane; Cassius - Hulett; Marc Antony - Giffard; Octavius - a Gentleman who never appeared on any Stage; Caska - Lyon; Decius - Rosco; Trebonius - Havard; Metellus - R. Wetherilt; Ligarius - Jenkins; Cinna - Williams; Soothsayer - James; Lucius - Master Giffard; Calphurnia - Mrs Haughton; Portia - Mrs Thurmond; Citizens - Penkethman, Morgan, Norris, Collett, Pearce, Stop-pelaer, Wetherilt Sr. With a New Prologue addressed to the City.

DANCING. By Mr Delamaine, who never appear'd on the English Stage before.

COMMENT. Boxes and Balconies on Stage 4s. Boxes 3s. Pit 2s. Gallery 1s.

RI **THE FALSE FRIEND.** John - W. Mills; Galindo - Miller. Also **THE MOCK DOCTOR.** Mock Doctor - Cibber Jr.

COMMENT. Benefit Chapman. Mainpiece: Written by the late Sir John Van-brugh. N.B. The afore-nam'd Gentlemen attempt those Characters for their own Diversion (as other Gentlemen have done before 'em) and Mr Chapman's Profit only.

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Giffard; Standard - Delane; Lady Lurewell - Mrs Giffard; Smugler - Collett; Clincher Sr - Penkethman; Clincher Jr - R. Wetherilt; Vizard - Havard; Tom - Williams; Lady Darling - Mrs Haughton; Angelica - Mrs Hamilton; Parly - Mrs Morgan; Dicky - Norris. <i>DANCING. Scot's Dance</i> by Mrs Bullock. <i>Pierrot and Pierraite</i> by Jouan d'Vallois and J. Delagarde.	<i>Wednesday 12</i> GF
THE MOURNING BRIDE. Almeria - Mrs Thurmond; King - Hulett; Gonsalez - Rosco; Garcia - Bardin; Heli - Havard; Selim - Woodward; Alonzo - Jenkins; Leonora - Mrs Haughton; Osmyn - Delane; Zara - Mrs Roberts. <i>DANCING. Cbacone</i> by Mrs Bullock. <i>Pierrot and Pierraite</i> , as 12 Sept.	<i>Friday 14</i> GF
OTHELLO, MOOR OF VENICE. Othello - Quin; Iago - Ryan; Cassio - Walker; Roderigo - Neale; Emilia - Mrs Stevens; Desdemona - Mrs Buchanan. COMMENT. Admission charges not advertised. At 6 P.M.	<i>Saturday 15</i> CG
THE OLD BACHELOR. Laetitia - Mrs Thurmond; Old Bachelor - Hyde; Belmour - Giffard; Sir Joseph - R. Wetherilt; Vainlove - Rosco; Sharper - Havard; Setter - Collett; Bluff - Morgan; Fondlewife - Norris; Belinda - Mrs Giffard; Araminta - Mrs Haughton; Sylvia - Mrs Hamilton; Lucy - Mrs Morgan. <i>DANCING. Dutch Skipper</i> by d'Vallois and Mrs Bullock. <i>Pierrot and Pierraite</i> , as 12 Sept. COMMENT. At the particular Desire of several Persons of Quality.	<i>Monday 17</i> GF
THE BEGGAR'S OPERA. Macheath - Walker; Peach'em - Hippisley; Lockit - Hall; Mat - Salway; Polly - Miss Norsa; Lucy - Miss Binks; Mrs Peach'em - Mrs Martin. COMMENT. Written by the late Mr Gay.	CG
THE LADY JANE GRAY. Pembroke - Delane; Lady Jane Gray - Mrs Giffard; Northumberland - Rosco; Suffolk - Huddy; Dudley - Giffard; Sussex - Bardin; Gardiner - Lyon; Sir John - Morris; Lieutenant - Havard; Captain - Jenkins; Dutchess of Suffolk - Mrs Haughton. <i>DANCING.</i> By Vallois and Mrs Bullock.	<i>Wednesday 19</i> GF
THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Ryan; Lady Townly - Mrs Younger; Manly - Quin; Lady Grace - Mrs Buchanan; Sir Francis - Hippisley; Richard - Neale; Basset - Houghton; Poundage - Hall; Lady Wronghead - Mrs Cantrell; Jenny - Miss Binks; Mrs Trusty - Mrs Stevens; Mrs Motherly - Mrs Martin; Myrtilla - Mrs Forrester. <i>DANCING. Tambourine</i> by Miss Rogers. <i>Two Pierrots</i> by Poitier and Pelling.	<i>Tursday 20</i> CG
RULE A WIFE AND HAVE A WIFE. Copper Captain - Giffard; Estifania - Mrs Giffard; Duke - Havard; Juan - Bardin; Sanchio - Jenkins; Alonzo - Hamilton; Leon - Delane; Cacafogo - Hulett; Margaretta - Mrs Haughton; Altea - Mrs Morgan; Old Woman - Penkethman. <i>DANCING. Dutch Skipper</i> by Vallois and Mrs Bullock.	GF
THE PROVOK'D HUSBAND. Townly - Giffard; Lady Townly - Mrs Giffard; Lady Grace - Mrs Roberts; Lady Wronghead - Mrs Thurmond; Manly - Delane; Sir Francis - Morgan; Basset - Bardin; Richard - Woodward; Moody - R. Wetherilt; Mrs Motherly - Mrs Wetherilt; Myrtilla - Miss Tollett; Trusty - Mrs Morgan; Jenny - Mrs Hamilton. <i>DANCING. Masquerade Dance</i> (composed by Thurmond): Petit Maitre - de Vallois; Mademoiselle - Mrs Bullock. <i>Pierrot and Pierraite</i> , as 12 Sept.	<i>Friday 21</i> GF

- Saturday 22** **HAMLET, PRINCE OF DENMARK.** Hamlet – Ryan; King – Quin; Ghost – CG Salway; Polonius – Hippisley; Laertes – Walker; Horatio – Hale; Queen – Mrs Buchanan; Ophelia – Miss Binks; Gravediggers – Bullock, Ray.
DANCING. *Scottish Dance* by Glover, Mrs Laguerre, Le Sac, Miss Baston, De la Garde, Mrs Ogden.
- DL** **COMMENT.** *Universal Spectator*, 22 Sept.: We hear Mrs Booth . . . resolves to leave the Stage, having sold her Share in the Patent to Mr Giffard, the Master of [GF].
- Monday 24** **AESOP.** *Daily Post* missing, but Genest, III, 407, lists: Aesop – Bridgwater; DL Learchus – Aston; Sir Polidorus – Topham; Doris – Miss Raftor; Hortensia – Mrs Horton; Euphronia – Miss Holliday. Also **THE DEVIL TO PAY**; or, **The Wives Metamorphos'd.** *Daily Post*, 1 Sept., lists: Sir John – Stoppelaer; Nell – Miss Raftor.
COMMENT. [Prince of Wales present.]
- GF** **VIRTUE BETRAY'D;** or, **Anna Bullen.** Henry VIII – Hulett; Anna Bullen – Mrs Thurmond; Piercy – Delane; Wolsey – Lyon; Northumberland – Huddy; Rochford – Rosco; Lady Diana – Mrs Hamilton; Lady Elizabeth – Mrs Haughton; Princess Elizabeth – Miss Cole, a Child of five Years of Age. A new Epilogue by Miss Cole. Also **THE TAVERN BILKERS.** Scaramouch – Thurmond; Harlequin – d'Vallois; Punch – Evans; Landlord – Morris; Drawers – Woodward, James, Dove; Landlady – Pearce.
- Tuesday 25** **THE STRATAGEM.** Archer – Ryan; Aimwell – Walker; Sullen – Quin; Sir CG Charles – Salway; Boniface – Bullock; Gibbet – Neale; Foigard – H. Bullock; Mrs Sullen – Mrs Bullock; Dorinda – Mrs Younger; Lady Bountiful – Mrs Martin; Cherry – Mrs Laguerre; Scrub – Hippisley.
DANCING. *Tambourine* by Miss Rogers. *Two Pierrots* by Poitier and Pelling. *Swedish Dal Karl* by De la Garde and Mrs Ogden.
- GF** **HENRY IV, Part I.** Falstaff – Hulett; Hotspur – Delane; King – Huddy; Prince – Giffard; Worcester – Dawson; Mortimer – Havard; Westmoreland – Moore; Vernon – Bardin; Douglas – Harbin; Blunt – Rosco; Bardolph – Collett; Carriers – Morgan, R. Wetherilt; Francis – Penkethman; Lady Piercy – Mrs Hamilton; Hostess – Mrs Morgan. Also **THE TAVERN BILKERS.** As 24 Sept.
DANCING. *Dutch Skipper* by Vallois and Mrs Bullock. *Friendly Lasses* by Miss Wherrit and Miss Sandham.
COMMENT. Mainpiece: Written by Shakespear.
- Wednesday 26** **AESOP.** As 24 Sept., but Oronces – Stoppelaer; Roger – Mullart; Fruitful – DL Fielding; Quaint – Jones; 1st Player – Paget; Mrs Fruitful – Mrs Mullart. Also **THE DEVIL TO PAY.** As 24 Sept., but Lady Loverule – Mrs Mullart; Jobson – Mullart.
MUSIC. Select Pieces between the Acts, Composed by Mr Lampe.
DANCING. *Drunken Peasant* by Le Brun. *English Maggot* by Lally Jr and Mrs Walter.
COMMENT. Mainpiece: With an additional Scene written by the late Sir John Vanbrugh. [See *Daily Journal*, 26 Sept., for a discussion of the relationship between the Patentees of DL and the rebelling actors, opening at HAY, with particular reference to *The Impartial State of the Dispute*; see also 4 June 1733.]
- HAY** **LOVE FOR LOVE.** Valentine – Mills; Foresight – Johnson; Ben – Miller; Tattle – Cibber Jr; Scandal – W. Mills; Sir Sampson – Shepard; Trapland – Griffin; Jeremy – Oates; Angelica – Mrs Heron; Mrs Frail – Mrs Butler; Mrs Foresight – Mrs Grace; Prue – Miss Robinson. Also **THE DEVIL TO PAY.** Jobson – Harper;

Nell - Mrs Pritchard; Sir John - Berry; Lady Loverule - Mrs Grace. With a Prologue and Epilogue address'd to the Town.

Wednesday 26
HAY

DANCING. By Miss Robinson, Janny, Fisher Tench, Miss Mann.

COMMENT. By the Company of Comedians of his Majesty's Revels. Mainpiece: Written by the late Mr Congreve. All the Characters entirely new drest. With new Scenes and Decorations. [This is the opening of HAY by the dissenting actors under Theophilus Cibber. For a Prologue intended to be spoken on this night, see *The Honeysuckle* (1734), pp. 113-15.] At Common Prices. 6 P.M.

THE BUSY BODY. Sir George - Ryan; Sir Francis - Hippisley; Sir Jealous - Dyer; Charles - Walker; Marplot - Neale; Whisper - Ray; Isabinda - Mrs Bullock; Patch - Mrs Stevens; Scentwell - Mrs Chapman; Miranda - Mrs Younger.

Thursday 27
CG

Also FLORA. Flora - Miss Norsa; Hob - Laguerre; Sir Thomas - Hippisley; Friendly - Salway; Dick - Hale; Old Hob - Hall; Hob's Mother - Mrs Martin; Kitty - Miss Kilby.

DANCING. *Swedish Dal Karle* by De la Garde and Mrs Ogden. *Scottish Dance*, as 22 Sept.

LOVE'S LAST SHIFT; or, The Fool in Fashion. Loveless - Giffard; Worthy Sr - Huddy; Worthy Jr - Bardin; Sir William - Morgan; Sir Novelty - R. Wetherilt; Snap - Penkethman; Sly - Collett; Amanda - Mrs Giffard; Narcissa - Mrs Thurmond; Hillaria - Mrs Hamilton; Flareit - Mrs Haughton. Also THE MOCK DOCTOR. Doctor - Rosco; Dorcas - Mrs Roberts; Sir Jasper - Penkethman; Leander - Stoppelaer; Hellebore - Morgan; James - James; Harry - Woodward; Davy - Pearce; Charlotte - Miss Wherrit; Maid - Miss Sandham.

GF

DANCING. As 25 Sept.

THE SPANISH FRYAR; or, The Double Discovery. *Daily Post* missing, but advance bill in *Daily Post*, 27 Sept., lists: Fryar - Giffard; Gomez - Norris, both from GF; Torrismond - Marshall; Bertran - Roberts; Alphonso - Corey; Raymond - Hewitt; Pedro - Stoppelaer; Lorenzo - Bridgwater; Queen - Mrs Horton; Elvira - Mrs Ware, who never appeared upon this stage before. Also THE DEVIL TO PAY. As 26 Sept.

Friday 28
DL

SINGING. By Miss Raftor.

HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; Ghost - Delane; King - Hulett; Horatio - Rosco; Polonius - Collett; Laertes - Bardin; Ostrick - R. Wetherilt; Gravediggers - Morgan, Pearce; Queen - Mrs Haughton; Ophelia - Mrs Giffard. Also DAMON AND PHILLIDA. *Cast not listed.*

GF

DANCING. *Pierrot and Pierrante* by D'Vallois and J. De la Garde. *Cbacone* by Mrs Bullock.

LOVE FOR LOVE. As 26 Sept. Also THE DEVIL TO PAY. As 26 Sept. Prologue and Epilogue addressed to the Town.

HAY

MUSIC AND DANCING. As 26 Sept.

THE HARLOT'S PROGRESS. Colonel - Julian; Spruce - Yeates Jr; Waggoner - Thomas; Jew - Williams; Julio - Master Brown; Flogwell - Paterson; Constable - Bright; Bawd - MacGuire; Moll Hackabout - Mrs Frost; Alice - Miss Yeates. ENTERTAINMENTS. Yeates Junior's Inimitable Dexterity of Hand.

MEG

COMMENT. At a large commodious Room in Artichoke Yard at Mile-End, during the Time of the Fair . . . a diverting Ballad Opera. Noon to 8 P.M.

THE MERRY WIVES OF WINDSOR. Falstaff - Quin; Sir Hugh - Hippisley; Shallow - Dyer; Ford - Ryan; Page - Aston; Slender - Neale; Caius - Hall; Host - Bullock; Fenton - Houghton; Mrs Ford - Mrs Templer; Mrs Page -

Saturday 29
CG

Saturday 29 Mrs Bullock; Ann Page – Miss Norsa; Mrs Quickly – Mrs Martin. Also THE DEVIL TO PAY. Sir John – Salway; Jobson – Hall; Lady Loverule – Mrs Kilby; Nell – Miss Norsa.
 CG DANCING. Tambourine by Miss Rogers. Two Pierrots by Poitier and Pelling. Scottish Dance, as 22 Sept.

October 1733

- Monday 1 RULE A WIFE AND HAVE A WIFE. *Daily Post*, 1 Oct., missing; but *Daily Post*, 29 Sept., lists: Copper Captain – Bridgwater; Margarita – Mrs Horton; Estifania – Miss Raftor; Modena – Paget; Castro – Hewit; Sanchio – Hewson; Alonzo – Turbot; Leon – Marshall; Cacafogo – Giffard; Old Woman – Norris. Also THE MOCK DOCTOR. Mock Doctor – Wescomb, from the Theatre at Edinburgh; Sir Jasper – Norris; Leander – Stoppelaer; Hellebore – Roberts; Charlotte – Mrs Mullart; Dorcas – Miss Raftor.
 DL MUSIC AND DANCING. As 26 Sept.
 COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by Beaumont and Fletcher.
- GF A BOLD STROKE FOR A WIFE. Fainwell – Huddy; Sir Phillip – Bardin; Obadiah – Morgan; Periwinkle – Lyon; Tradelove – Pearce; Freeman – Havard; Sackbut – Penkethman; Simon – James; Ann – Mrs Hamilton; Mrs Prim – Mrs Morgan; Betty – Miss Wherrit. Also DAMON AND PHILIDA. Cast not listed.
 DANCING. As 25 Sept. Also Pierrot and Pierrate by d'Vallois and J. De la Garde.
- HAY LOVE FOR LOVE. As 26 Sept. Also THE DEVIL TO PAY. As 26 Sept. Prologue and Epilogue, as 26 Sept.
 DANCING. As 26 Sept.
 MUSIC. Select Pieces.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve.
- Tuesday 2 VENICE PRESERV'D; or, A Plot Discover'd. Jaffier – Ryan; Pierre – Quin; Duke – Hale; Bedamar – Walker; Priuli – Lacy; Renault – Chapman; Spinosa – Houghton; Elliot – Aston; Antonio – Hippisley; Belvidera – Mrs Buchanan.
 CG COMMENT. Written by the late Mr Otway. With a Scene of the Ponte Rialto.
- Wednesday 3 RULE A WIFE AND HAVE A WIFE. Cast not known (*Daily Post* missing), but see 1 Oct. Also BRITANNIA. Cast not known.
- GF THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex – Delane; Southampton – Rosco; Burleigh – Lyon; Raleigh – Bardin; Lieutenant – Williams; Elizabeth – Mrs Thurmond; Rutland – Mrs Giffard; Nottingham – Mrs Roberts. Also THE MOCK DOCTOR. Doctor – Rosco; Dorcas – Mrs Roberts, but see 27 Sept.
 DANCING. By Vallois and Mrs Bullock.
- HAY THE COMMITTEE; or, The Faithful Irishman. Teague – Miller; Careless – Mills; Blunt – W. Mills; Day – Griffin; Abel – Oates; Lieutenant – Berry; Obadiah – Johnson; Ruth – Mrs Heron; Arabella – Mrs Butler; Mrs Day – Mrs Shireburn; Mrs Chat – Miss Mann. The Prologue and Epilogue addressed to the Town.

DANCING. *Punches* by Janno and F. Tench. *The Wbim* by F. Tench and Miss Mann. *Watteau* by Miss Robinson. Wednesday 3
HAY

MUSIC. Select Pieces.

COMMENT. At the Desire of several Persons of Distinction. All the Characters entirely new dress'd.

THE RECRUITING OFFICER. Ballance - Quin; Plume - Ryan; Worthy - Walker; Brazen - Chapman; Kite - Hall; Bullock - Neale; Sylvia - Mrs Younger; Melinda - Mrs Bullock; Rose - Mrs Laguerre; Lucy - Mrs Stevens; Collier - Hippisley. Thursday 4
CG

DANCING. *Two Pierrots* by Poitier and Pelling. *Swedish Dal Karl* by De la Garde and Mrs Ogden. *Scottish Dance* by Glover, Mrs Laguerre, Le Sac, Miss Baston, De la Garde, Mrs Ogden.

THE TENDER HUSBAND; or, The Accomplish'd Fools. Clerimont - Giffard; Sir Harry - Morgan; Clerimont Sr - Delane; Pounce - Rosco; Tipkin - Collett; Mrs Clerimont - Mrs Roberts; Aunt - Mrs Wetherilt; Fainlove - Mrs Morgan; Jenny - Miss Wherrit; Niece - Mrs Giffard; Humphrey - Penkethman. Also THE MOCK DOCTOR. As 3 Oct. GF

DANCING. As 25 Sept.

THE STRATAGEM. *Daily Post* missing, but Genest, III, 407, lists: Mrs Sullen - Mrs Horton; Cherry - Mrs Clive. Also THE MOCK DOCTOR. Genest, III, 407, lists: Gregory - Wescomb; Dorcas - Mrs Clive, but see 1 Oct. Friday 5
DL

OTHELLO, MOOR OF VENICE. Othello - Delane; Iago - Rosco; Brabantio - Hulett; Cassio - Giffard; Lodovico - Bardin; Roderigo - R. Wetherilt; Gratiano - Lyon; Montano - Havard; Desdemona - Mrs Giffard; Emilia - Mrs Haughton. Also THE TAVERN BILKERS. As 24 Sept. GF

LOVE MAKES A MAN; or, The Fop's Fortune. Cholerick - Miller; Carlos - A. Hallam; Clodio - Cibber; Charino - Griffin; Antonio - Shepard; Duart - Berry; Louisa - Mrs Charke; Elvira - Mrs Butler; Angelina - Mrs Grace; Manuel - Ridout; Governor - Winstone; Jaques - H. Tench; Sancho - Oates; Page - Miss Brett; Honoria - Miss Mann. Also THE DEVIL TO PAY. As 26 Sept. HAY

DANCING. As 3 Oct., but *Watteau* omitted.

COMMENT. Mainpiece: Written by Colley Cibber, Esq; Poet Laureat.

THE WAY OF THE WORLD. Witwoud - Chapman; Millamant - Mrs Younger; Sir Wilful - Hippisley; Mirabel - Ryan; Fainall - Quin; Petulant - Neale; Waitwell - Aston; Mrs Fainall - Mrs Buchanan; Mrs Marwood - Mrs Hallam; Lady Wishfort - Mrs Cantrel; Foible - Mrs Stevens. Saturday 6
CG

SINGING. By Leveridge.

DANCING. *Tambourine* by Miss Rogers. *Swedish Dal Karl* by De la Garde and Mrs Ogden. *Scottish Dance*, as 4 Oct.

COMMENT. Mainpiece: Written by the late Mr Congreve.

THE RELAPSE; or, Virtue in Danger. Foppington - Cibber; Berinthia - Mrs Heron; Loveless - A. Hallam; Worthy - Mills; Amanda - Mrs Butler; Hoyden - Mrs Charke; Sir Tunbelly - Shepard; Young Fashion - W. Mills; Coupler - Johnson; Lory - Oates; Seringe - Griffin; Shoemaker - Miller; Sir John - Ridout; Bull - Tenoe; Page - Miss Brett; Nurse - Mrs Shireburn. HAY

MUSIC. Second Musick: First Concerto of Corelli. Third Musick: A Trumpet Overture. I: Concerto for French Horns, the French Horns by Charle and Giay, lately arriv'd from Paris. III: Solo for French Horn by Charle.

SINGING. II: *Lempio Rigor del Fato* and *Was Ever Nymph Like Rosamond* by Miss Arne. IV: *Rise Glory Rise*, by Miss Arne, accompanied by French Horns.

- Saturday 6* DANCING. *Les Bergeries* by Essex, Miss Robinson (the first Characters); F. Tench, Holt, Miss Mann, Miss Brett.
HAY COMMENT. At the Desire of several Persons of Quality. Written by the late Sir John Vanbrugh.
- Monday 8* OROONOKO. *Daily Post* missing, but Genest, III, 407, lists: Oroonoko – Marshall; Aboan – Bridgwater; Charlot – Miss Morse. Also THE LIVERY RAKE. Cast not known.
DL
- GF THE BEGGAR'S OPERA. Polly – Mrs Thurmond; Macheath – Hulett; Lucy – Mrs Roberts; Peachum – Rosco; Lockit – Huddy; Filch – Jenkins; Mrs Peachum – Mrs Haughton; Mrs Vixen – Miss Tollett; Diana – Stoppelaer. Also THE TAVERN BILKERS. As 24 Sept.
- HAY RULE A WIFE AND HAVE A WIFE. Leon – Mills Sr; Copper Captain – W. Mills; Margaretta – Mrs Butler; Estifania – Mrs Heron; Cacafogo – Harper; Old Woman – Griffin; Duke – Berry; Juan – Oates; Sancho – Winstone; Alonzo – Harrington; Altea – Mrs Grace; Clara – Miss Mann. Also THE DEVIL TO PAY. As 26 Sept.
MUSIC, SINGING, DANCING. As 6 Oct.
COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- Tuesday 9* THE OLD BACHELOR. Old Batchelor – Quin; Fondlewife – Hippisley; Bellmour – Walker; Vainlove – Ryan; Sharper – Salway; Bluff – Hall; Setter – Chapman; Laetitia – Mrs Bullock; Araminta – Mrs Cantrel; Sylvia – Mrs Laguerre; Lucy – Mrs Stevens; Belinda – Mrs Younger; Sir Joseph – Neale.
CG DANCING. As 25 Sept.
COMMENT. Written by the late Mr Congreve.
- GF OROONOKO. Oroonoko – Delane; Aboan – Giffard; Imoinda – Mrs Giffard; Governor – Huddy; Blandford – Havard; Stanmore – Bardin; Jack – Hamilton; Driver – Morgan; Hottman – Stoppelaer; Daniel – Penkethman; Charlotte – Mrs Roberts; Lucy – Mrs Hamilton; Widow Lockit – Mrs Wetherilt. Also FLORA. Hob – Bardin; Hob's Mother – Mrs Roberts; Sir Thomas – Lyon; Friendly – Jenkins; Dick – Woodward; Betty – Miss Tollett; Flora – a Gentlewoman who never appeared on any stage before.
DANCING. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Pierrot and Pierraine* by d'Vallois and J. De la Garde.
COMMENT. At the Desire of several Persons of Quality.
- Wednesday 10* THE LONDON MERCHANT; or, The History of George Barnwell. Barnwell – Ware, the first Time of his appearance on that stage. Also HARLEQUIN DR. FAUSTUS. Faustus and Students as Harlequin – Le Brun; Pierrot – Davenport; Scaramouch – Lally Jr; Punch – Olbeldiston; Statue – Surel; Bawd – Mullart; Mephostophilus – Lally; Time – Rainton; Death – Nichols; Constable – Topham; Usurer – Norris; Shopkeeper and Wife – Jones, Mrs Herle; Doctor's Man – Leigh; Countrymen – Fielding, Warwell, Hewson, Burnet; Diana – Mrs Clive; Mars – Lally; Mercury – Lally Jr; Bacchus – Boval; Flora – Mlle d'Lorme; Ceres – Mrs Walter; Iris – Miss Mears.
DL SINGING. English Cantata composed by Carey, sung by Mrs Clive.
- GF JULIUS CAESAR. As 10 Sept., but Octavius – Rosco; Decius – Bardin; Norris omitted from Citizens. Also FLORA. As 9 Oct., but Old Hob – Pearce.
COMMENT. At the Desire of several Persons of Distinction.
- HAY HENRY IV, Part I. Hotspur – Milward, from CG; King – Mills; Prince – W. Mills; Falstaff – Harper; Glendower – Cibber; Worcester – Berry; Vernon – A. Hallam;

Kate - Miss Mann; Hostess - Mrs Shireburn; Carriers - Johnson, Miller; Francis - Master Arne, being his first attempt in that way; Northumberland - Boman; Douglas - Winstone; Blunt - Oates; Westmoreland - Ridout; Bardolph - Shepard; Poins - Harrington. Also THE MOCK DOCTOR. Doctor - Cibber; Sir Jasper - Shepard; Leander - Berry; Dorcas - Mrs Pritchard; Charlotte - Miss Mann.

Wednesday 10
HAY

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear. Afterpiece: Taken from the French of Moliere. The principal Characters (in the Play) new drest.

MACBETH. Macbeth - Quin; King - Dawson; Malcolm - Chapman; Macduff - Ryan; Banquo - Walker; Lenox - Hale; Hecate - Hall; 1st Murderer - Hippisley; Witches - Ray, Neale, Dyer; Lady Macbeth - Mrs Hallam; Lady Macduff - Mrs Buchanan.

Thursday 11
CG

MUSIC. Vocal and Instrumental, incident to the Play. The Vocal Parts by Leveridge, Laguerre, Salway, Mrs Wright, Mrs Saunderson, Mrs Cantrel, Miss Norsa.

DANCING. Proper to the Play by Poitier, Du Pre, Pelling, Newhouse, Le Sac, De la Garde, Du Pre Jr.

THE UNHAPPY FAVOURITE. As 3 Oct. Also THE DEVIL TO PAY. Johnson - Hulett; Nell - Mrs Roberts; Sir John - Jenkins; Lady Loverule - Mrs Wetherilt.

GF

DANCING. By D'Vallois and Mrs Bullock.

COMMENT. At the Desire of several Persons of Distinction. [For a discussion of theatrical affairs, see *Grub St. Journal*, 11 Oct.]

THE BEGGAR'S OPERA. Polly - Mrs Clive; Macheath - Stoppelaer; Lucy - Miss Atherton; Mrs Peach'em - Mrs Mullart. Also HARLEQUIN DR. FAUSTUS. As 10 Oct.

Friday 12
DL

DANCING. I: A Grand Ballad called *La Badine* by Lally Sr, Mlle Grognet, from the Opera at Paris, being the first time of her performing on the English Stage, Boval, S. Lally, Le Brun, Davenport, Mrs Walter, Miss Mears, Mrs D'Lorme, Mrs Davenport; With new Habits. II: *Tambourine* by Mlle Grognet. In III: *Hornpipe* by Le Brun.

THE RECRUITING OFFICER. Kite - Hulett; Plume - Giffard; Ballance - Huddy; Worthy - Havard; Brazen - Bardin; Pearmain - Penkethman; Appletree - R. Wetherilt; Bullock - Morgan; Collier - Pearce; Sylvia - Mrs Roberts; Melinda - Mrs Haughton; Lucy - Mrs Morgan; Rose - Mrs Hamilton. Also FLORA. As 10 Oct.

GF

DANCING. *Scots Dance* by Mrs Bullock. *Dutch Skipper* by d'Vallois and Mrs Bullock.

COMMENT. At the Desire of several Persons of Distinction.

HENRY IV, Part II. King - Mills; Prince - W. Mills; Falstaff - Harper; Shallow - Johnson; Pietol - Cibber; Silence - Miller; Lancaster - A. Hallam; Justice - Bowman; Poins - Oates; Bardolph - Shepard; York - Milward; Feeble - Griffin; Hostess - Mrs Shireburn; Doll Tearsheet - Miss Mann; Westmoreland - Winstone; Mowbray - Berry; Gloucester - Oates; Hastings - Ridout; Shadow - Mawley; Wart - Peploe; Mouldy - Hallam Sr; Bulcalf - Grey; Boy - Miss Brett.

HAY

DANCING. I: *Drunken Peasant* by Janno. II: *Punches* by F. Tench and Janno. III: *Watteau* by Miss Robinson. IV: *W'blm* by F. Tench and Miss Mann. V: *Les Bergeries*, as 6 Oct.

COMMENT. At the Desire of several Persons of Quality. Alter'd from Shakespeare by the late Mr Betterton.

THE ORPHAN; or, The Unhappy Marriage. Acasto - Aston; Castilio - Ryan; Polydore - Walker; Chamont - Quin; Chaplain - Hale; Monimia - Mrs Hallam;

Saturday 13
CG

- Saturday 13**
CG Serena – Miss Norsa; Florella – Mrs Stevens. Also **APOLLO AND DAPHNE**; or, The Burgo-Master Trick'd. Apollo – Poitier; Nymphs – Mrs Ogden, Mrs Pelling, Miss Baston, Miss Rogers; Daphne – Mrs Laguerre; Burgomaster – Laguerre; Boor Servant – Hippisley; Colombine – Mrs Younger; Scaramouch – Newhouse; Harlequin – Lun; Peasants – Newhouse, De la Garde Jr, Du Pre Jr; Women Peasants – Mrs Stevens, Mrs Kilby, Mrs Forrester; With The Triumphs of Love: Venus – Mrs Wright; Diana – Miss Norsa; Silenus – Leveridge; Bacchus – Salway; Zephyrus – Poitier; Frenchman – Glover; Spaniard – Du Pre; Polonese – Pelling; French Woman – Miss Rogers; Spanish Woman – Mrs Pelling; Polonese Woman – Mrs Ogden; Flora – Mrs Laguerre.
 COMMENT. At the Desire of several Persons of Quality. Afterpiece: With new Cloaths, Scenes, and other Decorations. 5s., 3s., 2s., 1s.
- HAY** **THE PROVOK'D HUSBAND.** Townly – W. Mills; Manly – Mills; Sir Francis – Griffin; Basset – Cibber; Lady Townly – Mrs Heron; Lady Grace – Mrs Butler; Lady Wronghead – Mrs Grace; Jenny – Miss Robinson.
MUSIC. Second Musick: First Concerto of the second Opera of Geminiani. Third Musick: Concerto for French Horns, Trumpets. II: Trio for French Horns, Hautboys, Harpsichord.
SINGING. I: *Was Ever Nymph Like Rosamond* by Miss Arne. II: *Mi Volgo ad Ogni Fronda* by Miss Arne. IV: *If 'Tis Joy to Wound a Lover* by Miss Arne.
DANCING. In V: *Les Bergeries*, as 6 Oct. V: *Comic Dance* by Nivelon, from CG.
 COMMENT. At the particular Desire of several Ladies of Quality.
- Monday 15**
DL **THE BEGGAR'S OPERA.** As 12 Oct. Also **HARLEQUIN DR. FAUSTUS**. As 10 Oct., but Bethun replaces Fielding in Countrymen.
DANCING. I: *La Badine*, as 12 Oct., but Olbeldiston added. II: *Tambourine* by Mlle Grognet. In III: *Hornpipe* by Le Brun.
 COMMENT. By Desire.
- GF** **THE FUNERAL;** or, Grief a la mode. Hardy – Delane; Campley – Giffard; Brumpton – Huddy; Trusty – Hulett; Cabinet – Havard; Sable – Morgan; Puzzle – Rosco; Trim – R. Wetherilt; Tom – Hamilton; Tattleaid – Mrs Morgan; Mrs Fardingsale – Penkethman; Kate – Pearce; Lady Brumpton – Mrs Roberts; Lady Sharlot – Mrs Thurmond; Lady Harriet – Mrs Giffard; Mlle D'Epingle – Bardin.
DANCING. II: *Scotcb Dance* by Mrs Bullock. III: *Friendly Lasses* by Miss Wherrit and Miss Sandham. V: *Pierrot and Pierraite* by d'Vallois and J. De la Garde.
 COMMENT. With an entire new Set of Scenes, particularly a View of Stocks-Market.
- HAY** **THE TENDER HUSBAND.** Clerimont – Mills; Capt. Clerimont – W. Mills; Sir Harry – Harper; Humphrey – Miller; Pounce – Shepard; Tipkin – Griffin; Biddy – Mrs Heron; Mrs Clerimont – Mrs Grace; Fainlove – Mrs Charke; Mrs Tipkin – Mrs Shireburn. Also **THE LIVERY RAKE TRAPP'D**; or, The Disappointed Country Lass. Toby Slang – Harper; Tom – Berry; Harry – Ridout; James – Roberts; Phillis – Mrs Pritchard; Phillis (the Chambermaid) – Miss Oates; Lucy – Miss Mann; Dorcas – Mrs Shireburn.
MUSIC AND SINGING. As 13 Oct.
DANCING. V: *Comic Dance* by Nivelon, from CG.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir Richard Steele.
- Tuesday 16**
CG **THE CONFEDERACY.** Gripe – Hall; Moneytrap – Hippisley; Dick – Walker; Brass – Chapman; Clarissa – Mrs Bullock; Araminta – Mrs Vincent; Corinna – Mrs Laguerre; Flippanta – Mrs Younger; Mrs Amlet – Mrs Martin; Mrs Cloggit –

Mrs Cook. Also APOLLO AND DAPHNE. As 13 Oct., but Nymphs - Mrs Ogden, Mrs Pelling, Miss La Tour, Miss Baston. Tuesday 16
CG

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh.

THE FUNERAL. As 15 Oct.

DANCING. IV: *Friendly Lasses* by Miss Wherrit and Miss Sandham. V: *Pierrots* by d'Vallois and J. de la Garde.

COMMENT. As 15 Oct.

GF

KING RICHARD THE III. Richard - Roberts; Henry VI - Bridgwater; Buckingham - Giffard; Richmond - Marshall; Mayor - Mullart; Queen - Mrs Horton; Lady Ann - Miss Hollyday; Dutchess of York - Mrs Mullart; Prince Edward - Miss Hughes; Duke of York - Miss Norris. Also HARLEQUIN DR. FAUSTUS. As 15 Oct.

Wednesday 17
DL

DANCING. II: *Maggot* by Lally Jr and Mrs Walter. III: *Drunken Peasant* by Le Brun. IV: *La Badine*, as 15 Oct.

COMMENT. For the Entertainment of several Foreign Ministers.

THE BEGGAR'S OPERA. As 8 Oct., but Mat - Morgan; Jemmy - Collet; Bagshot - Excell; Nimming - Lyon; Budge - Morris; Player - Woodward; Beggar - Dove; Dreary - Williams; Mrs Coaxer - Mrs Wetherilt; Betty - Miss Sandham; Jenny - Miss Wherrit; Sukey - Mrs Vallois; Molly - Mrs Dove; Mrs Slammekin - Mrs Morgan. Also THE TAVERN BILKERS. As 24 Sept.

GF

HAMLET, PRINCE OF DENMARK. Hamlet - Mills; King - Milward; Ghost - Bowman; Laertes - A. Hallam; Horatio - Oates; Marcellus - Berry; Polonius - Griffin; Fop - Cibber; Gravedigger - Johnson; Queen - Mrs Butler; Ophelia - Mrs Pritchard.

HAY

MUSIC. Select Pieces.

COMMENT. At the Desire of several Persons of Distinction. Written by Shakespear. *Daily Post*, 17 Oct.: We hear some Passages in . . . The Livery-Rake . . . not being approved by the Audience, the Company . . . will not perform it again till proper Alterations are made by the Author; they being desirous to avoid forcing any Entertainment on the Town.

THE COUNTRY WIFE. Pinchwife - Quin; Country Wife - Mrs Younger; Horner - Ryan; Harcourt - Walker; Sparkish - Chapman; Dorilant - Salway; Sir Jasper - Hippisley; Quack - Hall; Lady Fidget - Mrs Bullock; Alithea - Mrs Cantrel; Mrs Squeamish - Miss Horsington; Dainty Fidget - Mrs Forrester. Also THE MOCK LAWYER. Feignwell - Chapman; Lovelaw - Hall; Valentine - Salway; Cheately - Hippisley; Clerk - Aston; Laetitia - Miss Norsa; Betty - Miss Binks.

Thursday 18
CG

DANCING. *Tambourine* by Miss Rogers. *Scottish Dance* by Glover, Mrs Laguerre, Le Sac, Miss Baston, De la Garde, Mrs Pelling.

THE STRATAGEM. Archer - Giffard; Aimwell - Delane; Bonniface - Hulett; Scrub - Penkethman; Foigard - Morgan; Sir Charles - Hamilton; Sullen - Huddy; Gibbet - R. Wetherilt; Cherry - Mrs Roberts; Mrs Sullen - Mrs Giffard; Lady Bountiful - Mrs Morgan; Dorinda - Mrs Hamilton; Gipsey - Miss Wherrit. Also THE DEVIL TO PAY. As 11 Oct.

GF

DANCING. IV: *Tambourine* by Miss Wherrit. V: *Pierrots* by D'Vallois and J. Delagarde.

COMMENT. At the particular Desire of several Persons of Distinction. [Daily Post lists Havard for Ainwell.]

OROONOKO. Cast not listed.

SOU

COMMENT. Benefit Charles, the Merry Trumpeter of Oxford. At Mrs Lee's Booth on the Bowling Green.

- Friday 19*
DL THE SPANISH FRYAR. As 28 Sept., but Fryar - Hyde, being the first time of his appearing on that stage; Elvira - Mrs Clive. Also HARLEQUIN DR. FAUSTUS. As 15 Oct.
DANCING. II: *Pierrot* by Le Brun and Mrs D'Lorme. III: *Maggot* by Lally Jr and Mrs Walter. IV: *La Badine*, as 15 Oct.
 COMMENT. At the particular Desire of several Persons of Quality.
- CG SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. Manuel - Hippisley; Philip - Ryan; Octavio - Walker; Trappanti - Chapman; Soto - Neale; Louis - Aston; Rosara - Mrs Bullock; Flora - Mrs Stevens; Viletta - Mrs Kilby; Hipolita - Mrs Younger. Also THE MOCK LAWYER. As 18 Oct.
DANCING. As 18 Oct.
- HAY THE BUSY BODY. Sir George - W. Mills; Miranda - Mrs Butler; Sir Jealous - Shepard; Charles - A. Hallam; Isabinda - Mrs Clark; Patch - Mrs Grace; Sir Francis - Griffin; Marplot - Miller. Also THE DEVIL TO PAY. As 26 Sept.
DANCING. *Drunken Peasant* by Janno. *Punches* by Janno and F. Tench. *Whim* by F. Tench and Miss Mann.
- GF THE LONDON MERCHANT. Barnwell - Giffard; Thorowgood - Rosco; Uncle - Huddy; Trueman - Bardin; Blunt - James; Maria - Mrs Giffard; Lucy - Mrs Morgan; Millwood - Mrs Roberts. Also THE LOVERS OPERA. Lucy - Mrs Roberts; Dalton - Lyon; Edgar - Jenkins; Moody - Stoppelaer; Varole - Bardin; Prim - Morgan; Clodpole - James; Clara - Miss Tollett; Flora - Miss Wherrit.
DANCING. IV: *Tambourine* by Miss Wherrit. V: *Pierrots* by d'Vallois and J. Delagarde.
- Saturday 20*
CG THE PROVOK'D WIFE. Sir John - Quin; Constant - Walker; Heartfree - Ryan; Razor - Chapman; Lady Brute - Mrs Hallam; Belinda - Mrs Bullock; Mademoiselle - Mrs Laguerre; Lady Fanciful - Mrs Younger. Also APOLLO AND DAPHNE. As 16 Oct.
SINGING. *Cbacon a Boire* by Leveridge and Laguerre.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.
- HAY THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - W. Mills; Lady Betty - Mrs Heron; Lady Easy - Mrs Butler; Lady Graveairs - Mrs Grace; Edging - Mrs Pritchard. With a new Epilogue addressed to the Town.
MUSIC. Second Musick: First Concerto of the 1st Opera of Geminiani. Third Music: Overture compos'd by Handel for *Alexander*. I: A Concerto call'd *The Cuckoo* composed by Vivaldi. III: Duo for Two French Horns by Charle and Giay.
SINGING. II: *Quanto Dolce* by Miss Arne. IV: *Per le porte del tormento* by Miss Arne and Young Master Arne.
DANCING. V: *La Follette s'est ravizée* by Nivelon and Miss Mann.
 COMMENT. At the particular Desire of several Ladies of Quality. Written by Colley Cibber Esq; Poet Laureat.
- Monday 22*
DL THE BEGGAR'S OPERA. Polly - Mrs Clive; Macheath - Stoppelaer, but see 12 Oct. Also HARLEQUIN DR. FAUSTUS. As 15 Oct.
DANCING. *Hornpipe* by Le Brun.
MUSIC. Solo on German Horn, composed by Signior Quantz and performed by Burk Thumoth.
 COMMENT. For the Entertainment of their Excellencies Jusep Hogia and Sidi Mohammed, Ambassadors from the Bey of Tunis.

LOVE FOR LOVE. Angelica - Mrs Thurmond; Scandal - Hulett; Ben - Bardin; Sir Sampson - Morgan; Valentine - Giffard; Tattle - R. Wetherilt; Trapland - Penkethman; Foresight - Collett; Jeremy - Rosco; Mrs Foresight - Mrs Haughton; Mrs Frail - Mrs Roberts; Prue - Mrs Hamilton; Nurse - Mrs Wetherilt. Also THE DEVIL TO PAY. As 11 Oct.	Monday 22 GF
DANCING. In Mainpiece: <i>The Sailors Dance</i> . A new dance, <i>The Amorous Couple</i> , by D'Vallois and Mrs D'Vallois. <i>Tambourine</i> by Miss Wherrit.	
THE DOUBLE GALLANT. Sir Solomon - Johnson; Atall - Cibber; Lady Sadlife - Mrs Heron; Clerimont - Milward; Careless - A. Hallam; Wilful - Miller; Sir Harry - Shepard; Finder - Berry; Strut - Oates; Bolus - Harper; Lady Dainty - Mrs Grace; Clarinda - Mrs Charke; Sylvia - Mrs Pritchard; Wishwell - Miss Shireburn; Situp - Miss Mann. Epilogue as 20 Oct.	HAY
MUSIC, SINGING, DANCING. As 20 Oct.	
COMMENT. At the particular Desire of several Persons of Quality.	
THE UNHAPPY FAVOURITE. Essex - Ryan; Burleigh - Quin; Southampton - Walker; Queen Elizabeth - Mrs Hallam; Rutland - Mrs Bullock; Nottingham - Mrs Buchanan. Also APOLLO AND DAPHNE. As 16 Oct.	Tuesday 23 CG
THE COMMITTEE. Careless - Giffard; Ruth - Mrs Thurmond; Teague - Rosco; Blunt - Huddy; Story - Hamilton; Abel - R. Wetherilt; Obadiah - Morgan; Bookseller - James; Mrs Day - Mrs Morgan; Arbella - Mrs Haughton; Mrs Chat - Mrs Wetherilt; Day - Penkethman. Also FLORA. As 10 Oct., but Hob's Mother - Mrs Haughton; Flora - Miss Gerrard.	GF
DANCING. <i>Amorous Couple</i> and <i>Tambourine</i> , as 22 Oct.	
COMMENT. At the Desire of several Persons of Distinction.	
THE MISER. Lovegold - Norris; Lappet - Mrs Clive; Frederick - Bridgwater; Harriet - Miss Holliday; Clerimont - Richardson; Wheedle - Mrs Mullart; Ramilie - Stoppelaer; Mrs Wisely - Mrs Herle; James - Mullart; Mariana - Mrs Horton. Also THE HARLOT'S PROGRESS; or, The Ridotto Al' Fresco. Petit Maitre - Mlle Grognat; Kitty - Mrs Clive; Harlequin - Le Brun; Beau Mordecai - Stoppelaer; Debauchee - Mullart; Poudre - Hewson; Mittimus - Topham; Madam Decoy - Mrs Mullart; Constable - Jones; Keeper - Burnet; Porter - Hallam; Jenny - Mrs Davenport; Bess Brindle - Leigh; Pompey - Young Carney; Le Coutillion - Lally; Hungarians - Lally Jr, Mrs Walter; Fingalians - Davenport, Miss Mears; Punch - Olbeldiston; Pierrot - Hewson; Mezzetin - Leigh; Ladies of Pleasure - Mrs Anderson, Miss Atherton, Mrs De Lorme; Marquis de Fresco - Arlequin en Chien; Marquise de Fresco - Mlle Arlequin en Chienne.	Wednesday 24 DL
COMMENT. Afterpiece: With Additions and Alterations, particularly a New Scene, of a Petit Maitre, by Mlle Grognat.	
THE DOUBLE GALLANT. Lady Dainty - Mrs Giffard; Atall - Giffard; Sir Solomon - Lyon; Sir Harry - Collett; Clerimont - Harbin; Careless - Havard; Strut - Bardin; Bolus - Pearce; Finder - R. Wetherilt; Supple - Woodward; Old Wilful - Morgan; Lady Sadlife - Mrs Roberts; Clarinda - Mrs Thurmond; Sylvia - Mrs Hamilton; Wishwell - Mrs Morgan; Situp - Miss Tollet. Also THE DEVIL TO PAY. As 11 Oct.	GF
DANCING. <i>Two Pierrots</i> by D'Vallois and Delagarde. <i>Tambourine</i> by Miss Wherrit.	
LOVE FOR LOVE. As 26 Sept. Also THE DEVIL TO PAY. As 26 Sept. A new Prologue addressed to the Town.	HAY
DANCING. II: <i>Drunken Peasant</i> by Janno. III: <i>Punches</i> by F. Tench and Janno. IV: <i>Wbim</i> by F. Tench and Miss Mann. V: <i>La Follette s'est Ravisee</i> by Nivelon and Miss Mann.	

- Wednesday 24* HAY COMMENT. At the particular Desire of several Persons of Distinction. Main-piece: Written by the late Mr Congreve.
- Thursday 25* CG LOVE'S LAST SHIFT. Loveless - Ryan; Elder Worthy - Hale; Young Worthy - Walker; Sir Novelty - Chapman; Sir William - Hippisley; Amanda - Mrs Hallam; Narcissa - Mrs Bullock; Hillaria - Mrs Buchanan; Flareit - Mrs Kilby. Also APOLLO AND DAPHNE. As 23 Oct. (but *Daily Journal* retains Miss Rogers as French Woman).
- GF THE INCONSTANT; or, The Way to Win Him. Young Mirabel - Giffard; Old Mirabel - Penkethman; Dugard - Havard; Duretete - Morgan; Petit - James; Bravos - Pearce, Jenkins, Evans, Dove; Oriana - Mrs Roberts; Bisarre - Mrs Giffard; Lamorce - Miss Tollet. Also THE MOCK DOCTOR. As 27 Sept. DANCING. As 24 Oct.
COMMENT. *The Funeral* is deferred by Delane's Indisposition.
- HAY THE OLD BACHELOR. Fondlewife - Griffin; Heartwell - Harper; Sir Joseph - Miller; Bluff - Johnson; Laetitia - Mrs Heron; Belmour - W. Mills; Vainlove - A. Hallam; Sharper - Milward; Setter - Oates; Belinda - Mrs Butler; Araminta - Mrs Shireburn; Sylvia - Miss Oates; Lucy - Mrs Grace. Also THE MOCK DOCTOR. As 10 Oct.
SINGING. I: *Quanto Dolce* by Miss Arne. In III: *Per le porte del tormento* by Miss Arne and Master Arne.
DANCING. A new Grand Ballad called *Les Amants Constants* by Essex, Miss Robinson, Houghton, F. Tench, Janno, Holt, Miss Mann, Miss Oates, Miss Brett.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. Afterpiece: Taken from the French of Moliere.
- Friday 26* Friday 26 THE MISER. As 24 Oct. Also THE HARLOT'S PROGRESS. As 24 Oct.
- DL THE ROVER; or, The Banish'd Cavaliers. Rover - Ryan; Helena - Mrs Younger; Belvil - Quin; Frederick - Walker; Antonio - Hale; Pedro - Wignell; Phillipo - Ray; Angelica - Mrs Bullock; Florinda - Mrs Hallam; Valeria - Miss Binks; Moretta - Mrs Stevens; Lusetta - Mrs Kilby; Blunt - Hall.
DANCING. *Tambourine* by Miss Rogers. *Fingalian* by Newhouse and Mrs Ogden. *Scotish Dance*, as 4 Oct.
- GF THE MERRY WIVES OF WINDSOR. Falstaff - Hulett; Ford - Giffard; Page - Huddy; Shallow - Rosco; Evans - Pearce; Slender - R. Wetherilt; Caius - Bardin; Host - Morgan; Simple - Woodward; Mrs Ford - Mrs Roberts; Mrs Page - Mrs Haughton; Ann Page - Mrs Hamilton; Mrs Quickly - Mrs Morgan. Also THE LOVERS OPERA. As 19 Oct., but Clara - Mrs Hamilton; Flora - Miss Gerrard.
DANCING. IV: *Friendly Lasses* by Miss Wherrit and Miss Sandham. V: *Two Pierrots* by D'Vallois and Delagarde.
COMMENT. Mainpiece: Written by Shakespear.
- Saturday 27* Saturday 27 THE MISER. As 24 Oct. Also THE HARLOT'S PROGRESS. As 24 Oct.
DL DANCING. *Drunken Peasant* by Le Brun.
COMMENT. By Their Majesties' Command. [Their Majesties, Duke, and all the Princesses present.]
- CG THE MAID'S TRAGEDY. Amintor - Ryan; King - Walker; Lysippus - Hale; Diphilus - Aston; Strato - Salway; Cleon - Ray; Calianax - Hippisley; Diagoras - Chapman; Evadne - Mrs Hallam; Aspatia - Mrs Buchanan; Melantius - Quin. Also APOLLO AND DAPHNE. As 23 Oct., but Nymphs - Mrs Pelling, Mrs Ogden, Miss Rogers, Miss Baston; Polonese - Le Sac; French Woman - Miss La Tour (*Daily Advertiser*) or Miss Rogers (*Daily Journal*).

THE CONSTANT COUPLE.	Sir Harry - Cibber; Lady Lurewell - Mrs Heron; Standard - Mills; Smugler - Johnson; Beau Clincher - Miller; Young Clincher - Oates; Vizard - W. Mills; Dicky - Master Arne; Angelica - Mrs Grace; Lady Darling - Mrs Buchanan; Parly - Miss Mann.	Saturday 27 HAY
MUSIC.	Second Musick: 4th Concerto of 2d Opera of Geminiani. Third Musick: Overture composed by Handel for <i>Tamerlane</i> .	
SINGING.	II: <i>Husb, Ye Little Warbling Cboir</i> by Miss Arne. IV: <i>Was Ever Nymph Like Rosamond</i> by Miss Arne.	
DANCING.	I: <i>La Bagatelle</i> (new) by Essex and Miss Latour, her first appearance on that stage. III: <i>Mock Minuet</i> by Nivelon, Miss Robinson, F. Tench, Holt, Miss La Tour, Miss Mann. V: <i>Les Amants Constants</i> , as 25 Oct.	
COMMENT.	At the Desire of several Ladies of Quality. Written by the late Mr Farquhar.	
THE MISER.	As 24 Oct. Also THE HARLOT'S PROGRESS. As 24 Oct.	Monday 29
DANCING.	As 27 Oct.	DL
THE LONDON CUCKOLDS.	Wiseacre - Hippisley; Doodle - Hall; Dashwell - Neale; Townly - Walker; Ramble - Ryan; Loveday - Hale; Eugenia - Mrs Templer; Arabella - Mrs Bullock; Peggy - Miss Norsa; Aunt - Mrs Cook; Engin - Mrs Stevens; Jane - Mrs Kilby. Also APOLLO AND DAPHNE. As 27 Oct.	CG
THE FUNERAL.	As 15 Oct.	GF
DANCING.	IV: <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. V: <i>The Amorous Couple</i> by D'Vallois and Mrs D'Vallois.	
COMMENT.	As 15 Oct. Written by the late Sir Richard Steele.	
JANE SHORE.	<i>Cast not listed.</i> Also THE OPERA OF OPERAS; or, Tom Thumb the Great. Tom Thumb - Young Master Arne; Princess - Miss Arne; King Arthur - Kelly; Dollalolla - Miss Jones; Grizzle - Charke; Noodle - Ellis Roberts; Glumdalca - Corse; Merlin - Cropponi; Doodle - F. Tench; Bailiff - Davies; Cleora - Mrs Pritchard; Mustacha - Miss Oates.	HAY
DANCING.	V: <i>Les Amants Constants</i> , as 25 Oct. In Afterpiece: <i>Mock Minuet</i> , as 27 Oct.	
COMMENT.	Mainpiece: Written by the late N. Rowe, Poet Laureat. At the Desire of several Ladies of Quality.	
THE FUNERAL.	As 15 Oct. Also THE MOCK DOCTOR. As 27 Sept.	Tuesday 30
DANCING.	IV: <i>Scot's Dance</i> (new) by Miss Wherrit. V: <i>The Amorous Couple</i> , as 29 Oct.	GF
COMMENT.	As 29 Oct.	
SEMIRAMIS.	<i>Cast not listed</i> , but edition of 1733 lists: Semiramis - Signora Margherita Durastante; Thamyris - Signora Anna Strada Del Po; Scitalche - Giovanni Carestino; Myrteus - Carlo Scalzi; Ircanus - Signora Maria Catterina Negri; Sibaris - Signora Maria Rosa Negri.	King's
COMMENT.	A New Opera. Pit and Boxes by tickets at half a guinea. Gallery ss. At 6 P.M. [Their Majesties and the Royal Family present. Composer and librettist not known.]	
THE RECRUITING OFFICER.	Brazen - Mechlin, the first time of his appearance on this stage; Plume - Marshall; Ballance - Roberts; Worthy - Hewit; Bullock - Mullart; Collier - Jones; Pearmain - Norris; Appletree - Leigh; Constable - Topham; Sylvia - Miss Hollyday; Lucy - Mrs Mullart; Rose - Mrs Walter; Melinda - Mrs Horton; Kite - Bridgwater. Also HARLEQUIN DR. FAUSTUS. As 15 Oct.	Wednesday 31 DL
DANCING.	<i>Tambourine</i> by Mlle Grognat. <i>Dutch Skipper</i> by Le Brun and Miss Mears.	

Wednesday 31 RULE A WIFE AND HAVE A WIFE. Copper Captain - Ryan; Estifania - Mrs Younger; Leon - Quin; Duke - Hale; Cacafogo - Hall; Juan - Lacy; Sanchio - Aston; Alonzo - Ray; Margaretta - Mrs Buchanan; Altea - Mrs Stevens; Old Woman - Hippisley. Also FLORA. As 27 Sept.

DANCING. *Scotch Dance*, as 22 Sept. *Two Pierrots* by Potier and Pelling. *Tambourine* by Miss Rogers.

GF THE FUNERAL. As 15 Oct. Also KING AND NO KING; or, The Polish Squabble. *Cast not listed*. A new Prologue by Miss Cole in Boy's Cloaths.

DANCING. IV: A new *Scots Dance* by Miss Wherrit. v: *Two Pierrots* by D'Vallois and J. Delagarde.

COMMENT. Mainpiece: Written by the late Sir Richard Steele. With an entire new Sett of Scenes, particularly a view of Stocks-Market. Afterpiece: A new Farcical Ballad Opera. [Author unknown. Apparently not published.]

HAY THE COMMITTEE. As 3 Oct. Also THE OPERA OF OPERAS. As 29 Oct.

DANCING. v: *Les Amants Constants*, as 25 Oct. In Afterpiece: *Mock Minuet*, as 27 Oct.

COMMENT. At the Desire of several Persons of Distinction. Afterpiece: Set to Musick by Mr T. Arne Jr.

November 1733

Thursday 1 THE CONSTANT COUPLE. Sir Harry - Ryan; Standard - Quin; Smugler - Hippisley; Beau Clincher - Chapman; Clincher Jr - Neale; Vizard - Hale; Dicky - Ray; Lady Darling - Mrs Martin; Angelica - Mrs Buchanan; Parly - Mrs Laguerre; Lady Lurewell - Mrs Younger.

DANCING. *Swedish Dal Karl* by De la Garde and Mrs Ogden. *Two Pierrots* by Potier and Pelling. *Fingalian* by Newhouse and Mrs Ogden.

GF THE FUNERAL. As 15 Oct. Also KING AND NO KING. *Cast not listed*. Prologue as 31 Oct.

DANCING. IV: *Scot's Dance* by Miss Wherrit. v: *Amorous Couple* by D'Vallois and Mlle D'Vallois.

COMMENT. As 29 Oct.

HAY THE RECRUITING OFFICER. Ballance - Mills; Plume - W. Mills; Brazen - Cibber; Worthy - Milward; Kite - Harper; Bullock - Miller; Appletree - Oates; Pearmain - Tench; Sylvia - Mrs Charke; Melinda - Mrs Grace; Rose - Miss Robinson; Lucy - Miss Mann. Also THE OPERA OF OPERAS. As 29 Oct.

DANCING. As 31 Oct.

COMMENT. For the Entertainment of their Excellencies Jousef Coja and Sidi Mohammed, Envoys from Tunis. Mainpiece: Written by Mr Farquhar. Afterpiece: Set to Musick by Mr T. Arne Jr.

Friday 2 RICHARD III. As 17 Oct., but Stanley - Corey; Tressel - Paget. Also THE HARLOT'S PROGRESS. *Cast not listed*, but see 24 Oct.

DANCING. II: *The Maggot* by Lally Jr and Mrs Walter. III: *Drunken Peasant* by Le Brun.

COMMENT. At the Desire of several Persons of Quality.

CATO. <i>Cast not listed.</i> Also THE LOVERS OPERA. As 26 Oct.	<i>DANCING.</i> IV: <i>Scots Dance</i> by Miss Wherrit. v: <i>Two Pierrots</i> by Vallois and Delagarde.	Friday 2
COMMENT. At the Desire of several Persons of Distinction.		GF
VOLPONE; or, The Fox. Volpone - Quin; Mosca - Ryan; Voltore - Chapman; Corvino - Walker; Corbaccio - Hippisley; Sir Politic - Neale; Peregrine - Hale; Bonario - Salway; Celia - Mrs Bullock; Lady Wou'dbe - Mrs Younger. Also APOLLO AND DAPHNE. As 27 Oct.		Saturday 3
THE RELAPSE. As 6 Oct., but Sir John Bull, Page omitted. Also THE OPERA HAY OF OPERAS. As 29 Oct.		CG
<i>DANCING.</i> As 31 Oct.	COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Sir John Vanbrugh. Afterpiece: Set to Musick by Mr T. Arne Jr.	
SEMIRAMIS. <i>Cast not listed</i> , but see 30 Oct.	COMMENT. Lady Bristol to Lord Bristol, 3 Nov.: I am just come home from a dull empty opera, tho' the second time; the first was full to hear the new man, who I can find out to be an extream good singer; the rest are all scrubbs except old Durastante, that sings as well as ever she did.— <i>Letter Books of John Hervey</i> , III, 108.	King's
TAMERLANE. Tamerlane - Bridgwater; Bajazet - Marshall; Moneses - Roberts; Axalla - Turbutt; Omar - Paget; Dervise - Cory; Selima - Miss Hollyday; Arpsia - Mrs Horton. With the usual Prologue. Also THE HARLOT'S PROGRESS. <i>Cast not listed</i> , but see 24 Oct.		Monday 5
TAMERLANE. Tamerlane - Quin; Bajazet - Walker; Moneses - Ryan; Axalla - Hale; Stratocles - Chapman; Arpsia - Mrs Hallam; Selima - Mrs Younger. With a New Prologue. Also APOLLO AND DAPHNE. As 27 Oct.	COMMENT. At the Desire of several Persons of Quality. [The Prologue is in <i>Daily Journal</i> , 9 Nov.]	DL
TAMERLANE. Tamerlane - Delane; Bajazet - Hulett; Moneses - Giffard; Axalla - Rosco; Omar - Huddy; Prince - Jenkins; Haly - Woodward; Dervise - Havard; Arpsia - Mrs Thurmond; Selima - Mrs Giffard. With the usual Prologue. Also THE MOCK DOCTOR. Doctor - Rosco; Dorcas - Mrs Roberts; but see 27 Sept.		CG
<i>DANCING.</i> As 1 Nov.		
TAMERLANE. Tamerlane - Milward; Bajazet - Mills; Moneses - A. Hallam; Axalla - Cibber; Arpsia - Mrs Heron; Selima - Mrs Grace. With the usual Prologue. Also THE OPERA OF OPERAS. As 29 Oct.		HAY
<i>DANCING.</i> As 31 Oct.	COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late N. Rowe, Poet-Laureat. With New Habits. Afterpiece: Set to Musick by Mr T. Arne Jr. [See <i>Daily Post</i> , 6 Nov., and <i>London Evening Post</i> , 6 Nov., for prosecution of actors at HAY by officials of DL, CG, and GF.]	
THE BEGGAR'S OPERA. As 22 Oct. Also THE HARLOT'S PROGRESS. As 24 Oct.		Tuesday 6
COMMENT. At the Desire of several Persons of Quality.		DL
TAMERLANE. As 5 Nov. With a new Prologue. Also APOLLO AND DAPHNE. As 27 Oct.	COMMENT. At the Desire of several Persons of Quality.	CG

- Tuesday 6* GF **TAMERLANE.** As 5 Nov. With the usual Prologue. Also **THE MOCK DOCTOR.** As 5 Nov.
DANCING. IV: *Scot's Dance* by Miss Wherrit. V: *Drunken Peasant* by D'Vallois.
- HAY **TAMERLANE.** As 5 Nov. With the usual Prologue. Also **THE OPERA OF OPERAS.** As 29 Oct.
DANCING. As 31 Oct.
COMMENT. At the particular Desire of several Persons of Quality. Main-piece: Written by the late N. Rowe, Esq; Poet Laureat. Afterpiece: Set to Musick by Mr T. Arne Jr.
- King's **SEMIRAMIS.** *Cast not listed,* but see 30 Oct.
COMMENT. King, Queen, three eldest Princesses present.
- Wednesday 7* DL **THE OPERA OF OPERAS.** Tom Thumb - Master Kilburn, the first time of his appearance on any stage; King Arthur - Stoppelaer; Dollalolla - Mrs Clive; Merlin - Nichols; Noodle - Mountier; Doodle - Snider; Foodle - Rainton; Parson - Snider; Bailiff - Rainton; Follower - Nichols; Cleora - Miss Atherton; Mustacha - Miss Palms; Grizzle and Ghost of Gaffer Thumb - Waltz; Huncamunca - Mrs Mason; Glumdalca - Topham, who never appeared on any stage before.
DANCING.
COMMENT. In Three Acts. Set to Musick after the Italian Manner by Mr John Frederick Lampe. *Daily Advertiser*, 8 Nov.: The Arrival of his Highness the Prince of Orange, indeed, prevented many Persons of Quality from being there, who had taken Boxes; but 'tis presum'd it cannot fail of Success and Encouragement notwithstanding.
- GF **THE PROVOK'D HUSBAND.** As 21 Sept. Also **THE MAD CAPTAIN.** Mad Captain - Bardin; Sly - Hulett; Betty - Mrs Roberts.
DANCING. *Masquerade Dance* (composed by Thurmond): Le Petit Maitre - D'Vallois; Mlle - Miss Wherrit.
COMMENT. *Daily Advertiser*, 8 Nov.: Last Night there were Bonfires and Illuminations in the City, on account of the Arrival of the Prince of Orange; at [GF] there was a Bonfire also, and Beer for the Populace; the Side of the Theatre was illuminated with a great Number of Candles, and two large Triumphal Arches raised, and likewise illuminated.
- HAY **THE PROVOK'D HUSBAND.** As 13 Oct. Also **THE OPERA OF OPERAS.** As 29 Oct.
DANCING. As 31 Oct.
COMMENT. At the particular Desire of several Ladies of Quality. [For a further discussion of the quarrel of the patentees and players, see *Grub St. Journal*, 8 Nov.]
- Thursday 8* CG **THE FALSE FRIEND.** Felix - Aston; Pedro - Ryan; John - Quin; Guzman - Walker; Lopez - Chapman; Galindo - Hippisley; Leonora - Mrs Bullock; Isabella - Mrs Vincent; Jacinta - Mrs Stevens.
DANCING. By Mons Malter and Mlle Salle, newly arrived.
COMMENT. Written by the late Sir John Vanbrugh. With new Habits.
- GF **THE ORPHAN.** Castilio - Giffard; Polydor - Delane; Acasto - Huddy; Chaplain - Rosco; Ernesto - Havard; Serina - Mrs Hamilton; Florella - Mrs Morgan; Chamont - Hulett; Monimia - Mrs Giffard; Cordelio - Miss Cole. Also **THE MAD CAPTAIN.** As 7 Nov.
DANCING. *Drunken Peasant* by D'Vallois. *Scot's Dance* by Miss Wherrit. *Amorous Couple* by D'Vallois and Mlle D'Vallois.

- THE TENDER HUSBAND.** As 15 Oct. Also **THE OPERA OF OPERAS.** *Tursday 8 HAY*
As 29 Oct.
DANCING. *Les Bergeries* by Essex, Miss Robinson, Holt, F. Tench, Miss Mann, Miss Brett.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir Richard Steele. Afterpiece: Set to Musick by Mr T. Arne Jr.
- THE OPERA OF OPERAS.** As 7 Nov. Also **THE HARLOT'S PROGRESS.** *Friday 9 DL*
As 24 Oct.
COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Set to Musick after the Italian Manner by John Frederick Lampe.
- THE SPANISH FRYAR.** Fryar - Quin; Torrismond - Ryan; Raymond - CG Chapman; Bertran - Hale; Lorenzo - Walker; Alphonso - Aston; Pedro - Lacy; Leonora - Mrs Buchanan; Elvira - Mrs Bullock; Gomez - Hippisley.
DANCING. As 8 Nov.
- THE FUNERAL.** As 15 Oct. Also **THE MAD CAPTAIN.** As 7 Nov. *GF*
DANCING. IV: *Friendly Lasses* by Miss Wherrit and Miss Sandham. V: *Scot's Dance* by Miss Wherrit.
COMMENT. As 29 Oct.
- THE AMOROUS WIDOW;** or, **The Wanton Wife.** Wanton Wife - Mrs Heron; Barnaby - Griffin; Sir Peter - Johnson; Lovemore - A. Hallam; Cunningham - Milward; Merryman - Harper; Clodpole - Miller; Jeffery - Oates; Jeremy - Master Arne; Lady Laycock - Mrs Shireburn; Lady Pride - Mrs Charke; Philadelphia - Miss Oates; Damaris - Miss Mann; Prudence - Mrs Grace. Also **THE OPERA OF OPERAS.** As 29 Oct.
DANCING. In Afterpiece: *Les Bergeries*, as 8 Nov.
COMMENT. Mainpiece: Taken from Moliere by the late Mr Betterton. Afterpiece: As 8 Nov. [HAY also announces it intends to perform a new masque, *Love and Glory*, in honor of the approaching Royal Nuptials, but, the time being short, the theatre will first bring on an *Impromptu Revel Masque*.]
- OTHELLO, MOOR OF VENICE.** As 15 Sept., but Brabantio - Aston; Roderigo - Chapman; Desdemona - Mrs Younger; Lodovico - Hale; Montano - Lacy. Also **APOLLO AND DAPHNE.** As 27 Oct., but Apollo - Glover; Zephyrus omitted; Spaniard - Le Sac; Polonese - Pelling; French Woman - Miss Rogers. *Saturday 10 CG*
- THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS.** Lear - Delane; Gloster - Hulett; Edgar - Giffard; Bastard - Rosco; Cornwall - Havard; Albany - Bardin; Kent - Huddy; Goneril - Mrs Haughton; Regan - Mrs Morgan; Cordelia - Mrs Giffard; Gentleman Usher - Penkethman. Also **DAMON AND PHILLIDA.** Arcas - James; Aegon - Dove; Corydon - Lyon; Cimon - Rosco; Mopsus - Bardin; Damon - Stoppelaer; Phillida - Mrs Roberts.
DANCING. *Scot's Dance* by Miss Wherrit. *GF*
- VENICE PRESERV'D.** Pierre - Mills; Jaffier - W. Mills; Renault - Cibber; Priuli - Boman; Bedamar - Berry; Belvidera - Mrs Butler. Also **THE OPERA OF OPERAS.** As 29 Oct. *HAY*
DANCING. As 29 Oct.
COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Otway. Afterpiece: Set to Musick by Mr Arne Jr.

- Saturday 10* **SEMIRAMIS.** Cast not listed, but see 30 Oct.
 King's COMMENT. *Daily Advertiser*, 12 Nov.: The Royal Family were at the Opera, his Highness the Prince of Orange was there likewise in a Box next to that of the Princess Royal.
- Monday 12* **MACBETH.** As 11 Oct.
 CG **MUSIC.** As 11 Oct.
DANCING. As 11 Oct., but Glover replaces Poitier. Also *The Nassau* (new) by Glover, Miss Rogers, Pelling, Mrs Pelling, Le Sac, Mrs Ogden, De la Garde, Miss Baston.
- GF** **THE CONSTANT COUPLE.** As 12 Sept., but Dicky – Woodward. Also **THE HAPPY NUPTIALS:** With *The Amorous Sportsman*. Sportsman – Thurmond; Nymph – Mrs Bullock; Four Followers – Vallois, Delagarde, Sandham, Evans; 2d Nymph – Mrs Haughton; 3rd – Miss Wherrit; 4th – Miss Sandham; 5th – Mrs Vallois, but *Daily Post* lists Miss Wherrit, Miss Sandham, Mrs Haughton as 2d, 3rd, 4th Nymphs, no 5th Nymph. With a new Prologue to be spoke by Giffard on the Royal Marriage.
 COMMENT. At the particular Desire of several eminent Merchants and Persons of Distinction. Afterpiece: a new Pastoral Epithalamium. [Edition of 1733 lists no cast, states that it was written by a Gentleman, and prints the Prologue, which was written by Havard. A song, *The Wedding Day*, written by Henry Carey, was sung in it by Master Osborne.]
- HAY** **HENRY IV**, Part 1. As 10 Oct., but Hotspur – read by T. Cibber; Northumberland, Douglas, Blunt, Westmoreland, Bardolph, Poins omitted. Also **THE OPERA OF OPERAS.** As 29 Oct.
DANCING. *Watteau* by Miss Robinson. *La Bagatelle* by Essex and Miss La Tour.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear. Afterpiece: Set to Musick by Mr Arne. [See *Daily Post*, 13 Nov., and *London Evening Post*, 13 Nov., for the trial of Harper. *Daily Post*, 13 Nov.: It was design'd also to prevent the Company acting last Night, by taking away so principal a Performer in the Play, which was advertis'd, he being confin'd, &c. and his Hearing by Counsel deferr'd till between Five and Six o'Clock; but the Audience being duly acquainted with this Prosecution very kindly accepted Mr Cibber's reading the Part.]
- Tuesday 13* **DL** **THE UNHAPPY FAVOURITE.** Queen Elizabeth – Mrs Horton; Essex – Marshall; Southampton – Hewitt; Burleigh – Cory; Raleigh – Richardson; Countess of Rutland – Miss Hollyday; Countess of Nottingham – Mrs Mullart. Also **CEPHALUS AND PROCRIS:** With Harlequin Grand Volgi. Cephalus – Stopelaer; Procris – Mrs Clive; Aurora – Mrs Mullart; Neptune – Turbutt; Sea Gods – Lally Sr, Lally Jr; Tritons – Boval, Davenport, Olbeldiston, Topham; Syrens – Mrs Walter, Mrs Davenport, Mrs Delorme, Miss Mears; Delia – Miss Palms; Noble Venetian – Hewson; Italian Bravo – Mullart; Columbine – Mrs Walter; Miller – Boval; Harlequin Grand Volgi – Le Brun; Pierot – Davenport; Mandarin Gormogons – Lally Sr, Topham, Boval, Lally Jr; Chinese Guards – Jones, Burnet, Warwell, Bethun; Gardeners – Lally Jr, Topham; Gardeners' Wives – Mrs Davenport, Mrs Delorme.
 COMMENT. *The Opera of Operas* deferred by indisposition of a principal performer.
- CG** **THE COUNTRY WIFE.** As 18 Oct.
DANCING. By Malter and Mlle Salle. *Le Nassau*, as 12 Nov.
- GF** **THE MOURNING BRIDE.** Almeria – Mrs Thurmond; King – Hulett; Gonzalez – Rosco; Garcia – Bardin; Heli – Havard; Selim – Woodward; Alonzo – Jenkins; Leonora – Mrs Haughton; Osmyn – Delane; Zara – Mrs Roberts. Also **THE HAPPY NUPTIALS:** With *The Amorous Sportsman*. As 12 Nov., but *Daily Advertiser* omits 5th Nymph.

THE DOUBLE GALLANT. As 22 Oct., but Bolus - Winstone. Also **THE OPERA OF OPERAS.** As 29 Oct. Tuesday 13
HAY
DANCING. As 12 Nov.

COMMENT. At the Desire of several Persons of Quality. Afterpiece: Set to Musick by Mr Arne.

OTHO. *Cast not listed*, but edition of 1733 lists: Otho - Giovanni Carestino; Theophane - Signora Strada; Gismonda - Signora Margherita Durastante; Adelberto - Carlo Scalzi; Matilda - Signora Maria Catterina Negri; Emireno - Waltz. King's

COMMENT. The Princess Royal's Marriage, being deferr'd, the Opera will be perform'd that Day as usual. *Daily Courant*, 14 Nov.: Last Night their Majesties, his Royal Highness the Prince of Wales, and the three eldest Princesses . . . saw . . . Otho; but his Highness the Prince of Orange was not there.

KING HENRY THE VIIITH. Henry VIII - Giffard; Queen Katherine - Mrs Horton; Buckingham - Bridgwater; Wolsey - Roberts; Cranmer - Paget; Norfolk - Hewitt; Suffolk - Richardson; Gardiner - Aston; Surrey - Marshall; Sands - Norris; Campeius - Mullart; Lord Chamberlain - Corey; Cromwell - Raftor; Surveyor - Turbutt; Anna Bullen - Miss Hollyday. Also **CEPHALUS AND PROCRIS.** As 13 Nov. Wednesday 14
DL

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear.

THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Quin; Edgar - Ryan; Gloster - Aston; Bastard - Walker; Kent - Chapman; Albany - Salway; Cornwall - Lacy; Gentleman Usher - Neale; Goneril - Mrs Buchanan; Regan - Mrs Templer; Cordelia - Mrs Younger. CG
DANCING. *The Nassau*, as 12 Nov.

COMMENT. Written by Shakespear.

THE WONDER: A Woman Keeps a Secret. Felix - Giffard; Briton - Delane; Lopez - James; Frederick - Bardin; Pedro - Morgan; Gabby - Lyon; Lissardo - Penkethman; Alguzile - Pearce; Isabella - Mrs Hamilton; Inis - Mrs Morgan; Flora - Mrs Roberts; Violante - Mrs Giffard. Also **THE HAPPY NUPTIALS:** With The Amorous Sportsman. As 13 Nov. GF

RULE A WIFE AND HAVE A WIFE. As 8 Oct., but Cacafogo - Berry; Old Woman - Cibber; Duke - Milward. Also **THE MOCK DOCTOR.** As 10 Oct. HAY
DANCING. *Drunken Peasant* by Janno. *W'blm* by F. Tench and Miss Mann. *Punches* by F. Tench and Janno. *Watteau* by Miss Robinson.

COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by Beaumont and Fletcher. Afterpiece: Taken from the French of Moliere.

KING HENRY VIII. As 14 Nov., but Butts - Topham; Old Lady - Mrs Willis. Thursday 15
DL
Also **CEPHALUS AND PROCRIS.** As 13 Nov.
COMMENT. As 14 Nov.

THE BEGGAR'S OPERA. As 18 Sept. CG
DANCING. By Mlle Salle. *The Nassau*, as 12 Nov.

THE WONDER. As 14 Nov. Also **THE HAPPY NUPTIALS:** With The Amorous Sportsman. As 13 Nov. GF

THE COMMITTEE. As 3 Oct., but Day - Shepard. Also **THE OPERA OF OPERAS.** As 29 Oct. HAY

- Thursday 15*
HAY DANCING. *Tambourine* by Miss Robinson. *Wbim* by F. Tench and Miss Mann.
 COMMENT. At the Desire of several Persons of Distinction. Afterpiece: Set to Musick by Mr Arne. *Love for Love*, which was bespoke for this Day, is deferr'd on Account of the Indisposition of a principal Comedian. The New Revel Masque will be perform'd the Day after the Wedding.
- Friday 16*
DL THE MISER. As 24 Oct. Also CEPHALUS AND PROCRIS. As 13 Nov., but Sea-God – Mountier.
- CG THE DOUBLE DEALER. Double Dealer – Quin; Touchwood – Aston; Mellefont – Walker; Brisk – Chapman; Careless – Ryan; Froth – Neale; Saygrace – Houghton; Lady Touchwood – Mrs Hallam; Lady Froth – Mrs Bullock; Lady Plyant – Mrs Cantrel; Cynthia – Mrs Laguerre; Sir Paul – Hippisley.
 DANCING. *Scotish Dance*, as 22 Sept. *The Nassau*, as 12 Nov.
 COMMENT. Written by the late Mr Congreve.
- GF THE WONDER. As 14 Nov. Also THE HAPPY NUPTIALS: With The Amorous Sportsman. As 13 Nov.
- HAY THE BUSY BODY. As 19 Oct., but Sir Francis – Johnson. Also THE OPERA OF OPERAS. As 29 Oct.
 DANCING. As 15 Nov.
 COMMENT. *London Evening Post*, 17 Nov.: Yesterday the Court of King's Bench granted a Habeas Corpus, directing the Keeper of Tothill-Fields Bridewell, to bring up the Body of John Harper, one of the Haymarket Comedians; and he is accordingly to be brought up on Monday next . . . that he may be admitted to Bail.
- Saturday 17*
CG HAMLET, PRINCE OF DENMARK. As 22 Sept., but Ghost – Chapman; Ostrick – Neale. Also APOLLO AND DAPHNE. As 10 Nov.
- GF THE WONDER. As 14 Nov. Also THE HAPPY NUPTIALS: With the Amorous Sportsman. As 13 Nov.
- HAY HAMLET, PRINCE OF DENMARK. As 17 Oct., but Fop – Charke; Marcellus omitted. Also THE OPERA OF OPERAS. As 29 Oct.
 DANCING. By Essex, Miss Robinson, Miss Latour.
 COMMENT. At the Desire of several Persons of Distinction. Mainpiece: Written by Shakespear. Afterpiece: Set to Musick by Mr Arne.
- King's OTHO. *Cast not listed*, but see 13 Nov.
- Monday 19*
DL KING HENRY VIII. As 15 Nov. Also CEPHALUS AND PROCRIS. As 16 Nov.
 COMMENT. As 14 Nov.
- CG MEASURE FOR MEASURE. Duke – Quin; Angelo – Walker; Escalus – Lacy; Claudio – Ryan; Lucio – Chapman; Provost – Wignell; Clown – Hippisley; Mariana – Mrs Templer; Isabella – Mrs Hallam.
 DANCING. As 13 Nov.
 COMMENT. Written by Shakespear.
- GF THE WONDER. As 14 Nov. Also THE HAPPY NUPTIALS: With The Amorous Sportsman. As 13 Nov.

THE PROVOK'D HUSBAND. As 13 Oct.

MUSIC. Second Musick: 1st Concerto of Corelli. Third Musick: Overture compos'd by Handel for the Opera of *Alexander*. 1: A Concerto call'd *The Cuckoo* by Vivaldi.

Monday 19
HAY

DANCING. II: *La Bagetelle* by Essex, and Miss La Tour. In v: *Les Amants Constants* by Essex, Houghton, Miss Robinson, F. Tench, Holt, Miss Mann, Miss Brett.

SINGING. II: *Limpio Rigor del Fato* and *Was Ever Nymph Like Rosamond* by Miss Arne. IV: *Per le Porte del Tormento* by Miss Arne and Master Arne.

COMMENT. At the Desire of several Ladies of Quality. *Daily Advertiser*, 20 Nov.: Yesterday Mr Harper was brought up to the Court of King's Bench . . . but the Right Hon. the Lord Hardwicke, Chief Justice, perceiving . . . that it might probably take up a long time to hear [the Counsels'] several Arguments, was pleas'd to put off the Affair till this Morning.

THE MERRY WIVES OF WINDSOR. As 29 Sept., but Shallow - Chapman. Also **FLORA.** As 27 Sept.

Tuesday 20
CG

DANCING. *Scotish Dance*, as 4 Oct. *The Nassau*, as 12 Nov.

THE WONDER. As 14 Nov. Also **THE MOCK DOCTOR.** As 5 Nov.

GF

DANCING. As 26 Oct.

COMMENT. *Daily Advertiser*, 21 Nov.: Yesterday Mr Harper was brought up by Habeas Corpus to the Court of King's Bench and . . . it was agreed, that Mr Harper should be discharg'd out of Bridewell, on his own Recognizance, to appear the last Day of this Term; and an Action on a feign'd Issue is to be tried, whether he is a Vagrant within the Statute of the 12th of Queen Anne, next Term.

HAY

OTHO. *Cast not listed*, but see 13 Nov.

King's

COMMENT. [Their Majesties, Prince, and three eldest Princesses present.]

THE BUSY BODY. Busy Body - Mecklin; Sir George - Bridgwater; Charles - Marshal; Sir Francis - Norris; Sir Jealous - Jones; Isabinda - Miss Holliday; Patch - Mrs Mullart; Scentwell - Mrs Davenport; Miranda - Mrs Clive. Also **CEPHALUS AND PROCRIS.** As 16 Nov.

Wednesday 21
DL

DANCING. *La Badine* by Lally Sr, Mlle Grognet, &c. A new *Dutch Dance* by Le Brun and Miss Mears.

THE PLAIN DEALER. Plain Dealer - Quin; Plausible - Hippisley; Novel - Chapman; Varnish - Ryan; Freeman - Hale; Olivia - Mrs Younger; Fidelia - Mrs Buchanan; Widow Blackacre - Mrs Cantrel; Jerry - Neale.

CG

DANCING. As 13 Nov.

COMMENT. Written by Mr Wycherley.

THE WONDER. As 14 Nov. Also **THE MOCK DOCTOR.** As 5 Nov.

GF

DANCING. As 26 Oct.

HENRY IV, Part I. Falstaff - Harper, but see 10 Oct.

HAY

MUSIC AND DANCING.

COMMENT. At the Desire of several Persons of Quality. Written by Shakespear.

THE PROVOK'D HUSBAND. As 20 Sept., but Basset - Chapman.

Thursday 22
CG

DANCING. As 13 Nov.

THE WONDER. As 14 Nov. Also **THE HAPPY NUPTIALS:** With The Amorous Sportsman. As 13 Nov.

GF

- Thursday 22** HENRY IV, Part II. As 12 Oct., but Westmoreland, Mowbray, Humphrey, Hastings, Shadow, Wart, Mouldy, Bulcalf, Falstaff's Page omitted.
 HAY SINGING. II: *O Care Parollette* by Miss Arne. IV: *Vorei Poterti Amar* by Miss Arne.
 DANCING. V: *Mock Minuet*, as 27 Oct.
 COMMENT. At the Desire of several Persons of Quality. Alter'd from Shakespeare by the late Mr Betterton.
- Friday 23** TIMON OF ATHENS; or, The Man-Hater. Timon – Bridgwater; Alcibiades – Marshall; Apemantus – W. Giffard; Poet – Norris; Evandre – Mrs Horton; Aelius – Aston; Phaeax – Mullart; Nicias – Hewson; Demetrius – Paget; Isander – Topham; Thrasillus – Jones; Melissa – Mrs Mullart; Chloe – Mrs Morse. Also CEPHALUS AND PROCRIS. As 16 Nov.
 DL DANCING. *Dutch Dance* by Le Brun and Miss Mears. *English Maggot* by Lally Jr and Mrs Walter.
- CG THE LONDON CUCKOLDS. As 29 Oct., but Roger – Salway.
 DANCING. *Tambourine* by Miss Rogers. *Fingalian* by Newhouse and Mrs Ogden. *The Nassau*, as 12 Nov.
- GF THE WONDER. As 14 Nov. Also THE HAPPY NUPTIALS: With The Amorous Sportsman. As 13 Nov.
- HAY OROONOKO. Oroonoko – Milward; Aboan – Mills; Driver – Johnson; Daniel – Cibber; Governor – Berry; Blandsford – A. Hallam; Stanmore – W. Mills; Jack – Oates; Imoinda – Mrs Butler; Widow Lackit – Mrs Shireburn; Charlotte – Mrs Charke; Lucy – Miss Mann. Also THE DEVIL TO PAY. As 26 Sept.
 DANCING. *The Puncbes* by F. Tench and Janno. *La Bagetelle* by Essex and Miss La Tour.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Mr Southerne.
- Saturday 24** KING HENRY VIII. As 15 Nov. Also CEPHALUS AND PROCRIS. As 16 Nov.
 DL COMMENT. At the Desire of several Foreign Ministers. Mainpiece: Written by Shakespear.
- CG VOLPONE. As 3 Nov., but 1st Avocatore – Aston. Also APOLLO AND DAPHNE. As 10 Nov., but Zephyrus – Glover; Frenchman – Le Sac; Spaniard – Dupre.
- GF THE WONDER. As 14 Nov. Also THE HAPPY NUPTIALS: With The Amorous Sportsman. As 13 Nov.
- HAY LOVE FOR LOVE. As 26 Sept. Also AN IMPROMPTU REVEL MASQUE: On the Joyous Occasion of the Royal Nuptials. Venus – Miss Arne; Cupid – Master Arne; Shepherds – Kelly, Berry, Roberts, Corse; Shepherdesses – Miss Jones, Mrs Pritchard, Mrs Clark, Miss Oates; with a *Grand Dance in Momus*: Sailor – Nivelon; Lively Lass – Miss Mann; Swains – Essex, Houghton; Nymphs – Miss Robinson, Miss Latour; College Youths – F. Tench, Holt, Janno. With a new Prologue to the Masque.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. Afterpiece: [Author not known, but probably Henry Carey; see 28 Nov.] The Scenes, Machines, and Habits entirely new.
- King's OTHO. *Cast not listed*, but see 13 Nov.

THE TEMPEST; or, The Enchanted Island. Trincalo - Bridgwater; Prospero - Roberts; Ferdinand - Marshal; Hypolito - Miss Holliday; Alonso - Hewett; Antonio - Turbitt; Gonzalo - Mullart; Stephano - Hewson; Ventoso - Norris; Mustacho - Jones; Caliban - Paget; Sycorax - Topham; Ariel - Miss Norris; Miranda - Mrs Walter; Dorinda - Mrs Clive (with the Song of *Dear, Pretty Youth*, composed by Purcell); Neptune - Stoppelaer; Earthy Spirit - Waltz; Milcha - Mountier; Singing Devils - Snider, Nichols, Rainton, Young Cunningham; Winds - Lally, Topham, Lally Jr, Davenport; Watermen - Le Brun, Topham, J. Topham, Davenport, Lally Jr, Mullart, with a Grand Dance of Spirits, as perform'd before the Emperor of Constantinople at the Feast of Bairam: Chief Spirit - Le Brun; Amphitrite - Miss Young, who never appeared on any stage before. Also THE HARLOT'S PROGRESS. As 24 Oct.

COMMENT. Mainpiece: With proper Scenes, Machines, Flyings, Sinkings, and other Decorations.

LOVE MAKES A MAN. Choleric - Morgan, his first appearance on that stage; Carlos - Walker; Cludio - Chapman; Antonio - Hallam; Charino - Hippisley; Duart - Ryan; Manuel - Hale; Governor - Houghton; Angelina - Miss Norsa; Louisa - Mrs Bullock; Elvira - Mrs Hallam; Honoria - Mrs Stevens.

DANCING. By Malter and Mlle Salle, particularly a new *Dance in the Character of a French Sailor and his Lass*.

THE WONDER. As 14 Nov. Also THE DEVIL TO PAY. As 11 Oct.
DANCING. *Dutch Skipper* by d'Vallois and Mrs Bullock. *Scot's Dance* by Miss Wherrit.

OTHELLO, MOOR OF VENICE. Othello - Mills; Iago - W. Mills; Cassio - A. Hallam; Brabantio - Milward; Roderigo - Miller; Lodovico - Berry; Desdemona - Mrs Grace; Emilia - Mrs Butler. Also THE FESTIVAL (The Impromptu Revel Masque). Venus - Miss Arne; Cupid - Master Arne; Shepherds - Kelly, Berry, Roberts, Corse; Shepherdesses - Miss Jones, Mrs Dancey, Mrs Clark, Miss Oates; *Momus*: Sailor - Nivelon; Lively Lass - Miss Mann; Les Plaisirs - Essex, Miss Robinson; Swain and Nymph - F. Tench and Miss Latour; College Youths - H. Tench, Holt, Janno; but see 24 Nov.

COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by Shakespear.

THE TEMPEST. As 26 Nov., but J. Topham and Mullart omitted from Watermen. Also HARLOT'S PROCESS. As 24 Oct., but Fingalians by Davenport and Mrs Delorme; Mrs Davenport replaces Mrs Delorme as Lady of Pleasure.

RULE A WIFE AND HAVE A WIFE. As 31 Oct. Also APOLLO AND DAPHNE. As 24 Nov.

RULE A WIFE AND HAVE A WIFE. As 20 Sept., but Margareta - Mrs Roberts. Also THE MOCK DOCTOR. As 5 Nov.

DANCING. As 26 Nov.

COMMENT. At the particular Desire of several Persons of Quality and Distinction. *The Wonder* is deferr'd on Account of the Indisposition of a principal Performer.

THE MISER. Lovegold - Griffin; Mariana - Mrs Heron; Harriet - Mrs Butler; Lappet - Mrs Pritchard; Frederick - Milward; Clerimont - W. Mills; Ramilie - Cross; James - Miller; Mrs Wisely - Mrs Grace; Wheedle - Miss Mann. Also THE FESTIVAL. As 26 Nov.

THE TEMPEST. As 27 Nov. Also THE HARLOT'S PROGRESS. As 27 Nov.

Monday 26
DL

CG

GF

HAY

Tuesday 27
DL

CG

GF

HAY

Wednesday 28
DL

- Wednesday 28* ACHILLES. Achilles – Salway; Lycomedes – Quin; Diphilus – Aston; Periphas – Walker; Ajax – Hall; Ulysses – Chapman; Diomedes – Laguerre; Agyrtes – Leveridge; Thetis – Mrs Buchanan; Theaspe – Mrs Cantrel; Philoe – Miss Bincks; Lesbia – Mrs Stevens; Artemona – Mrs Kilby; Deidamia – Miss Norsa.
DANCING. *Single Dance* by Mlle Salle. *The Nassau*, as 12 Nov. By Malter and Mlle Salle, as 26 Nov.
COMMENT. At the Desire of several Persons of Quality. Written by the late Mr Gay.
- GF THE MOURNING BRIDE. As 13 Nov. Also THE HAPPY NUPTIALS [The Festival]. *Cast not listed*, but see 27 Nov. Between the Play and the Pastoral: A Burlesque Tragic Scene of Sextus Quintilius by Penkethman and Lyon.
MUSIC AND DANCING.
COMMENT. Benefit Carey, Author of The Happy Nuptials.
- HAY CATO. Cato – Mills; Juba – A. Hallam; Sempronius – W. Mills; Syphax – Cibber; Portius – Milward; Marcus – Berry; Lucius – Winstone; Decius – Boman; Marcia – Mrs Charke; Lucia – Mrs Grace. Also THE DEVIL TO PAY. As 26 Sept.
DANCING. Tambourine by Miss Robinson. *La Bagatell* by Essex and Miss La Tour. *La Folette S'est ravizee* by Nivelon and Miss Mann.
COMMENT. Benefit Harper. Mainpiece: Written by the late J. Addison, Esq. [For further discussion of Harper's appearance in Court, see *Universal Spectator*, 1 Dec.; *London Evening Post*, 29 Nov.; *Grub St. Journal*, 6 Dec.]
- Thursday 29* THE TEMPEST. As 27 Nov. Also THE HARLOT'S PROGRESS. As 27 Nov.
 DL
 CG THE COUNTRY WIFE. As 18 Oct., but Lucy – Mrs Kilby. Also APOLLO AND DAPHNE. As 24 Nov.
DANCING. As 28 Nov. Also a new *Dance in the Character of a Shepherd and Shepberdless* by Malter and Mlle Salle.
COMMENT. By Their Majesties' Command. [Their Majesties and all the Royal Family present.]
- GF THE RIVAL QUEENS; or, The Death of Alexander the Great. Alexander – Delane; Clytus – Hulett; Lysimachus – Rosco; Hephestion – Havarde; Cassander – Giffard; Polyperchon – Huddy; Phillip – Jenkins; Thessalus – Harbin; Perdiccas – Bardin; Eumenes – Moore; Meleager – Hamilton; Aristander – Lyon; Statira – Mrs Giffard; Roxana – Mrs Thurmond; Sysigambis – Mrs Haughton; Parisatis – Mrs Hamilton.
DANCING. In the Play: *A Pyrrhic Dance, after the Manner of the Antients*: Mars – Thurmond; Followers – Vallois, Sandham, Delagarde, Evans.
COMMENT. With new Habits, and other Decorations proper to the Play.
- HAY THE MISER. As 27 Nov. Also THE FESTIVAL. As 26 Nov., but College Youths omitted.
- Friday 30* THE TEMPEST. As 27 Nov. Also THE HARLOT'S PROGRESS. As 27 Nov.
 DL
 CG HENRY IV, Part I. Falstaff – Quin; King – Chapman; Prince – Ryan; Hotspur – Walker; Worcester – Aston; Poyns – Hale; Vernon – Houghton; Blunt – Salway; Glendower – Lacy; Francis – Hippisley; Carriers – Bullock, Hall; Kate – Mrs Bullock; Hostess – Mrs Martin.
DANCING. *Shepherd and Shepberdless* by Malter and Mlle Salle. *The Nassau*, as 12 Nov. *French Sailor and his Lass* by Malter and Mlle Salle.
- GF THE RIVAL QUEENS. As 29 Nov.
 As 29 Nov.

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THE BUSY BODY. As 21 Nov. Also **HARLEQUIN DR. FAUSTUS.** As *Saturday 1*
15 Oct., but Iris - Miss Anderson. DL

DANCING. *La Badine* by Lally Sr, Mlle Gronet, &c.

COMMENT. At the particular Desire of several Ladies of Quality.

THE BEGGAR'S OPERA. As 18 Sept., but Player - Lacy; Beggar - Chapman; CG
Filch - Clarke; Jenny - Mrs Forrester; Sukey - Mrs Templer; Mrs Slammekin -
Mrs Kilby. Also **APOLLO AND DAPHNE.** As 24 Nov.

DANCING. By Malter and Mlle Salle.

COMMENT. By Command of His Royal Highness. Mainpiece: Written by
the late Mr Gay.

THE RIVAL QUEENS. As 29 Nov. GF
DANCING. As 29 Nov.

THE RELAPSE. As 3 Nov. Also **THE DEVIL TO PAY.** As 26 Sept. HAY

MUSIC. Second Musick: 6th Concerto of the 1st Opera of Geminiani. Third
Musick: Overture for *Admetus* by Handel. II: *Se mei turbo*, a Song in *Porus*, on the
Flute Traverse. IV: Concerto for Two Hautboys composed by Dr Pepusch.

DANCING. I: *La Bagatelle* by Essex and Miss Latour. III: *Les Bergeries* by Essex,
Miss Robinson, F. Tench, Holt, Miss Mann, Miss Brett. In V: *Mock Minuet*,
as 27 Oct.

COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written
by the late Sir John Vanbrugh. *The Festival* is deferr'd on Account of the Indisposition
of a principal Performer.

THE TEMPEST. As 27 Nov. Also **THE HARLOT'S PROGRESS.** As 27 Nov. Monday 3
DL

THE PILGRIM. Pilgrim - Ryan; Roderigo - Quin; Porter - Chapman; Alphonso -
Hippisley; Curio - Aston; Seberto - Hale; Steward - Bullock; Master of Madhouse -
Lacy; Mad Scholar - Walker; Mad Englishman - Morgan; Mad Priest - Houghton;
Mad Taylor - Hall; Mad Welshman - Salway; Alinda - Miss Binks; Juletta -
Mrs Morgan (*Daily Advertiser*) or Mrs Younger (*Daily Journal*). Also **THE
COUNTRY HOUSE.** Cast not listed.

DANCING. A Single Dance by Mlle Salle. *French Sailor and his Lass* by Malter and
Mlle Salle.

COMMENT. Afterpiece: Written by the late Sir John Vanbrugh.

THE RIVAL QUEENS. As 29 Nov. GF
DANCING. As 29 Nov.

THE MISER. As 27 Nov. HAY

MUSIC. Second and Third Musick, as 1 Dec. I as IV on 1 Dec.

DANCING. I: *La Bagatelle* by Essex and Miss Latour. III: *Les Polichinelles* by Janno
and F. Tench. V: *Watteau* by Miss Robinson.

SINGING. II: *A Thousand Fairy Scenes* (from *Rosamond*) by Master Arne. IV: An Air
in *Porus* by Roberts.

COMMENT. At the Desire of several Persons of Quality.

- Tuesday 4*
- CG OROONOKO. Oroonoko – Walker; Aboan – Quin; Governor – Hale; Blandford – Chapman; Stanmore Sr – Aston; Stanmore Jr – Houghton; Driver – Hall; Widow Lackit – Mrs Cantrel; Charlot – Mrs Stevens; Lucy – Miss Binks; Daniel – Hippisley; Imoinda – Mrs Bullock. Also FLORA. As 27 Sept.
DANCING. *Fingalian* by Newhouse and Mrs Ogden. *Swedish Dal Karl* by De la Garde and Mrs Ogden. *Scottish Dance*, as 4 Oct.
- GF THE RIVAL QUEENS. As 29 Nov.
DANCING. As 29 Nov.
- King's CAIUS FABRICIUS. *Cast not listed*, but edition of 1733 lists: Pyrrhus – Giovanni Carestino; Sextia – Signora Strada; Byrcenna – Signora Margherita Durastanti; Volusius – Carlo Scalzi; Turius – Signora Maria Catterina Negri; C. Fabricius – Walz; Cineas – Signora Maria Rosa Negri.
 COMMENT. A New Opera. [Text by Apostolo Zeno. Recitatives by Handel. Prince and three eldest Princesses present.]
- Wednesday 5*
- DL TIMON IN LOVE; or, The Innocent Theft. Parts by Bridgwater, Roberts, Hewitt, Mrs Horton, Mrs Clive; but edition of 1733 lists: Timon – Roberts; Pierrot – Bridgwater; Socrates – Hewit; Mercury or Aspasia – Mrs Clive; Plutus – Norris; Iphicrates – Topham; Caricles – Jones; Singing Master – Turbutt; Fencing Master – Hewson; Dancing Master – Davenport; Eucharis – Mrs Horton. Prologue spoken by Bridgwater; Epilogue spoken by Mrs Clive. Also THE COUNTRY REVELS: With Harlequin Restor'd. 1st Yeoman and Wife – Lally, Mrs Walter; 2d – Boval, Mrs D'Lorme; Milkmaids – Mrs Davenport, Miss Atherton, Miss Palms, Miss Anderson; Harlequin – Le Brun; Farmers – Stoppelaer, Nichols; Clowns – Jones, Burnet; Colin – Lally Sr; Phoebe – Mlle Grognet; Peasants – Davenport, Topham, Olbeldiston; Peasants' Wives – Mrs Davenport, Mrs D'Lorme, Miss Palms; Harlequin – Le Brun; Inchanter – Warwell; Colombine – Mrs Walter; Scaramouch – S. Lally; Punch – Topham; Pierrot – Davenport; Women – Mrs D'Lorme, Mrs Anderson, Mrs Davenport.
 COMMENT. Mainpiece: A new Comedy. In Three Acts. With a Dramatical Introduction. [By John Kelly. For a puff, see *Daily Advertiser*, 29 Nov.]
- CG THE ORPHAN. As 13 Oct., but Monimia – Mrs Templer.
DANCING. As 3 Dec.
 COMMENT. At the Desire of several Persons of Quality.
- GF THE RIVAL QUEENS. Bill missing, but see 29 Nov.
 COMMENT. No advertisement in *Daily Advertiser*, but play apparently acted.
- HAY THE WAY OF THE WORLD. Millamant – Mrs Heron; Wilful – Harper; Witwou'd – Cibber; Mirabel – A. Hallam; Fainall – W. Mills; Petulant – Boman; Waitwell – Shepard; Marwood – Mrs Butler; Lady Wishfort – Mrs Shireburn; Mrs Fainall – Mrs Grace; Foible – Miss Mann.
MUSIC. Select Pieces.
DANCING. *Tambourine* by Miss Robinson. *Mock Minuet*, as 27 Oct.
 COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Congreve.
- Thursday 6*
- DL TIMON IN LOVE. As 5 Dec. Also THE COUNTRY REVELS. As 5 Dec.
- CG SHE WOU'D AND SHE WOU'D NOT. As 19 Oct. Also THE COUNTRY HOUSE. *Cast not listed*.
DANCING. As 3 Dec. Also *The Nassau*, as 12 Nov.
 COMMENT. Afterpiece: Written by the late Sir John Vanbrugh.

THE RIVAL QUEENS. As 29 Nov. DANCING. As 29 Nov.	Tursday 6 GF
THE WAY OF THE WORLD. As 5 Dec. Also THE FESTIVAL. As 29 Nov., but Miss Pritchard replaces Miss Oates as Shepherdess. COMMENT. Mainpiece: Written by the late Mr Congreve. At the particular Desire of several Ladies of Quality.	HAY
OROONOKO. As 8 Oct., but Governor - Paget; Blandford - Roberts; Stanmore - Richardson; Jack - Hewson; Driver - Mullart; Hotman - Turbutt; Daniel - Norris; Imoinda - Miss Hollyday; Lucy - Mrs Walter; Widow Lackit - Mrs Dyer, the first time of her appearance on this stage. Also THE DEVIL TO PAY. As 26 Sept. MUSIC. Select Pieces composed by Lampe. DANCING. <i>Tambourine</i> by Mlle Grognet. <i>Drunken Peasant</i> by Le Brun. <i>Pierrots</i> by Le Brun and Mlle De Lorme. COMMENT. Benefit Dyer.	Friday 7 DL
THE CONFEDERACY. As 16 Oct., but Gripe - Morgan. Also APOLLO AND DAPHNE. Apollo - Glover; Nymphs - Mrs Ogden, Mrs Pelling, Miss Rogers, Miss Baston; Daphne - Mrs Laguerre; Burgomaster - Laguerre; Boor Servant - Hippisley; Colombine - Mrs Younger; Scaramouch - Newhouse; Harlequin - Lun; Peasants - Newhouse, De la Garde Jr, Du Pre Jr; Women Peasants - Mrs Stevens, Mrs Kilby, Mrs Forrester; Venus - Mrs Wright; Diana - Miss Norsa; Silenus - Leveridge; Bacchus - Salway; Frenchman - Le Sac; Spaniard - Du Pre; Polonese - Pelling; French Woman - Miss Rogers; Polonese Woman - Mrs Ogden; Flora - Mrs Laguerre, but see 24 Nov. COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.	CG
THE RIVAL QUEENS. As 29 Nov. DANCING. As 29 Nov.	GF
TIMON IN LOVE. As 5 Dec. Also THE HARLOT'S PROGRESS. As 27 Nov. COMMENT. Benefit the Author.	Saturday 8 DL
SHE WOU'D IF SHE COU'D. Courtal - Ryan; Gatty - Mrs Younger; Freeman - Walker; Ariana - Mrs Bullock; Sir Oliver - Hippisley; Lady Cockwood - Mrs Hallam; Sir Joslin - Morgan; Sentry - Mrs Stevens; Rakehell - Chapman. DANCING. By Malter and Mlle Salle. COMMENT. Not Acted these Seven Years. At the Desire of several Persons of Quality. Written by Sir George Etheridge.	CG
A BOLD STROKE FOR A WIFE. As 1 Oct., but Obadiah - Penkethman; Sackbut - Wetherilt; Simon - Hamilton; Mrs Prim - Mrs Wetherilt. Also FLORA. Hob - Pearce; Flora - Miss Gerrard; Sir Thomas - Lyon; Friendly - Jenkins; Dick - Woodward; Betty - Miss Tollet; but see 23 Oct. DANCING. <i>Tambourine</i> by Miss Wherrit. <i>Two Pierrots</i> by Vallois and J. Delagarde. <i>Scots Dance</i> by Mrs Bullock.	GF
HENRY IV, Part II. As 22 Nov. Also THE FESTIVAL. As 6 Dec. With an Epilogue addres'd to the Town, spoken by Mrs Heron. COMMENT. At the particular Desire of several Persons of Distinction. Mainpiece: Alter'd from Shakespear by the late Mr Betterton. [For essays on the stage, see <i>Universal Spectator</i> , 8 Dec., and <i>Weekly Miscellany</i> , 8 Dec.]	HAY
CAIUS FABRICIUS. <i>Cast not listed</i> , but see 4 Dec.	King's

- Monday 10* SHE WOU'D IF SHE COU'D. As 8 Dec. Also THE COUNTRY HOUSE.
 CG *Cast not listed.*
DANCING. Shepherd and Shepherdess by Malter and Mlle Salle. *Scotish Dance*, as 4 Oct.
French Sailor and his Lass by Malter and Mlle Salle.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Sir George Etheridge.
- GF THE WONDER. As 14 Nov., but Lopez - Rosco; Pedro - Monlass. Also THE DEVIL TO PAY. As 11 Oct.
DANCING. Dutch Skipper by d'Vallois and Mrs Bullock. v: *Amorous Sportsman: Sportsman* - Thurmond; First Nymph - Mrs Bullock.
 COMMENT. Benefit Delane. At the particular Desire of several Persons of Distinction.
- HAY THE SCORNFUL LADY. Scornful Lady - Mrs Heron; Elder Loveless - W. Mills; Welford - Milward; Roger - Griffin; Abigail - Mrs Charke; Savil - Johnson; Young Loveless - A. Hallam; Captain - Winstone; Poet - Tench; Morecraft - Shepard; Martha - Miss Mann; Widow - Mrs Grace. Also THE FESTIVAL. As 6 Dec.
 COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- Tuesday 11* LOVE MAKES A MAN. Cholerick - Bridgwater; Carlos - Roberts; Charino - Topham; Antonio - Norris; Duart - Paget; Manuel - Turbutt; Governor - Hewitt; Sancho - Mullart; Clodio - Mecklin; Louisa - Mrs Horton; Angelina - Miss Holliday; Elvira - Mrs Mullart. Also CEPHALUS AND PROCRIS. As 16 Nov., but Syrens - Mrs Walter, Mrs Delorme, Mrs Davenport, Miss Anderson. SINGING. An English Cantata composed by Henry Cary and sung by Mrs Clive.
- CG SHE WOU'D IF SHE COU'D. As 8 Dec. Also THE MOCK LAWYER. As 18 Oct.
DANCING. Fingalian by Newhouse and Mrs Ogden. *Swedish Dal Karle* by De la Garde and Mrs Ogden. *The Nassau*, as 12 Nov.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Sir George Etheridge.
- GF THE WONDER. As 10 Dec., but Inis - Mrs Monlass. Also THE DEVIL TO PAY. As 11 Oct.
DANCING. Dutch Skipper by d'Vallois and Mrs Bullock. *Tambourine* by Miss Wherrit. *Two Pierrots* by Vallois and J. Delagarde.
- Wednesday 12* SHE WOU'D IF SHE COU'D. As 8 Dec. Also THE MOCK LAWYER. As 18 Oct.
 CG *DANCING. Shepherd and Shepherdess* by Malter and Mlle Salle. *Scotish Dance*, as 4 Oct.
French Sailor and his Lass by Malter and Mlle Salle.
 COMMENT. As 11 Dec.
- GF HAMLET, PRINCE OF DENMARK. As 28 Sept., but Marcellus - Havard; Rosencrans - Harbin; Guildenstern - Hamilton; Bernardo - Jenkins; Francisco - Moore; Ostrick - a Gentleman who never appeared on any stage; Gravediggers - Penkethman, Pearce; Ophelia - Mrs Hamilton; Stroling Queen - Mrs Monlass. Also THE TAVERN BILKERS. *Cast not listed*, but see 24 Sept.
 COMMENT. At the Desire of several Persons of Distinction.
- HAY AMPHITRYON; or, The Two Sosias. Jupiter - Mills; Amphitryon - W. Mills; Mercury - Shepard; Sosia - Harper; Gripus - Griffin; Alcmena - Mrs Butler; Phaedra - Mrs Pritchard; Bromia - Mrs Shireburn.

MUSIC, Select Pieces.

DANCING. *Scaramouch* by Janno. *Tambourine* by Miss Robinson. *Harlequin* by Nivelon.

Wednesday 12
HAY

COMMENT. Taken from Plautus and Moliere by the late Mr Dryden. *Daily Advertiser*, 12 Dec.: We hear the Company . . . are now rehearsing the three celebrated Plays of Ben Johnson, viz. the Fox, the Alchymist, and the Silent Woman.

THE OPERA OF OPERAS. As 7 Nov. Also THE HARLOT'S PROGRESS. As 27 Nov., but Le Coutillion — Mlle Grognet.

Thursday 13
DL

DANCING. *Pierrot and Pierrante* by Le Brun and Mrs D'Lorme.

COMMENT. At the particular Desire of several Persons of Quality. Set to Musick after the Italian Manner by John Frederick Lampe.

SHE WOUD IF SHE COUD. As 8 Dec. Also THE MOCK LAWYER. As 18 Oct.

DANCING. As 12 Dec.

CG

THE MISTAKE; or, The Wrangling Lovers. Carlos — Giffard; Alvarez — Hulett; Felix — Lyon; Lorenzo — Bardin; Metaphrastus — Monlass; Sancho — Penkethman; Lopez — Rosco; Toledo — Pearce; Leonora — Mrs Giffard; Camilla — Mrs Hamilton; Isabella — Mrs Monlass; Jacinta — Mrs Roberts. Also THE MOCK DOCTOR. As 5 Nov.

GF

DANCING. As 8 Dec.

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.

THE COMMITTEE. As 15 Nov., but Day — Griffin. Also THE MOCK DOCTOR. As 10 Oct.

HAY

DANCING. I: *W'bm* by F. Tench and Miss Mann. II: *Scaramouch* by Janno. III: *Tambourine* by Miss Robinson. IV: *La Bagatell* by Essex and Miss La Tour. V: *Harlequin* by Nivelon.

COMMENT. At the Desire of several Persons of Quality. Afterpiece: Taken from the French of Moliere.

RULE A WIFE AND HAVE A WIFE. As 1 Oct., but Estifania — Mrs Clive; Altea — Mrs Herle. Also THE HARLOT'S PROGRESS. As 13 Dec.

Friday 14
DL

COMMENT. Mainpiece: Written by Beaumont and Fletcher.

SHE WOUD IF SHE COUD. As 8 Dec. Also APOLLO AND DAPHNE. As 7 Dec.

CG

COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by Sir George Etheridge.

THE MISTAKE. As 13 Dec. Also THE TAVERN BILKERS. As 24 Sept., but Landlord omitted; Three Drawers — Woodward, Morris, Dove.

GF

DANCING. *Friendly Lasses* by Miss Wherrit and Miss Sandham. A new dance by Mrs Bullock.

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.

KING RICHARD THE THIRD. Richard — Ryan; King Henry — Chapman; Buckingham — Quin; Richmond — Walker; Stanley — Aston; Mayor — Hall; Elizabeth — Mrs Hallam; Dutchess of York — Mrs Buchanan; Lady Anne — Mrs Bullock. Also THE MOCK LAWYER. As 18 Oct.

Saturday 15
CG

DANCING. A single Dance by Mlle Salle. *Scotish Dance*, as 4 Oct. *French Sailor and his Lass* by Malter and Mlle Salle.

- Saturday 15** THE MISTAKE. As 13 Dec. Also DAMON AND PHILLIDA. Damon - GF Jenkins; Phillida - Mrs Roberts; Cimon - Rosco; Mopsus - Bardin, but see 10 Nov.
DANCING. Tambourine by Miss Wherrit. A new Dance by Mrs Bullock. *Two Pierrots* by Vallois and J. Delagarde.
- HAY THE CARELESS HUSBAND. As 20 Oct. Also THE FESTIVAL. As 6 Dec., but Miss Oates replaces Miss Pritchard (*Daily Advertiser* only).
 COMMENT. At the Desire of several Ladies of Quality.
- King's CAIUS FABRICIUS. *Cast not listed*, but see 4 Dec.
 COMMENT. As 20 Nov.
- Monday 17** THEODOSIUS; or, The Force of Love. Varanes - Bridgwater; Theodosius - DL Roberts; Atticus - Hewett; Leontine - Corey; Lucius - Turbutt; Aranthes - Raftor; Pulcheria - Mrs Mullart; Marcian - Marshall; Athenais - Mrs Horton. Also THE HARLOT'S PROGRESS. As 13 Dec.
- CG THE ROYAL MERCHANT; or, Beggar's Bush. Merchant - Ryan; Clause - Quin; Higgen - Hippisley; Prig - Chapman; Woolfort - Lacy; Hubert - Walker; Vandunck - Morgan; Hemskirk - Hall; Bertha - Mrs Bullock; Jaqueline - Mrs Laguerre. Also THE MOCK LAWYER. As 18 Oct.
DANCING. A Single Dance by Mlle Salle. French Sailor and his Lass by Malter and Mlle Salle. *The Nassau*, as 12 Nov.
- GF VIRTUE BETRAY'D. As 24 Sept. Also THE DEVIL TO PAY. As 11 Oct.
DANCING. v: *Amorous Sportsman*: Sportsman - Thurmond; 1st Nymph - Mrs Bullock.
 COMMENT. Benefit Mrs Thurmond. At the particular Desire of several Persons of Distinction.
- HAY WIT WITHOUT MONEY. Widow - Mrs Heron; Valentine - W. Mills; Launce - Miller; Shorthose - Cibber; Roger - Harper; Francisco - A. Hallam; Uncle - Shepard; Merchant - Berry; Fontaine - Ridout; Bellamour - Winstone; Hairbrain - Oates; Ralph - Harrington; Humphrey - Wright; Isabella - Mrs Charke; Lucy - Mrs Grace. Also THE FESTIVAL. As 15 Dec.
 COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- Tuesday 18** THE PROVOK'D WIFE. As 20 Oct. Also APOLLO AND DAPHNE. As CG 7 Dec., but Spanish Woman - Miss Baston.
SINGING. A *Cbacon a Boire* by Leveridge and Laguerre, proper to the Play.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.
- GF THE SPANISH FRYAR. Torrismond - Delane; Lorenzo - Giffard; Gomez - Penkethman; Bertran - Bardin; Raymond - Hulett; Alphonso - Lyon; Pedro - Havard; Fryar - Huddy; Queen - Mrs Thurmond; Elvira - Mrs Giffard; Teresa - Miss Tollet. Also FLORA. As 8 Dec., but Hob - Bardin.
DANCING. III: *Scot's Dance* by Miss Wherrit. IV: *Coquette* by Mrs Bullock. V: *Dutch Skipper* by d'Vallois and Mrs Bullock.
 COMMENT. By particular Desire.
- HAY THE PROVOK'D HUSBAND. As 13 Oct. With a new Prologue [by Alexander Pope]. Also THE FESTIVAL. As 15 Dec.
 COMMENT. Benefit John Dennis. *Daily Advertiser*, 19 Dec.: There was an exceeding crowded Audience of Persons of Distinction . . . at Mr Dennis's Benefit, and his Royal Highness the Prince of Wales was pleased to send twenty Guineas as a present to that Gentleman.

THE TEMPEST.	As 27 Nov. Also THE MOCK DOCTOR. As 1 Oct., but Mock Doctor - Hallam; Dorcas - Mrs Clive.	Wednesday 19 DL
THE PILGRIM.	As 3 Dec., but Mad Priest omitted; Juletta - Mrs Younger. Also THE MOCK LAWYER. As 18 Oct.	CG
DANCING.	As 12 Dec.	
COMMENT.	<i>Daily Advertiser</i> , 19 Dec., has a puff for <i>Troilus and Cressida</i> , scheduled for 20 Dec.	
THE MISTAKE.	As 13 Dec. Also THE DEVIL TO PAY. As 11 Oct.	GF
DANCING.	III: <i>Tambourine</i> by Miss Wherrit. IV: <i>Scot's Dance</i> by Mrs Bullock. V: <i>Two Pierrots</i> by Vallois and J. Delagarde.	
VOLPONE.	Volpone - Mills; Corbaccio - Johnson; Mosca - A. Hallam; Voltore - Milward; Corvino - Berry; Sir Politick - Griffin; Bonario - Oates; Peregrine - Winstone; Lady Woudbe - Mrs Charke; Celia - Mrs Butler; Avocatori - Boman, Shepard, Harrington, Ridout.	HAY
MUSIC.	Select Pieces.	
DANCING.	I: <i>Les Polichinelles</i> by Janno and F. Tench. II: <i>Clown</i> by Nivelon. III: <i>W'bum</i> by F. Tench and Miss Mann. IV: <i>Scaramouch</i> by Janno. V: <i>Mock Minuet</i> , as 27 Oct.	
COMMENT.	By Desire. Written by Ben. Johnson.	
TROILUS AND CRESSIDA;	or, Truth Found Too Late. Troilus - Ryan; Hector - Walker; Achilles - Hale; Ulysses - Aston; Diomedes - Chapman; Ajax - Hall; Priam - Morgan; Aeneas - Houghton; Pandarus - Hippisley; Agamemnon - Lacy; Calchas - Neale; Patroclus - Salway; Menelaus - Wignell; Thersites - Quin; Nestor - Dawson; Andromache - Mrs Buchanan; Cressida - Mrs Bullock.	Thursday 20 CG
DANCING.	By Malter and Mlle Salle.	
COMMENT.	Not Acted these Ten Years. As Alter'd from Shakespear by Mr Dryden.	
THE WONDER.	As 11 Dec. Also DAMON AND PHILLIDA. <i>Cast not listed</i> ,	GF
	but see 15 Dec.	
DANCING.	<i>Dutch Skipper</i> by d'Vallois and Mrs Bullock. <i>Scot's Dance</i> by Miss Wherrit. <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham.	
COMMENT.	At the Desire of several Persons of Distinction.	
THE ALCHEMIST.	Subtle - W. Mills; Face - Mills; Abel - Cibber; Sir Epicure - Harper; Ananias - Johnson; Tribulation - Griffin; Surly - Oates; Lovewit - Shepard; Kastril - Miller; Dapper - Master Arne; Doll Common - Mrs Charke; Dame Pliant - Mrs Grace; Neighbours - Winstone, Tench, Harrington, Tenoc, Wright, Ridout.	HAY
MUSIC.	Select Pieces composed by Corelli, Vivaldi, Geminiani, Handel.	
DANCING.	I: <i>Le Watteau</i> by Miss Robinson alone. II: <i>La Follette s'est ravisee</i> by Nivelon and Miss Mann. III: <i>La Bagatell</i> by Essex and Miss La Tour. IV: <i>Mock Minuet</i> , as 27 Oct. V: <i>Les Bergeries</i> , as 8 Nov.	
COMMENT.	By Desire. Written by Ben. Johnson.	
THE COMMITTEE.	Teague - Mechlin; Careless - Bridgwater; Blunt - Roberts; Day - Norris; Abel - Mullart; Obadiah - Jones; Story - Turbutt; Bookseller - Hallam; Mrs Chat - Mrs Willis; Ruth - Mrs Horton; Arbella - Miss Holliday; Mrs Day - Mrs Mullart. Also THE HARLOT'S PROGRESS. As 13 Dec.	Friday 21 DL
THE MERRY WIVES OF WINDSOR.	As 20 Nov. Also THE COUNTRY HOUSE. <i>Cast not listed</i> .	CG

- Friday 21** *DANCING.* As 15 Dec.
CG COMMENT. At the Desire of several Persons of Quality. Afterpiece: Written by the late Sir John Vanbrugh.
- GF** *THE RIVAL QUEENS.* As 29 Nov., but Parisatis – Miss Norman, the first time of her performance on the stage. Also *DAMON AND PHILLIDA*. *Cast not listed*, but see 15 Dec.
DANCING. In the Play: As 29 Nov. *Dutch Skipper* by d'Vallois and Mrs Bullock.
COMMENT. At the particular Desire of several Persons of Distinction.
- Saturday 22** *LOVE'S LAST SHIFT.* As 25 Oct., but Snap – Morgan; Sly – Bullock. Also *APOLLO AND DAPHNE*. As 18 Dec.
CG *DANCING.* By Malter and Mlle Salle.
COMMENT. At the particular Desire of several Persons of Quality.
- HAY** *THE SILENT WOMAN.* Morose – Johnson; Sir John – Cibber; Sir Amorous – Miller; Truewit – W. Mills; Clerimont – Mills; Dauphin – A. Hallam; Otter – Shepard; Cutbeard – Oates; Epicoene – Mrs Butler; Lady Haughty – Mrs Shireborn; Mrs Otter – Mrs Charke; Mrs Centaure – Miss Mann; Doll Mavis – Miss Robinson.
DANCING. By Nivelon, F. Tench, Janno.
MUSIC. Select Pieces.
COMMENT. By Desire. Written by Ben. Johnson.
- King's** *CAIUS FABRICIUS.* *Cast not listed*, but see 4 Dec.
COMMENT. The King present.
- Monday 24** Rehearsal of a new Opera [Ariadne?].
PM COMMENT. *Daily Post*, 25 Dec.: Last Night there was a Rehearsal of a new Opera at the Prince of Wales's House in the Royal Gardens in Pall-Mall, where was present a great Concourse of the Nobility and Quality of both Sexes: some of the choicest Voices and Hands assisted in the Performance.
- Wednesday 26** *THE BEGGAR'S OPERA.* Polly – Mrs Clive; Macheath – Stoppelaer; Lucy – Miss Atherton; Peachum – Paget; Lockit – Mullart; Mrs Peachum – Mrs Mullart, but see 22 Oct. Also *CEPHALUS AND PROCRIS*. As 11 Dec.
DANCING. *Hornpipe* by Le Brun.
COMMENT. By Desire.
- CG** *RICHARD III.* As 15 Dec. Also *APOLLO AND DAPHNE*. As 18 Dec.
- GF** *THE BEGGAR'S OPERA.* Macheath – Hulett; Peach'em – Rosco; Lockit – Huddy; Filch – Jenkins; Mat – Eyres; Jemmy – Collet; Bagshot – Excell; Nimming Ned – Lyon; Budge – Morris; Player – Woodward; Beggar – Dove; Wat – Pearce; Polly – Mrs Thurmond; Lucy – Mrs Roberts; Mrs Peach'em – Mrs Monlass; Diana – Monlass; Mrs Coaxer – Miss Norman; Mrs Vixen – Miss Tollet; Betty – Miss Sandham; Jenny – Miss Gerrard; Sukey – Mrs Vallois; Molly – Mrs Dove; Mrs Slammekin – Miss Wherrit; but see 17 Oct. Also *THE DEVIL TO PAY*. As 11 Oct.
DANCING. *Dutch Skipper* by d'Vallois and Mrs Bullock.
COMMENT. By particular Desire.
- HAY** *THE LONDON MERCHANT.* Barnwell – Cibber; Thorowgood – Milward; Barnwell Sr – Berry; Trueman – W. Mills; Blunt – Winstone; Milwood – Mrs Butler; Maria – Miss Mann; Lucy – Mrs Charke. Also *FLORA*. Hob – a Gentleman who never appeared on any stage before; Hob's Father – Harper;

Sir Thomas - Shepard; Friendly - Berry; Hob's Mother - Mrs Pritchard; Flora - Miss Oates; Jenny - Mrs Shireburn.	<i>DANCING.</i>	<i>COMMENT.</i> At the particular Desire of several Persons of Distinction. Egmont, <i>Diary</i> , I, 472: I went . . . to see the famous moving tragedy, called George Barnwell.	<i>Wednesday 26 HAY</i>
KING HENRY THE EIGHTH. As 15 Nov. Also CEPHALUS AND PROCRIS.	As 11 Dec.	<i>COMMENT.</i> Mainpiece: Written by Shakespear.	<i>Thursday 27 DL</i>
THE LONDON CUCKOLDS. As 23 Nov. Also APOLLO AND DAPHNE.	As 18 Dec.		<i>CG</i>
THE COMMITTEE. As 23 Oct., but Obadiah - Lyon; Bookseller - Monlass; Mrs Day - Mrs Wetherilt; Mrs Chat - Miss Tollett. Also THE MAD CAPTAIN. As 7 Nov.	<i>DANCING.</i> <i>Comic Dance</i> by Vallois. <i>Scots Dance</i> by Miss Wherrit. <i>Dutch Skipper</i> by d'Vallois and Mrs Bullock.	<i>COMMENT.</i> At the Desire of several Persons of Distinction.	<i>GF HAY</i>
THE FOX [Volpone]. As 19 Dec., but Sir Politick omitted. Also THE FESTIVAL.	As 15 Dec., but Shepherdesses - Miss Jones, Miss Dancy, Mrs Clark, Miss Oates.	<i>COMMENT.</i> By Desire. Mainpiece: Written by Ben. Johnson. Egmont, <i>Diary</i> , I, 474: I went . . . to see the Fox represented, a noted play of Benj. Johnson's.	<i>DL</i>
THE TEMPEST. As 27 Nov. Also CEPHALUS AND PROCRIS.	As 11 Dec.		<i>Friday 28 CG</i>
THE PILGRIM. As 19 Dec., but Mad Priest - Houghton. Also THE MOCK LAWYER. As 18 Oct.	<i>DANCING.</i> <i>Shepherd and Shepherdess</i> by Malter and Mlle Salle. <i>Fingalian</i> by Newhouse and Mrs Ogden. <i>The Nassau</i> by Glover, Miss Rogers, Pelling, Miss Norsa, Le Sac, Mrs Ogden, De la Garde, Miss Baston. <i>Swedish Dall Karle</i> by Delagarde and Mrs Ogden. <i>French Sailor and his Lass</i> by Malter and Mlle Salle.		<i>HAY</i>
THE COMICAL HISTORY OF DON QUIXOTE. Ambrosia - Giffard; Quixote - Lyon; Sancha Pancha - Hulett; Finisher - Master Giffard; Marcella - Mrs Thurmond; Mary - Mrs Roberts.	<i>DANCING.</i> A new <i>Rural Dance</i> proper to the Play by Delagarde, Sandham, Evans, Woodward, Miss Wherrit, Miss Sandham, Mrs Vallois, Mrs Dove. <i>Coquette</i> by Mrs Bullock. <i>Comic Dance</i> by Vallois. <i>Dutch Skipper</i> by d'Vallois and Mrs Bullock.		<i>GF</i>
THE ALCHEMIST. As 20 Dec. Also THE OPERA OF OPERAS.	As 29 Oct., but Bailiff - Tench.	<i>COMMENT.</i> By Desire. Mainpiece: Written by Ben. Johnson. Afterpiece: Set to Musick by Mr Arne. Egmont, <i>Diary</i> , I, 474: I went to . . . see the Alchymist, wrote by Ben. Johnson.	<i>HAY</i>
THE UNHAPPY FAVOURITE. As 13 Nov. Also CEPHALUS AND PROCRIS.	As 11 Dec.	<i>SINGING.</i> By Mrs Clive, particularly a Cantata composed by Carey.	<i>Saturday 29 DL CG</i>
SHE WOU'D IF SHE COU'D. As 8 Dec. Also THE COUNTRY HOUSE.	<i>Cast not listed.</i>		<i>HAY CG</i>

- Saturday 29 DANCING. *Shepherd and Shepherdess* by Malter and Mlle Salle. *Scottish Dance*, as 4 Oct. *French Sailor and his Lass* by Malter and Mlle Salle.
 CG COMMENT. Mainpiece: Written by Sir George Etheridge. Afterpiece: Written by the late Sir John Vanbrugh.
- GF DON QUIXOTE. As 28 Dec.
 DANCING. As 28 Dec., but *Comic Dance* omitted and *Scot's Dance* by Miss Wherrit added.
- HAY THE SILENT WOMAN. As 22 Dec. Also THE FESTIVAL. As 27 Dec.
 COMMENT. By Desire. Mainpiece: Written by Ben. Johnson.
- LIF ARIADNE. *Cast not listed*, but edition of 1734 lists: Ariadne – La Signora Segatti; Antiope – La Signora Hempson; Teseo – Senesino; Il Dido Libero – Signora Bertolli; Piritoo – Montagnana.
 COMMENT. A New Opera. [*Ariadne in Naxus* is title in edition of 1734. Music by Nicola Porpora. Text by Rolli. This was the opening of the opera company opposing Handel. See comment by Caspar Wilhelm von Brocke in Deutsch, *Handel*, p. 341.] Pit and Boxes half a guinea. First Gallery 4s. Upper Gallery 2s. 6d. 6 P.M.
- Monday 31 LOVE MAKES A MAN. As 11 Dec., but Jaques – Jones. Also CEPHALUS AND PROCRIS. As 11 Dec.
 DL MUSIC. By Desire of several Persons of Quality, the 5th of Vivaldi's Concertos and the 7th of Corelli's Solos on the Welsh Harp by Mr Petry, from Wales.
 DANCING. A new *Scotch Sword Dance* by Baker in a Highland Character. *Drunken Peasant* by Le Brun.
 COMMENT. Benefit Baker.
- CG THE MISTAKE. Alvarez – Aston; Felix – Hall; Carlos – Ryan; Lorenzo – Walker; Metaphrastus – Neale; Sancho – Hippisley; Lopez – Chapman; Leonora – Mrs Younger; Camillo – Mrs Buchanan; Isabella – Mrs Templer; Jacinta – Mrs Stevens. Also THE MOCK LAWYER. As 18 Oct.
 DANCING. A single Dance by Mlle Salle. *Scottish Dance*, as 4 Oct. *French Sailor and his Lass* by Malter and Mlle Salle.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.
- GF DON QUIXOTE. As 28 Dec., but Duke – Huddy; Cardenio – Havard; Manuel – Harbin; Pedro – Monlass; Bernardo – Rosco; Diego – Bardin; Taylor – Penkethman; Gardiner – Wetherilt; Dutchess – Mrs Haughton; Lucinda – Mrs Monlass; Donna Rodrigues – Miss Tollett; Teresa Pancha – Mrs Wetherilt; Flora – Miss Wherrit; Ricorta – Mrs Dove; Whore – Pearce.
 SINGING. *I burn, I burn*, by Mrs Thurmond, as Marcella.
 DANCING. As 29 Dec.
- HAY THE ALCYMIST. As 20 Dec.
 DANCING. I: *La Follette s'est ravisee* by Nivelon and Miss Mann. III: *La Bagetelle* by Essex and Miss La Tour. V: *Grand Dance in Momus*: Sailor – Nivelon; Lively Lass – Miss Mann; Les Plaisirs – Essex and Miss Robinson; Sailor and Nymph – F. Tench and Miss Latour.
 SINGING. II: *Was ever Nymph like Rosamond* by Miss Arne. IV: *Hush ye little Warbling Choir* by Miss Arne.
 COMMENT. At the Desire of several Persons of Quality. Written by Ben. Johnson.

January 1734

THE TEMPEST. As 27 Nov. 1733. Also THE HARLOT'S PROGRESS. As 13 Dec. 1733, but Fingalians – Davenport and Mrs D'Lorme; Ladies of Pleasure – Mrs Anderson, Miss Atherton, Mrs Davenport.

COMMENT. By Desire.

Tuesday 1
DL

MACBETH. As 11 Oct. 1733, but Seyton – Lacy; Seyward – Aston; Witches – Ray, Morgan, Neale. Also APOLLO AND DAPHNE. As 18 Dec. 1733, but Spanish Woman omitted.

MUSIC. Vocal parts by Leveridge, Laguerre, Salway, Mrs Wright, Miss Norsa.

DANCING. By Dupre, Pelling, Newhouse, Dupre Jr, Le Sac, De la Garde.

CG

DON QUIXOTE. As 31 Dec. 1733. Also THE MAD CAPTAIN. As 7 Nov. 1733.

GF

SINGING. As 31 Dec. 1733.

DANCING. As 29 Dec. 1733.

THE SILENT WOMAN. As 22 Dec. 1733.

HAY

MUSIC. Select Pieces.

DANCING. Clown by Nivelon. *La Bagatell* by Essex and Miss La Tour. A Dance by Miss Robinson alone.

COMMENT. By Desire. Written by Ben. Johnson. Egmont, *Diary*, II, 2: I went . . . to see The Silent Woman.

ARIADNE. *Cast not listed*, but see 29 Dec. 1733.

LIF

COMMENT. [Prince of Wales and Princess Amelia present.]

VOLPONE. As 22 Nov. 1733. Also APOLLO AND DAPHNE. As 1 Jan.

Wednesday 2

DANCING. By Malter and Mlle Salle.

CG

COMMENT. At the Desire of several Persons of Quality.

THE WONDER. As 11 Dec. 1733. Also THE LOVERS OPERA. *Cast not listed*, but see 2 Nov. 1733.

GF

DANCING. Tambourine by Miss Wherrit. Dutch Skipper by d'Vallois and Mrs Bullock.

SINGING. The Milk Pail Song by Miss Gerrard.

COMMENT. At the Desire of several Persons of Distinction.

VOLPONE. As 27 Dec. 1733, but Sir Politick – Griffin. Also FLORA. As 26 Dec. 1733, but Hob – Miller.

HAY

DANCING. *La Bagatell* by Essex and Miss La Tour. W'blm by F. Tench and Miss Man. *Les Bergeries*, as 28 Dec. 1733.

COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by Ben. Johnson.

THE CORNISH SQUIRE. *Cast not listed*, but edition of 1734 lists: Lovewell – Marshall; Squire Trelooby – Bridgwater; Tradewell – Norris; Wimble – Mechlin; Physicians – Mullart, Hallam; Apothecary – Jones; 1st Musician – Nichols; 2d Musician and Shepherd – Stoppelaer; Julia – Mrs Cooper; Nerina – Mrs Mullart; Lucetta – Mrs Herle; Shepherdess – Mrs Mason. With the Original Prologue by Dr Garth. Also THE SHAM PILGRIMS. *Cast not listed*.

Thursday 3

DL

COMMENT. Mainpiece: Not Acted these thirty Years. Taken from the French of Moliere by Sir John Vanbrugh. [This version by James Ralph.] The Songs new

- Tursday 3*
- DL set by John Frederick Lampe, and a new Grand Dance, in Grotesque Characters, proper to the Play. Afterpiece: a Farce of two Acts. Alter'd from Beaumont and Fletcher. [Author unknown. Apparently not published.]
- CG **HAMLET, PRINCE OF DENMARK.** As 17 Nov. 1733. Also **FLORA.** As 27 Sept. 1733.
DANCING. A *Single Dance* by Mlle Salle. *French Sailor and his Lass* by Malter and Mlle Salle.
- GF **THEODOSIUS.** Theodosius – Giffard; Varanes – Delane; Marcian – Hulett; Lucius – Lyon; Atticus – Huddy; Leontine – Rosco; Aranthes – Havard; Athenais – Mrs Giffard; Pulcheria – Mrs Roberts.
- HAY **THE CARELESS HUSBAND.** As 20 Oct. 1733. Also **THE DEVIL TO PAY.** As 26 Sept. 1733.
DANCING. v: *Grand Dance in Momus*, as 31 Dec. 1733.
COMMENT. At the Desire of several Ladies of Quality.
- Friday 4*
- DL **THE CORNISH SQUIRE.** *Cast not listed*, but see 3 Jan. With the Original Prologue by Dr Garth. Also **THE DEVIL TO PAY.** *Cast not listed*, but see 26 Sept. 1733. Also **THE HARLOT'S PROGRESS.** As 1 Jan.
COMMENT. Mainpiece: Taken from the French of Moliere. [*Daily Journal* omits *The Devil to Pay*.]
- CG **THE ROVER.** As 26 Oct. 1733, but Antonio – Hale; Pedro – Wignell; Florinda – Mrs Templer. Also **THE MOCK LAWYER.** As 18 Oct. 1733.
DANCING. *Shepherd and Shepherdess* by Malter and Mlle Salle. *Scotish Dance*, as 4 Oct. 1733. *French Sailor and his Lass* by Malter and Mlle Salle.
- GF **THEODOSIUS.** As 3 Jan.
- HAY **THE ALCYMIEST.** As 20 Dec. 1733. Also **FLORA.** As 2 Jan.
MUSIC. As 1 Dec. 1733 for Second and Third Musick. III: *The Cuckoo*, composed by Vivaldi.
SINGING. II: *L'empio Rigor del Fato* by Miss Arne. IV: *Per le porte del Tormento* by Miss Arne and Master Arne.
DANCING. I: *La Follette s'est ravisee* by Nivelon and Miss Mann. v: *Grand Dance in Momus*, as 31 Dec. 1733.
COMMENT. At the particular Desire of several Persons of Quality and Distinction. Mainpiece: Written by Ben. Johnson.
- Saturday 5*
- CG **OTHELLO, MOOR OF VENICE.** As 15 Sept. 1733, but Brabantio – Aston; Lodovico – Hale; Montano – Lacy; Roderigo – Chapman; Desdemona – Mrs Younger. Also **APOLLO AND DAPHNE.** As 1 Jan.
- GF **THEODOSIUS.** As 3 Jan.
DANCING. *The Amorous Sportsman*: Sportsman – Thurmond.
- HAY **THE SILENT WOMAN.** As 22 Dec. 1733. Also **THE DEVIL TO PAY.** As 26 Sept. 1733.
MUSIC. As 20 Dec. 1733.
SINGING. II: *Per le porte del Tormento* by Miss Arne and Master Arne. IV: *Consolati o Bella* sung by Miss Arne, Master Arne, and Miss Jones.
DANCING. *Grand Dance in Momus*, as 31 Dec. 1733.
COMMENT. At the particular Desire of several Persons of Distinction. Mainpiece: Written by Ben. Johnson.

ARIADNE. <i>Cast not listed</i> , but see 29 Dec. 1733.	Saturday 5
COMMENT. [Prince of Wales present.]	LIF
ARBACES. <i>Cast not listed.</i>	King's
COMMENT. A New Opera. [Recitatives by Handel. Apparently not published, and Deutsch, <i>Handel</i> , p. 342, gives no cast. Their Majesties and three eldest Princesses present.]	
TROILUS AND CRESSIDA. As 20 Dec. 1733, but Nestor omitted.	Monday 7
DANCING. By Malter and Mlle Salle.	CG
COMMENT. Alter'd from Shakespear by Mr Dryden.	
THE FUNERAL. <i>Cast not listed</i> , but see 15 Oct. 1733.	GF
DANCING. <i>Scot's Dance</i> by Miss Wherrit. <i>Coquette</i> by Mrs Bullock. <i>Drunken Peasant</i> by D'Vallois. <i>Milk Pail Song and Dance</i> by Miss Gerrard.	
OROONOKO. As 23 Nov. 1733. Also THE DEVIL TO PAY. As 26 Sept. 1733.	HAY
DANCING. <i>Les Amants Constants</i> by Essex, Houghton, Miss Robinson, F. Tench, Holt, Miss Mann, Miss Brett.	
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Mr Southern.	
THE CORNISH SQUIRE. <i>Cast not listed</i> , but see 3 Jan. With the Original Epilogue by Dr Garth. Also THE LIVERY RAKE; or, The Intriguing Servants. Tom – Stoppelaer; Harry – Turbutt; Charles – Nichols; Toby – Mullart; 1st Phillis – Miss Atherton; 2d – Mrs Clive; Lucy – Miss Moss; Dorcas – Mrs Herle. Also CEPHALUS AND PROCRIS. As 11 Dec. 1733.	Tuesday 8
COMMENT. As 4 Jan.	DL
THE BEGGAR'S OPERA. As 1 Dec. 1733. Also APOLLO AND DAPHNE.	CG
As 1 Jan.	
COMMENT. Mainpiece: Written by the late Mr Gay.	
THE WONDER. As 11 Dec. 1733. Also FLORA. As 18 Dec. 1733, but Dick – Eyes; Old Hob – Pearce; Hob's Mother – Mrs Monlass.	GF
DANCING. <i>Tambourine</i> by Miss Wherrit. <i>Scot's Dance</i> by Mrs Bullock. <i>Dutch Skipper</i> by Vallois and Mrs Bullock. <i>Milk Pail Song and Dance</i> by Delagarde, Sandham, Mrs Evans, Woodward, Miss Gerrard, Miss Wherrit, Miss Sandham, Mrs Vallois, Mrs Dove.	
ARIADNE. <i>Cast not listed</i> , but see 29 Dec. 1733.	LIF
ARBACES. <i>Cast not listed.</i>	King's
THE CORNISH SQUIRE. <i>Cast not listed</i> , but see 3 Jan. With the Original Epilogue by Dr. Garth. Also THE LIVERY RAKE. As 8 Jan. Also CEPHALUS AND PROCRIS. As 11 Dec. 1733.	Wednesday 9
COMMENT. As 4 Jan.	DL
THE LADY'S REVENGE; or, The Rover Reclaim'd. Parts by Ryan, Walker, Chapman, Salway, Mrs Hallam, Mrs Younger, Mrs Bullock, Mrs Buchanan; but edition of 1734 lists: Sir Harry Lovejoy – Ryan; Heartly – Walker; Sir Lively Brainless – Chapman; Tom – Salway; Lady Traffick – Mrs Hallam; Angelina – Mrs Buchanan; Laetitia Lovejoy – Mrs Bullock; Betty – Mrs Younger; Jenny – Miss Norsa. Prologue and Epilogue written by Aaron Hill.	CG

- Wednesday 9*
- CG DANCING. By Malter and Mlle Salle.
 COMMENT. A new Comedy. [By William Popple.] All the Characters new drest. Preface to edition of 1734: A Report having been maliciously raised, and industriously spread all over the Town, that the Play was a Party Play, and supported by the Court, and therefore to be opposed, Numbers of Persons came into the House with an Intent . . . to damn it at all Events. . . . However, the Play having had a fair Hearing, went off with infinitely more Applause than Blame.
- GF OTHELLO, MOOR OF VENICE. As 5 Oct. 1733, but Montano - Eyres. Also THE MOCK DOCTOR. As 5 Nov. 1733.
 DANCING. Coquette by Mrs Bullock. Scor's Dance by Miss Wherrit. Dutch Skipper by Vallois and Mrs Bullock.
 COMMENT. At the particular Desire of several Persons of Distinction.
- HAY AMPHITRYON. As 12 Dec. 1733. Also FLORA. As 2 Jan.
 MUSIC. Select Pieces.
 DANCING. v: Grand Dance in Momus, as 31 Dec. 1733.
 COMMENT. By Desire. Mainpiece: Taken from Plautus and Moliere, by the late Mr Dryden.
- Thursday 10*
- DL THE CORNISH SQUIRE. Cast not listed, but see 3 Jan. Also THE LIVERY RAKE. As 8 Jan. Also THE HARLOT'S PROGRESS. As 1 Jan.
 COMMENT. At the particular Desire of several Ladies of Quality. As 4 Jan.
- CG THE LADY'S REVENGE. As 9 Jan.
 DANCING. By Malter and Mlle Salle.
 COMMENT. Preface to edition of 1734: The Second Night the particular Things objected to, being taken out, the Play was acted from Beginning to End, without one single Mark of Displeasure in the Audience.
- GF THE BUSY BODY. Sir George - Giffard; Marplot - Wetherilt; Sir Jealous - Lyon; Sir Francis - Penkethman; Charles - Rosco; Whisper - Hamilton; Miranda - Mrs Giffard; Isabinda - Mrs Hamilton; Patch - Mrs Haughton; Scentwell - Miss Tollet. Also THE DEVIL TO PAY. As 11 Oct. 1733.
 DANCING. Tambourine by Miss Wherrit. Cbacone by Mrs Bullock. Friendly Lasses by Miss Wherrit and Miss Sandham. Dutch Skipper by Vallois and Mrs Bullock.
- HAY THE DOUBLE GALLANT. As 13 Nov. 1733, but Bolus - Harper. Also FLORA. As 2 Jan.
 MUSIC. Second and Third Musick as 1 Dec. 1733. Also Se mei Turbo (a Song in Porus) on the Flute Traverse. The Cuckoo composed by Vivaldi.
 DANCING. Clown by Nivelon. La Bagatell by Essex and Miss La Tour. Tambourine by Miss Robinson.
 COMMENT. At the Desire of several Persons of Quality. [For Preliminary Articles of Peace among the Patentees and Comedians, see Grub St. Journal, 10 Jan.]
- Friday 11*
- CG THE LADY'S REVENGE. As 9 Jan. Epilogue spoken by Mrs Younger.
 DANCING. By Malter and Mlle Salle.
 COMMENT. Benefit the Author. By Her Majesty's Command. Preface to edition of 1734: The Third Night it went off in the same Manner, to the most numerous and splendid Audience that could be seen.
- GF THE CARELESS HUSBAND. Lady Betty - Mrs Giffard; Sir Charles - Giffard; Lady Easy - Mrs Thurmond; Morelove - W. Giffard; Foppington - Wetherilt; Lady Graveairs - Mrs Haughton; Edging - Mrs Hamilton. Also DAMON AND PHILLIDA. As 15 Dec. 1733, but Damon - Stoppelaeer.

DANCING. *Coquette* by Mrs Bullock. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Two Pierrots* by Vallois and J. Delagarde. Friday 11
GF

COMMENT. At the particular Desire of several Ladies.

THE RECRUITING OFFICER. As 1 Nov. 1733. Also **THE MOCK DOCTOR.** HAY
As 10 Oct. 1733.

COMMENT. Mainpiece: Written by the late Mr Farquhar. Afterpiece: Taken from the French of Moliere.

THE LADY'S REVENGE. As 9 Jan. Epilogue spoken by Mrs Younger. Saturday 12
CG
DANCING. By Malter and Mlle Salle.

COMMENT. Preface to edition of 1734: The Fourth Night a Set of about eight or ten young Fellows went to the Bedford Coffee-House . . . and declared publickly that they came purposely to damn the Play, and would not leave the Play-House till they had compassed their Ends. . . . Accordingly Mr Ryan coming on to speak the Prologue, they began their Uproar, but were soon silenced, and the Prologue was heard with Applause. The Play beginning, they began again, and were so loud that Mr Ryan acquainted them, that as he could not imagine there was anything in the Play they could except against, he was apprehensive he had the Misfortune to displease them. Mr Quin then came on, and told them he found the House was divided, and as the Majority was for hearing the Play, he hop'd those who were not, would go out. The House on that were unanimous, and cry'd, Turn them out, Turn them out, but they saved the Audience the Trouble of doing it, and retired under the general Hiss of every Person then present.

THE SPANISH FRYAR. As 18 Dec. 1733, but Fryar - W. Giffard. Also **FLORA.** As 8 Jan.

DANCING. *Scots Dance* by Miss Wherrit. *Coquette* by Mrs Bullock. *Wooden Shoe Dance* by Nivelon. *Milk Pail Dance*, as 8 Jan., but Miss Gerrard omitted.

COMMENT. At the particular Desire of several Persons of Quality.

THE ALBION QUEENS; or, The Death of Mary Queen of Scotland. Norfolk - W. Mills; Morton - Mills; Cecil - Berry; Davison - A. Hallam; Gifford - Harrington; Queen Elizabeth - Mrs Butler; Queen Mary - Mrs Heron; Douglass - Mrs Charke. Also **DIDO AND AENEAS.** Dido - Miss Arne; Aeneas - Miss Jones; Cupid - Master Arne; Mercury - Kelly. Also **THE BURGOMASTER TRICK'D.** Harlequin - Francisque; Columbine - Miss Mann; Burgomaster - Nivelon; Servant - Cibber; Scaramouch - Janno; Peasants - F. Tench, H. Tench, Janno. Peasant Women - Mrs Pritchard, Miss Dancey, Miss Oates.

DANCING. *Les Ombres des Amants Fideles* by Essex, Miss Robinson, F. Tench, Holt, Miss Mann, Miss Brett.

COMMENT. At the Desire of several Ladies of Quality. Second Piece: Written by the late Barton Booth, Esq; Set to Musick by Mr Arne. The Scenes, Machines and Habits all new.

ARIADNE. *Cast not listed*, but see 29 Dec. 1733.

COMMENT. [Prince of Wales present.] LIF

ARBACES. *Cast not listed.*

COMMENT. [Their Majesties, Duke, and three eldest Princesses present.] King's

THE MISER. As 24 Oct. 1733. Also **THE LIVERY RAKE.** As 8 Jan.

DANCING. A new *Scottish Dance* by Mr and Mrs Davenport. Monday 14
DL

THE TRUE AND ANTIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. As 14 Nov. 1733. CG

- Monday 14* DANCING. *Pygmalion* (new) by Malter, Mlle Salle, Dupre, Pelling, Duke, LeSac, Newhouse, Delagarde.
- GF THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Montezuma – Hulett; Guyomar – Delane; Cortez – Giffard; Odmar – Rosco; Orbellan – Bardin; Vasquez – Havard; Pizarro – Wetherilt; High Priest – Moore; Earthy Spirit – Harbin; Ghost – Miss Tollet; Almeria – Mrs Thurmond; Cydara – Mrs Giffard; Alibech – Mrs Roberts; Kalib – sung by Cunningham, from DL.
Dancing. Tambourine Dance, after the Indian manner, proper to the Play, by Thurmond, Delagarde, Evans, Mrs Bullock, Miss Wherrit, Miss Sandham, Mrs Vallois.
 COMMENT. With new Scenes, Habits, and other Decorations, proper to the Play.
- HAY THE ALBION QUEENS. As 12 Jan. Also DIDO AND AENEAS. As 12 Jan.
 Also THE BURGOMASTER TRICK'D. As 12 Jan.
Dancing. As 12 Jan.
 COMMENT. As 12 Jan.
- Tuesday 15* THE AUTHOR'S FARCE. *Cast not listed.* And a new Prologue and Epilogue.
 DL Also THE INTRIGUING CHAMBERMAID. Chambermaid – Mrs Clive; edition of 1734 lists also: Goodall – Jones; Valentine – Stoppelaer; Lord Pride – Hewson; Lord Puff – Charles Jones; Colonel Bluff – Mecklin; Oldcastle – Norris; Rakeit – Mullart; Marquis – Mlle Grognat; Slap – Topham; Trick – Hallam; Security – Giles; Mrs Highman – Mrs Mullart; Charlotte – Miss Atherton. Prologue on the Revival of the Author's Farce spoken by Mrs Clive. Epilogue spoken by Mrs Clive.
 COMMENT. Mainpiece: In it The Pleasures of the Town. With great Additions. Afterpiece: a new Farce of two Acts. [By Henry Fielding.]
- CG THE PROVOK'D HUSBAND. As 22 Nov. 1733, but Lady Wronghead – Mrs Lacy; Myrtilla omitted.
Dancing. Pygmalion, as 14 Jan.
- GF THE INDIAN EMPEROR. As 14 Jan.
Dancing. As 14 Jan.
 COMMENT. As 14 Jan.
- HAY THE ALBION QUEENS. As 12 Jan. Also DIDO AND AENEAS. As 12 Jan.
 Also THE BURGOMASTER TRICK'D. As 12 Jan.
Dancing. As 12 Jan.
 COMMENT. As 12 Jan.
- LIF ARIADNE. *Cast not listed*, but see 29 Dec. 1733.
- King's ARBACES. *Cast not listed.*
- Wednesday 16* THE AUTHOR'S FARCE. *Cast not listed.* And a new Prologue and Epilogue.
 DL Also THE INTRIGUING CHAMBERMAID. As 15 Jan.
Dancing. Scotch Dance by Mr and Mrs Davenport.
- CG THE STRATAGEM. As 25 Sept. 1733, but Boniface – Morgan; Gibbet – Chapman; Foigard – Neale. Also THE MOCK LAWYER. As 18 Oct. 1733.
Dancing. Pygmalion, as 14 Jan.
- GF THE INDIAN EMPEROR. As 14 Jan.
Dancing. As 14 Jan.
 COMMENT. As 14 Jan.

HENRY IV, Part I. <i>Cast not listed</i> , but see 21 Nov. 1733. Also FLORA. As 2 Jan.	<i>Wednesday 16</i>
MUSIC. Select Pieces.	HAY
DANCING. By Nivelon, Essex, Miss Robinson, Miss Latour, Miss Mann.	
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear.	
TONY ASTON'S MEDLEY. Gomez and Elvira (<i>Spanish Fryar</i>); Humours of Scrub (<i>Stratagem</i>); Humours of Teague (<i>Committee</i>); Humours of Hob (<i>Country Wake</i>); Fondlewife and Laetitia (<i>Old Batchelor</i>); Ben and Prue (<i>Love for Love</i>); Jerry Blackacre (<i>Plain Dealer</i>); Vellum and Abigail (<i>Drummer</i>). And the <i>Drunken Man</i> .	BLO
COMMENT. Mr Anthony Aston, commonly call'd Tony Aston . . . His Comical and Unparallelled Medley at the Bouffler's Tavern. 6 P.M. Tickets 2s. 6d.	
THE AUTHOR'S FARCE. <i>Cast not listed</i> . And a new Prologue and Epilogue. Also THE INTRIGUING CHAMBERMAID. As 15 Jan.	<i>Thursday 17</i>
DANCING. As 16 Jan.	DL
COMMENT. Benefit the Author.	
THE OLD BATCHELOR. As 9 Oct. 1733, but Araminta - Mrs Templer. Also THE COUNTRY HOUSE. <i>Cast not listed</i> .	CG
DANCING. <i>The Nassau</i> by Glover, Miss Rogers, Pelling, Miss Norsa, Le Sac, Mrs Ogden, De la Garde, Miss Baston. <i>Pigmalion</i> , as 14 Jan.	
COMMENT. Afterpiece: Written by the late Sir John Vanbrugh.	
THE INDIAN EMPEROR. As 14 Jan.	GF
DANCING. As 14 Jan.	
JANE SHORE. Gloster - Cibber; Hastings - W. Mills; Dumont - A. Hallam; Bellmour - Berry; Ratcliff - Bowman; Catesby - Oates; Jane Shore - Mrs Butler; Alicia - Mrs Charke. Also DIDO AND ANEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 12 Jan.	HAY
DANCING. As 12 Jan.	
COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by the late N. Rowe, Esq. Afterpiece: Written by the late Barton Booth, Esq; Set to Musick by Mr Arne.	
THE AUTHOR'S FARCE. <i>Cast not listed</i> . And a new Prologue and Epilogue. Also THE HARLOT'S PROGRESS. As 1 Jan.	<i>Friday 18</i>
DANCING.	DL
CATO. Cato - Quin; Lucius - Aston; Sempronius - Walker; Juba - Hale; Syphax - Chapman; Portius - Ryan; Marcus - Wignell; Decius - Lacy; Marcia - Mrs Buchanan; Lucia - Mrs Younger.	CG
DANCING. <i>Pigmalion</i> , as 14 Jan.	
THE STRATAGEM. As 18 Oct. 1733, but Sullen - W. Giffard; Lady Bountiful - Mrs Wetherilt; Foigard - Monlass. Also FLORA. As 8 Jan., but Old Hob - Monlass.	GF
DANCING. <i>Coquette</i> by Mrs Bullock. <i>Scots Dance</i> by Miss Wherrit. <i>Dutch Skipper</i> by Vallois and Mrs Bullock. <i>Milk Pail Dance</i> , as 8 Jan., but Miss Gerrard omitted.	
COMMENT. At the particular Desire of several Persons of Distinction.	
THE AUTHOR'S FARCE. Luckless - Mullart; Witmore - Richardson; Marplay Sr - Stoppelaer; Marplay Jr - Macklin; Bookweight - Jones; Quibble - Raftor; Blotpage - Giles; Dash - Hewson; Scarecrow - Norris; Index - Machen; Mrs Moneywood - Mrs Mullart; Harriet - Mrs Clive; Manager - Turbutt; Charon - Topham; Punch - Hicks; Tragedio - Norris; Opera - Stoppelaer; Sir Farical - Giles; Mynheer van Treble - Snider; Orator - Jones; Sir John - Machen; Constable - Raftor; Mrs Novel - Mrs Clive; Goddess of Nonsense - Mrs Mullart; Joan - Hallam; Bantamite - Turbutt. With a new Prologue and Epilogue. Also THE HARLOT'S PROGRESS. As 1 Jan.	<i>Saturday 19</i>
	DL

- Saturday 19* CATO. As 18 Jan.
 CG DANCING. *Pigmalion*, as 14 Jan.
 COMMENT. Written by the late J. Addison, Esq.
- GF LOVE MAKES A MAN. Carlos – Giffard; Cholerick – Penkethman; Cludio – West; Antonio – Lyon; Charino – Ayres; Governor – Huddy; Duart – Bardin; Manuel – Harbin; Sancho – Rosco; Monsieur – Jenkins; Jaques – Woodward; Angelina – Mrs Giffard; Louisa – Mrs Roberts; Elvira – Mrs Hamilton; Honoria – Miss Tollett. Also THE MOCK DOCTOR. Doctor – Rosco; Dorcas – Mrs Roberts; Dumb Lady – Miss Wherrit; but see 5 Nov. 1733.
 DANCING. *Cbacone* by Mrs Bullock. *Friendly Lasses* by Miss Wherrit and Miss Sandham. *Dutch Skipper* by Vallois and Mrs Bullock.
- HAY HENRY IV, Part II. As 22 Nov. 1733. Also DIDO AND AENEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 12 Jan.
 DANCING. As 12 Jan.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Alter'd from Shakespeare by the late Mr Betterton. Afterpiece: Written by the late Barton Booth, Esq; Set to Musick by Mr Arne.
- LIF ARIADNE. *Cast not listed*, but see 29 Dec. 1733.
- King's ARBACES. *Cast not listed*.
- Monday 21* THE AUTHOR'S FARCE. As 19 Jan. And a new Prologue and Epilogue. Also THE INTRIGUING CHAMBERMAID. As 14 Jan., but Le Marquis de quelque chose – Mlle Grognet.
- CG HENRY IV, Part I. As 30 Nov. 1733, but Blunt and Carriers omitted.
 DANCING. *The Nassau*, as 17 Jan. *Pigmalion*, as 14 Jan.
- GF JULIUS CAESAR. As 10 Oct. 1733, but Caska – W. Giffard; Metellus – Moore; Cinna – Ayres; Soothsayer – Harbin; Citizens – Penkethman, Lyon, Wetherilt, Monlass. Also THE TAVERN BILKERS. *Cast not listed*, but see 14 Dec. 1733.
- HAY RULE A WIFE AND HAVE A WIFE. As 14 Nov. 1733, but Cacafoogo – Harper; Old Woman – Griffin; Duke – Berry. Also THE OPERA OF OPERAS. As 28 Dec. 1733.
 DANCING. In Afterpiece: *Momus*, as 31 Dec. 1733.
 COMMENT. At the Desire of several Ladies of Quality.
- Tuesday 22* RICHARD III. As 2 Nov. 1733, but Buckingham – Hewit. Also THE INTRIGUING CHAMBERMAID. As 21 Jan.
 DL DANCING. *English Maggot* by Lally Jr and Mrs Walter. *Scot's Dance* by Mr and Mrs Davenport.
- CG THE FALSE FRIEND. As 8 Nov. 1733. Also FLORA. As 3 Jan.
 DANCING. *Scottish Dance*, as 4 Oct. *Pigmalion*, as 14 Jan.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.
- GF THE WONDER. As 11 Dec. 1733. Also DAMON AND PHILLIDA. As 11 Jan.
 DANCING. *Coquette* by Mrs Bullock. *Scot's Dance* by Miss Wherrit. *Wooden Shoe Dance* by Vallois. *Dutch Skipper* by Vallois and Mrs Bullock.
 COMMENT. At the particular Desire of several Persons of Distinction.

THE WAY OF THE WORLD. As 5 Dec. 1733. Also **DIDO AND AENEAS.** As 12 Jan. Also **THE BURGOMASTER TRICK'D.** As 12 Jan. **DANCING.** As 12 Jan.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. Afterpiece: as 19 Jan.

ARIADNE. *Cast not listed*, but see 29 Dec. 1733.

LIF

ARBACES. *Cast not listed.*

King's

THE CORNISH SQUIRE. *Cast not listed*, but see 3 Jan. Also **THE INTRIGUING CHAMBERMAID.** As 21 Jan. Also **THE HARLOT'S PROGRESS.** As 1 Jan.

Wednesday 23
DL

MUSIC. With the new Overture composed for the Puppet-Shew in The Author's Farce.

COMMENT. Mainpiece: Taken from the French of Moliere by Sir John Vanbrugh.

THE AMOROUS WIDOW. Barnaby – Hippisley; Sir Peter – Hall; Lovemore – Walker; Cunningham – Hale; Merryman – Chapman; Clodpole – Morgan; Jeffery – James; Lady Laycock – Mrs Lacy; Lady Pride – Mrs Cook; Mrs Brittle – Mrs Bullock; Philadelphia – Miss Norsa; Prudence – Mrs Stevens; Damaris – Miss Binks. Also **THE MOCK LAWYER.** As 18 Oct. 1733.
DANCING. As 21 Jan.

CG

THE RIVAL QUEENS. As 21 Dec. 1733. Also **THE MAD CAPTAIN.** As 7 Nov. 1733.
DANCING. As 29 Nov. 1733.

GF

THE WAY OF THE WORLD. As 5 Dec. 1733. Also **FLORA.** As 2 Jan. **MUSIC.** Select Pieces between the Acts.

HAY

DANCING. *Les Amants Constants* by Essex, Houghton, Miss Robinson, Tench, Holt, Miss Mann, Miss Brett.

COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Congreve.

SHE WOU'D IF SHE COU'D. As 8 Dec. 1733. Also **APOLLO AND DAPHNE.** As 1 Jan.

Thursday 24
CG

COMMENT. Mainpiece: Written by Sir George Etheridge.

LOVE FOR LOVE. As 22 Oct. 1733, but Scandal – W. Giffard; Sir Sampson – Penkethman; Trapland – Pearce; Foresight – Lyon. Also **THE DEVIL TO PAY.** As 11 Oct. 1733.

GF

DANCING. *Tambourine* by Miss Wherrit. *English Peasant* by D'Vallois. *Scotch Dance* by Mrs Bullock. *Friendly Lasses* by Miss Wherrit and Miss Sandham.

THE TENDER HUSBAND. As 15 Oct. 1733. Also **DIDO AND AENEAS.** As 12 Jan. Also **THE BURGOMASTER TRICK'D.** As 12 Jan.
DANCING. As 12 Jan.

HAY

COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late Sir Richard Steele. Afterpiece: As 22 Jan.

THE COMMITTEE. As 21 Dec. 1733. Also **CEPHALUS AND PROCRIS.** As 11 Dec. 1733.

Friday 25
DL

- Friday 25* THE MERRY WIVES OF WINDSOR. *Cast not listed*, but see 20 Nov. 1733. Also PERSEUS AND ANDROMEDA; or, The Cheats of Harlequin. Perseus – Rochetti; Cepheus – Leveridge; Mercury – Salway; Cassiope – Mrs Sanderson; Andromeda – Miss Norsa; Medusa – Mrs Wright; Stheno – Vincent; Euryale – Comani; Ethiopians – Thompson, Vincent; Amazons – Miss Binks, Mrs Laguerre, Mrs Ogden, Miss Rogers, Miss Baston, Mrs Vincent, Mrs Kilby; Infernals – Comani, Glover, Dupre, Lesac, Newhouse, Delagarde, Duke; Hussar – Pelling; Harlequin – Lun; Petit Maitre – Laguerre; Hussar's Servant – Hippisley; Valet de Chambre – Ray; Colombine – Mrs Younger; Concluding with the *Grand Dance of Momus*.
- GF OTHELLO, MOOR OF VENICE. As 9 Jan. Also THE LOVERS OPERA. As 26 Oct. 1733, but Prim – Monlass; Clodpole – Woodward.
COMMENT. At the particular Desire of several Persons of Distinction.
- HAY THE ALCYHIST. As 20 Dec. 1733. Also DIDO AND AENEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 12 Jan.
DANCING. As 12 Jan.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Ben. Johnson. Afterpiece: As 19 Jan.
- Saturday 26* THEODOSIUS. As 17 Dec. 1733. Also CEPHALUS AND PROCRIS. As 11 Dec. 1733.
- DL AESOP. *Cast not listed*. Also PERSEUS AND ANDROMEDA. As 25 Jan.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.
- GF THE MOURNING BRIDE. As 13 Nov. 1733. Also FLORA. As 18 Jan.
DANCING. *Scotcb Dance* by Mrs Bullock. *The Whim* (new) by Miss Wherrit and Miss Sandham.
COMMENT. At the particular Desire of several Persons of Distinction.
- HAY THE RELAPSE. As 3 Nov. 1733.
MUSIC. Second Musick: the 8th Concerto of Corelli, commonly called The Natalia. Third Musick: Overture of *Alexander*, composed by Handel. III: *The Cuckoo*, composed by Vivaldi.
SINGING. I: *Lusingue pui care* by Miss Arne. IV: *Sentir si Dire* by Miss Arne.
DANCING. II: *Les Amants Constants*, as 23 Jan. In V: *Grand Dance in Momus*, as 31 Dec. 1733.
COMMENT. At the particular Desire of several Ladies of Quality. Written by the late Sir John Vanbrugh.
- LIF ARIADNE [IN NAXUS]. *Cast not listed*, but see 29 Dec. 1733.
- King's ARIADNE [IN CRETA]. *Cast not listed*, but edition of 1733 lists: Ariadne – Signora Strada; Theseus – Giovanni Carestino; Alcestes – Carlo Scalzi; Carilda – Signora Maria Catterina Negri; Minos – Waltz; Tauris – Signora Margherita Durastante.
COMMENT. A New Opera. [Text by F. Colman. Music by Handel.] *Colman Opera Register*: Ariadne in Crete a new Opera & very good & perform'd very often—Sig^r Carestino sung surprisingly well: a new Eunuch—many times perform'd.
- TB TONY ASTON'S MEDLEY: His comical, whimsical, nonesuch, what d'ye mean Medley. With flighty Songs of his own producing, the Drunken Man and something else.

COMMENT. At the Desire of the Learned in the Law. At the Apollo, within the Pope's Head, commonly call'd the Devil's Tavern. 6 P.M. Price 1s. 6d.	Saturday 26 TB
THE BEGGAR'S OPERA. Polly - Mrs Clive; Macheath - Stoppelaer; Lucy - Miss Atherton; Peach'em - Paget; Lockit - Mullart; Mrs Peach'em - Mrs Mullart; but see 26 Dec. 1733. Also THE HARLOT'S PROGRESS. As 1 Jan. DANCING. <i>Hornpipe</i> by Le Brun.	Monday 28 DL
THE DRUMMER; or, The Haunted House. <i>Cast not listed.</i> Also PERSEUS AND ANDROMEDA. As 25 Jan.	CG
THE OLD BACHELOR. As 17 Sept. 1733, but Old Batchelor - W. Giffard; Setter - Woodward; Bluff - Huddy; Fondlewife - Penkethman; Lucy - Mrs Wetherilt. DANCING. <i>The Whim</i> by Miss Wherrit and Miss Sandham. <i>Cbacone</i> by Mrs Bullock. <i>Two Pierrots</i> by Vallois and J. Delagarde. <i>Milk Pail Dance</i> by Delagarde, Sandham, Mrs Evans, Woodward, Miss Wherrit, Miss Sandham, Mrs Vallois, Mrs Dove.	GF
THE BUSY BODY. As 16 Nov. 1733. Also THE OPERA OF OPERAS. Tom Thumb - Master Arne; Princess - Miss Arne; King Arthur - Kelly; Dolalolla - Jones; Grizzle - Cropponi; Doodle - Ellis Roberts; Glumdalca - Corse. DANCING. By Nivelon, Miss Robinson, Miss Mann. COMMENT. By Desire. Afterpiece: Set to Musick by Mr Arne.	HAY
THE TEMPEST. As 27 Nov. 1733, but Young Cunningham omitted from Singing Devils. Also THE INTRIGUING CHAMBERMAID. As 21 Jan. COMMENT. By Desire.	Tuesday 29 DL
THE ROYAL MERCHANT. <i>Cast not listed</i> , but see 17 Dec. 1733. Also PERSEUS AND ANDROMEDA. As 25 Jan.	CG
LADY JANE GRAY. As 19 Sept. 1733, but Gardiner - W. Giffard. Also DAMON AND PHILLIDA. As 11 Jan.	GF
THE CARELESS HUSBAND. As 20 Oct. 1733. Also DIDO AND AENEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 12 Jan., but Peasants - Holt, H. Tench, Janno. DANCING. <i>Les Ombres des Amants Fideles</i> by Essex, Miss Robinson, Tench, Holt, Miss Mann, Miss Brett.	HAY
ARIADNE [IN NAXUS]. <i>Cast not listed</i> , but see 29 Dec. 1733. COMMENT. (Prince of Wales present.)	LIF
ARIADNE [IN CRETA]. <i>Cast not listed</i> , but see 26 Jan. COMMENT. [Their Majesties and three eldest Princesses present. Egmont also present.]	King's
OROONOKO. As 7 Dec. 1733, but Charlotte - Mrs Elmy; Widow Lackit - Mrs Mullart; Jack - Hewson (<i>Daily Advertiser</i>) or Turbutt (<i>Daily Journal</i>); Hotman - Turbutt (<i>Daily Advertiser</i>) or Corey (<i>Daily Journal</i>). Also THE INTRIGUING CHAMBERMAID. As 21 Jan. DANCING. <i>Drunken Peasant</i> by Le Brun.	Thursday 31 DL
LOVE'S LAST SHIFT. <i>Cast not listed</i> , but see 25 Oct. 1733. Also PERSEUS AND ANDROMEDA. As 25 Jan.	CG

- Thursday 31* **MACBETH.** Macbeth - Delane; Macduff - Giffard; Banquo - Hulett; King - Huddy; Malcolm - Bardin; Donalbain - Woodward; Lenox - Rosco; Seyton - Havard; Seyward - Harbin; Flean - Master Giffard; Lady Macbeth - Mrs Roberts; Lady Macduff - Mrs Hamilton; 1st Murderer - Wetherilt; Hecate - Lyon; Witches - Penkethman, Jenkins, Monlass.
MUSIC. Vocal Parts by Stoppelaer, Excell, Monlass, West.
DANCING. By Vallois, Delagarde, Sandham, Evans.
- HAY** **WIT WITHOUT MONEY.** As 17 Dec. 1733. Also **DIDO AND AENEAS.** As 12 Jan. Also **THE BURGOMASTER TRICK'D.** As 29 Jan.
DANCING. As 29 Jan.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: As 17 Dec. 1733. Second Piece: As 19 Jan.

February 1734

- Friday 1* **THE MISTAKE.** *Cast not listed*, but see 31 Dec. 1733. Also **PERSEUS AND ANDROMEDA.** As 25 Jan.
CG COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.
- GF** **MACBETH.** As 31 Jan.
MUSIC AND DANCING. As 31 Jan.
COMMENT. By particular Desire.
- HAY** **OTHELLO, MOOR OF VENICE.** As 16 Nov. 1733, but Othello - Milward; Brabantio - Bowman. Also **DIDO AND AENEAS.** As 12 Jan. Also **THE BURGOMASTER TRICK'D.** As 29 Jan.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear. Second Piece: As 19 Jan.
- Saturday 2* **RULE A WIFE AND HAVE A WIFE.** *Cast not listed*, but see 31 Oct. 1733. Also **PERSEUS AND ANDROMEDA.** As 25 Jan.
- CG**
- GF** **THE RECRUITING OFFICER.** As 12 Oct. 1733, but Brazen - a Gentleman who never appeared on the stage before; Bullock - Lyon; Ballance - W. Giffard; Pearmain - Ayres; Lucy - Mrs Monlass. Also **THE LOVERS OPERA.** As 25 Jan.
DANCING. *Scot's Dance* by Miss Wherrit. *The W'bm* by Miss Wherrit and Miss Sandham. *Dutch Skipper* by Vallois and Mrs Bullock.
COMMENT. At the particular Desire of several Persons of Quality.
- LIF** **ARIADNE [IN NAXUS].** *Cast not listed*, but see 29 Dec. 1733.
- King's** **ARIADNE [IN CRETA].** *Cast not listed*, but see 26 Jan.
COMMENT. [King, Queen, Duke, and five Princesses present.]
- IT** **LOVE FOR LOVE.** By the New Haymarket Company.
COMMENT. After the dinner by the Society of the Inner Temple, *Love for Love* was given in the Hall before the Prince of Wales, the Duke, the Gentlemen and their guests. The Societies gave the Comedians £50. [See *Daily Advertiser*, *Daily Journal*, *Daily Courant*, *Daily Post*, 4 and 5 Dec.]
- DL** COMMENT. *Daily Courant*, 2 Feb.: We are credibly informed, that Charles Fleetwood, Esq; of Bromley-Hall, in the county of Stefford . . . hath purchased all the shares of the Patentees of the Theatre in Drury-Lane.

THE UNHAPPY FAVOURITE. As 13 Nov. 1733. Also **CUPID AND PSYCHE**; or, **Colombine Courtezan**. Pierrot - Poitier, the first time of his appearing on this stage; Neptune - Turbutt; Mars - Hewson; Pluto - Jones Jr; Vulcan - Rainton; Juno - Mrs Cooper; Pallas - Mrs Elmy; Diana - Miss Palms; Ceres - Mrs Herle; Jupiter - Nichols; Apollo - Snider; Mercury - Mountier; Bacchus - Waltz; Cupid - Master Kilbourn; Venus - Mrs Mason; Vertumnus - Lally Sr; Pomona - Mrs Walter; Psyche - Miss Young; Ganimede - Miss Norris; Swain - Poitier; Nymph - Mlle Grognet; Pan - Le Brun; Sylvans - S. Lally, Davenport, Topham; Nymphs - Miss Delorme, Mrs Davenport, Mrs Anderson; Satyrs - Warwell, Leigh, Olbeldiston, Hicks, Burnet, Bethun; Pan - Le Brun; Spaniard - Stopelar; Harlequin - Le Brun; Colombine - Mrs Clive; Maid - Miss Atherton; Lovers of Colombine: Mynheer Bassoon - Waltz; Sig Treblini - Mountier; Mons Quadrille - Giles (*Daily Advertiser*) or Hewson (*Daily Journal*); Plumb - Topham; Coblers - Hicks, Leigh, Olbeldiston, Burnet; Old Woman - Mullart.

COMMENT. Afterpiece: A new Pantomime Entertainment. [Author unknown.] With new Habits, Scenes, Machines, and other Decorations.

Monday 4
DL

TUNBRIDGE WALKS; or, **The Yeoman of Kent**. *Cast not listed*. Also **PERSEUS AND ANDROMEDA**. As 25 Jan.

CG

MACBETH. As 31 Jan., but Pearce added to Witches.

GF

MUSIC AND DANCING. As 31 Jan.

COMMENT. By particular Desire.

LOVE FOR LOVE. As 26 Sept. 1733. Also **THE DEVIL TO PAY**. As 26 Sept. 1733. **HAY**

MUSIC. Second Musick: 3d Concerto of the 1st Opera of Geminiani. Third Musick: Overture, with French Horns, composed for *Ptolemy* by Handel. v: Handel's *Water Musick*, accompanied with French Horns.

SINGING. I: *Was ever Nymph like Rosamond* by Miss Arne. II: *Hush, ye pretty, warbling Choir* by Miss Arne. IV: *Lusingue pui care* by Miss Arne.

DANCING. III: *Black and White Jock* by Nivelon and Miss Mann. v: *Les Ombres des Amants Fideles* by Essex, Miss Robinson, Miss Latour, &c.

COMMENT. At the Desire of several Persons of Quality.

THE BUSY BODY. *Cast not listed*, but see 21 Nov. 1733. Also **CUPID AND PSYCHE**. As 4 Feb., but Gargantua - Mynheer Cajanus; Pistolet - Young Carney. **Tuesday 5**
DL

A WOMAN'S REVENGE; or, **A Match in Newgate**. *Cast not listed*. Also **PERSEUS AND ANDROMEDA**. As 25 Jan.

CG

THE CARELESS HUSBAND. As 11 Jan., but Lady Graveairs - Mrs Roberts. **GF**
Also **THE MOCK DOCTOR**. As 19 Jan., but Leander - Stopelaer.

DANCING. *The Whim* by Miss Wherrit and Miss Sandham. *Scotch Dance* by Mrs Bullock. *Two Pierrots* by Vallois and J. Delagarde.

COMMENT. At the particular Desire of several Ladies.

ARIADNE [IN CRETA]. *Cast not listed*, but see 26 Jan. **King's**
COMMENT. [King, Queen, and three eldest Princesses present.]

FERDINANDO. *Cast not listed*. **I.J.F**
COMMENT. A new Opera. [Music by Porpora. Apparently not published.]

THE MISER. *Cast not listed*, but see 24 Oct. 1733. Also **CUPID AND PSYCHE**. As 5 Feb. **Wednesday 6**
DL

- Wednesday 6* **MEASURE FOR MEASURE.** *Cast not listed*, but see 19 Nov. 1733. Also
CG **PERSEUS AND ANDROMEDA.** As 25 Jan.
 COMMENT. Mainpiece: Written by Shakespear.
- GF **THEODOSIUS.** As 3 Jan. Also **DAMON AND PHILLIDA.** As 11 Jan.
 COMMENT. At the particular Desire of several Ladies of Distinction.
- HAY **THE COMMITTEE.** As 13 Dec. 1733, but Careless - Milward. Also **THE DEVIL TO PAY.** As 26 Sept. 1733.
 DANCING. By Nivelon, Essex, Miss Robinson, Miss Latour, Miss Mann, particularly *Le Watteau, La Bagatelle, and La Follette s'est Ravisee.*
 COMMENT. At the particular Desire of several Persons of Distinction.
- Thursday 7* **THE STRATAGEM.** *Cast not listed*, but see 5 Oct. 1733. Also **CUPID AND PSYCHE.** As 5 Feb.
- DL **LOVE MAKES A MAN.** *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 25 Jan.
- GF **THE BEGGAR'S OPERA.** Macheath - Hulett; Peach'em - Rosco; Lockit - Huddy; Filch - Jenkins; Polly - Mrs Thurmond; Lucy - Mrs Roberts; Mrs Peach'em - Mrs Haughton; but see 26 Dec. 1733. Also **THE TAVERN BILKERS.** As 14 Dec. 1733.
 COMMENT. At the particular Desire of several Persons of Quality.
- HAY **THE SCORNFUL LADY.** As 10 Dec. 1733. Also **DIDO AND AENEAS.** As 12 Jan. Also **THE BURGOMASTER TRICK'D.** As 31 Jan., but Servant - Tench; Peasants - Holt, Gray, Janno.
 DANCING. As 29 Jan.
 COMMENT. Mainpiece and Second Piece: As 31 Jan.
- Friday 8* **THE DISTREST MOTHER.** *Cast not listed.* Also **CUPID AND PSYCHE.** As 5 Feb., but Swains and Nymph omitted.
- DL **THE JEW OF VENICE.** *Cast not listed.* Also **PERSEUS AND ANDROMEDA.** As 25 Jan.
 COMMENT. For several discussions of *The Lady's Revenge*, see *Grub St. Journal*, 7, 14, and 28 Feb.; *Daily Journal*, 8 Feb.
- GF **THE INDIAN EMPEROR.** As 14 Jan.
 DANCING. As 14 Jan.
 COMMENT. By particular Desire.
- HAY **THE OLD BACHELOR.** As 25 Oct. 1733. Also **DIDO AND AENEAS.** As 12 Jan. Also **THE BURGOMASTER TRICK'D.** As 8 Feb.
 DANCING. As 29 Jan.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. Second Piece: As 19 Jan.
- Saturday 9* **RULE A WIFE AND HAVE A WIFE.** *Cast not listed*, but see 14 Dec. 1733.
DL Also **CUPID AND PSYCHE.** As 8 Feb.
- CG **VENICE PRESERV'D.** *Cast not listed*, but see 2 Oct. 1733. Also **PERSEUS AND ANDROMEDA.** As 25 Jan.
- HAY **COMMENT.** For a puff of the forthcoming *Mother-in-Law*, see *London Evening Post*, 9 Feb.
- LIF **FERDINANDO.** *Cast not listed.*

ARIADNE [IN Creta]. <i>Cast not listed</i> , but see 26 Jan.	Saturday 9 King's
FATAL FALSHOOD. <i>Cast not listed</i> , but edition of 1734 lists: Belladine - Bridgewater; Rainford - Marshall; Manlove - Paget; Wilmot - Turbut; Maria - Mrs Horton; Louisa - Miss Holliday; Amanthe - Mrs Elmey. Prologue written by John Stacie and spoken by Bridgewater. Epilogue written by Aaron Hill and spoken by Mrs Clive. Also CUPID AND PSYCHE. As 8 Feb. COMMENT. Mainpiece: A new Tragedy. [By John Hewitt.]	Monday 11 DL
THE CHEATS OF SCAPIN. Scapin - Hippisley. Also PERSEUS AND ANDROMEDA. As 25 Jan.	CG
THE CONSTANT COUPLE. <i>Cast not listed</i> , but see 12 Nov. 1733. Also BRITANNIA; or, The Royal Lovers. Prince Germanicus - Mrs Thurmond; Britannia - Mrs Roberts; Royal Attendants on Germanicus - W. Giffard, Rosco, Bardin, West, Moore, Presgrove; Royal Attendants on Britannia - Mrs Haughton, Miss Norman, Mrs M. Giffard, Mrs Wetherilt, Mrs Dove, Miss Tollet; Priests of Hymen - Lyon, Dove, Ayres, Wetherilt Sr, Monlass, Morris; Watermen - Bardin, Stoppelaer, Jenkins, Harbin, Rosco, Sandham, Delagarde, Dove; Grenadiers - Huddy, Excell, Moore, Wetherilt, Evans, West, Monlass, Morris; Serjeant - Hulett; Cupid - Miss Cole; Deities - Vallois, Delagarde, Sandham; Graces - Miss Wherrit, Miss Sandham, Mrs Vallois; First Swain - Thurmond; First Nymph - Mrs Bullock; Followers - Vallois, Delagarde, Sandham; Nymphs - Miss Wherrit, Miss Sandham, Mrs Vallois. COMMENT. Afterpiece: A new Entertainment. [Author unknown.] The House will be adorned with the Portraits of the Royal Family, and his Highness the Prince of Orange; and a new Ceiling-piece of Apollo and the Muses. The Cloaths, Scenes, Machines, and other Decorations entirely new. On which Account the Boxes and Balconies on the Stage will be 5s. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.	GF
THE ALBION QUEENS. As 12 Jan., but Gifford - Winstone. Also DIDO AND AENEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 8 Feb. DANCING. As 29 Jan. COMMENT. At the particular Desire of several Ladies of Quality. Second Piece: As 19 Jan.	HAY
FATAL FALSHOOD. <i>Cast not listed</i> , but see 11 Feb. Also CUPID AND PSYCHE. As 8 Feb.	Tuesday 12 DL
THE AMOROUS WIDOW. <i>Cast not listed</i> , but see 23 Jan. Also PERSEUS AND ANDROMEDA. As 25 Jan.	CG
THEODOSIUS. <i>Cast not listed</i> , but see 3 Jan. Also BRITANNIA. As 11 Feb.	GF
THE MOTHER-IN-LAW; or, The Doctor the Disease. Parts by Johnson, Cibber, Miller, Harper, Griffin, W. Mills, Milward, Shepard, Oates, Winstone, Mrs Heron, Mrs Butler, Mrs Pritchard, Miss Robinson; but edition of 1734 lists: Sir Credulous Hippish - Griffin; Heartwell - Mills Sr; Beaumont - W. Mills; Dr Mummy - Johnson; Dr Diascordium - Miller; Looby Headpiece - Cibber; Galleypot - Harper; Cranny - Sheppard; Joseph - H. Tench; Poet - Oates; Constable - Hallam Sr; Lady Hippish - Mrs Butler; Belina - Mrs Pritchard; Agnes - Mrs Robinson; Primrose - Mrs Heron. Prologue spoken by Mills Sr. Epilogue spoken by Cibber, Griffin, Mrs Heron. COMMENT. A new Comedy [By James Miller.]	HAY
FERDINANDO. <i>Cast not listed.</i>	LIF

- Tuesday 12* ARIADNE [IN CRETA]. *Cast not listed*, but see 26 Jan.
 King's COMMENT. [Their Majesties, Prince of Wales, and three eldest Princesses present. Egmont also present. For a satiric pamphlet on opera, see *Harmony in an Uproar*, dated 12 Feb.; much of it is reprinted in Deutsch, *Handel*, pp. 344-57.]
- Wednesday 13* THE ISLAND PRINCESS; or, The Generous Portuguese. *Cast not listed.*
 DL MUSIC. With the Original Musick.
 DANCING. *Le Badinage Champetre* by Lally, Mrs Walter, &c.
 COMMENT. Benefit Mrs Wilks. By Their Majesties' Command. Not Acted [there] these Twenty Years. [Their Majesties and the Princesses present.]
- CG MACBETH. As 1 Jan.
 MUSIC. Vocal Parts by Leveridge, Rochetti, Laguerre, Salway, Mrs Wright, Mrs Sanderson, Miss Norsa.
 DANCING. As 1 Jan.
- GF THE SPANISH FRYAR. *Cast not listed*, but see 12 Jan. Also BRITANNIA. As 11 Feb.
 COMMENT. By Desire.
- HAY THE MOTHER-IN-LAW. As 12 Feb.
- Thursday 14* FATAL FALSHOOD. *Cast not listed*, but see 11 Feb. Also CUPID AND PSYCHE.
 DL As 8 Feb.
 COMMENT. Benefit the Author [of Mainpiece].
- CG THE CARELESS HUSBAND. Sir Charles - Ryan; Lady Easy - Mrs Hallam; Morelove - Walker; Lady Betty - Mrs Younger; Foppington - Chapman; Lady Graveairs - Mrs Buchanan; Mrs Edging - Mrs Stevens.
 DANCING. *French Sailor and his Lass* by Malter and Mlle Salle. *Pigmalion*, as 14 Jan.
- GF JULIUS CAESAR. *Cast not listed*, but see 21 Jan. Also BRITANNIA. As 11 Feb.
 COMMENT. At the particular Desire of several Persons of Distinction.
- HAY THE MOTHER-IN-LAW. As 12 Feb.
 COMMENT. Benefit the Author.
- Friday 15* FATAL FALSHOOD. *Cast not listed*, but see 11 Feb. Also CUPID AND PSYCHE.
 DL As 8 Feb.
- CG THE CARELESS HUSBAND. As 14 Feb.
 DANCING. As 14 Feb.
- GF THE FUNERAL. *Cast not listed*, but see 15 Oct. 1733. Also BRITANNIA. As 11 Feb.
- HAY THE MOTHER-IN-LAW. As 12 Feb.
- Saturday 16* RULE A WIFE AND HAVE A WIFE. *Cast not listed*, but see 14 Dec. 1733.
 DL Also CUPID AND PSYCHE. As 8 Feb., but Quadrille - Hewson.
 COMMENT. By Desire.
- CG SHE WOU'D IF SHE COU'D. *Cast not listed*, but see 8 Dec. 1733. Also PERSEUS AND ANDROMEDA. As 25 Jan.
 COMMENT. Mainpiece: Written by Sir George Etheridge.

RULE A WIFE AND HAVE A WIFE.	<i>Cast not listed</i> , but see 27 Nov. 1733. Also BRITANNIA. <i>Cast not listed</i> , but see 11 Feb. COMMENT. By Desire.	Saturday 16 GF
THE MOTHER-IN-LAW.	As in edition (12 Feb.), but Joseph, Constable omitted. Also DIDO AND AENEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 8 Feb. DANCING. As 29 Jan. COMMENT. Mainpiece: Taken from the French of Moliere. Second Piece: Written by the late Barton Booth, Esq; Set to Musick by Mr Arne.	HAY
ARIADNE [IN CRETA].	<i>Cast not listed</i> , but see 26 Jan.	King's
FERDINANDO.	<i>Cast not listed</i> .	LIF
TUNBRIDGE WALKS.	<i>Cast not listed</i> . Also CUPID AND PSYCHE. As 16 Feb. COMMENT. Not Acted [there] these Thirty Years.	Monday 18 DL
THE PLAIN DEALER.	As 21 Nov. 1733, but Widow Blackacre - Mrs Martin. DANCING. <i>French Sailor and his Lass</i> by Malter and Mlle Salle. <i>Pigmalion</i> , as 14 Jan. COMMENT. Written by Mr Wycherley.	CG
THE DISTREST MOTHER.	<i>Cast not listed</i> . Also BRITANNIA. <i>Cast not listed</i> , but see 11 Feb. COMMENT. By Desire.	GF
THE MOTHER-IN-LAW.	As 16 Feb. Also DIDO AND AENEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 8 Feb. DANCING. As 29 Jan. COMMENT. Benefit the Author [of Mainpiece]. As 16 Feb.	HAY
TUNBRIDGE WALKS.	<i>Cast not listed</i> . Also CUPID AND PSYCHE. As 16 Feb.	Tuesday 19
THE AMOROUS WIDOW.	<i>Cast not listed</i> , but see 23 Jan. Also PERSEUS AND ANDROMEDA. As 25 Jan.	DL CG
THE WONDER.	<i>Cast not listed</i> , but see 11 Dec. 1733. Also BRITANNIA. <i>Cast not listed</i> , but see 11 Feb. COMMENT. At the Desire of several Persons of Distinction.	GF
THE MOTHER-IN-LAW.	As 16 Feb. Also DIDO AND AENEAS. As 12 Jan. Also THE BURGOMASTER TRICK'D. As 8 Feb. DANCING. As 29 Jan. COMMENT. As 16 Feb.	HAY
ARIADNE [IN CRETA].	<i>Cast not listed</i> , but see 26 Jan. COMMENT. [Their Majesties and the Princesses present.]	King's
ARIADNE [IN NAXUS].	<i>Cast not listed</i> , but see 29 Dec. 1733.	LIF
THE ISLAND PRINCESS.	<i>Cast not listed</i> . Also CUPID AND PSYCHE. As 16 Feb. COMMENT. Mainpiece: a new Set of Scenes representing a Fleet of Ships.	Wednesday 20 DL
THE CONFEDERACY.	As 7 Dec. 1733. Also THE MOCK LAWYER. As 18 Oct. 1733. DANCING. As 18 Feb. COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.	CG

- Wednesday 20* THE MERRY WIVES OF WINDSOR. *Cast not listed*, but see 26 Oct. 1733.
GF Also BRITANNIA. *Cast not listed*, but see 11 Feb.
- HAY THE MOTHER-IN-LAW. As 16 Feb.
MUSIC. A new Overture, and an entire new Sett of Act Tunes, composed for the Comedy by Mr Seedo.
DANCING. *Irish Trot* by a Youth but nine Years old. *Hussar* by Nivelon and Miss Robinson. *Revellers* by Essex, Miss Latour, Janno, Holt, Miss Mann, Miss Brett (with new Habits).
COMMENT. Taken from the French of Moliere.
- Thursday 21* THE ISLAND PRINCESS. *Cast not listed*. Also CUPID AND PSYCHE. As 16 Feb.
- CG HAMLET, PRINCE OF DENMARK. As 17 Nov. 1733, but Gravediggers - Morgan and Ray.
- GF THE ORPHAN. *Cast not listed*, but see 8 Nov. 1733. Also BRITANNIA. *Cast not listed*, but see 11 Feb.
COMMENT. At the particular Desire of several Persons of Quality. *Daily Advertiser*, 22 Feb.: The new Entertainment . . . continues to meet with universal Approbation; 'twas computed that above 300 Persons of all Ranks were oblig'd to return last Night for want of room.
- HAY THE MOTHER-IN-LAW. As 16 Feb.
MUSIC AND DANCING. As 20 Feb.
COMMENT. Benefit the Author. Taken from the French of Moliere.
- Friday 22* THE ISLAND PRINCESS. *Cast not listed*. Also CUPID AND PSYCHE. As 16 Feb.
COMMENT. Egmont, *Diary*, II, 33: In the evening went to The Island Princess . . . where was shown [in the afterpiece] the tallest man of all that I have seen. He is seven feet ten inches and half in height, a German by birth.
- CG SHE WOU'D AND SHE WOU'D NOT. As 19 Oct. 1733.
DANCING. *Shepherd and Shepherdess* by Malter and Mlle Salle. *Scots Dance*, as 4 Oct. 1733. *Pigmalion*, as 14 Jan.
- GF THE MISTAKE. *Cast not listed*, but see 13 Dec. 1733. Also BRITANNIA. *Cast not listed*, but see 11 Feb.
COMMENT. At the particular Desire of several Persons of Distinction.
- HAY THE MOTHER-IN-LAW. As 16 Feb. Also CHRONOHOTONTHOLOGOS.
Cast not listed, but edition of 1734 lists: Chronohotonthologos - Winstone; Bombardinion - Ridout; Aldiborontiphoscophornio - Cross; Rigdum Funnidos - Oates; Captain of the Guards - Woodburn; Doctor - Gray; Cook - H. Tench; King of Fidlers - Davis; King of Antipodes - Jannot; Dumb - Gray; Signor Scacciatiello - Mrs Shirburne; Tatlanthe - Mrs Charke; Ladies - Miss Oates, Miss Dancy; Venus - Mrs Clark; Cupid - Master Arne. Prologue spoken by W. Mills. Epilogue by Mrs Shireburne.
MUSIC AND DANCING. As 21 Feb. Also A new Overture. With Songs (in the Italian Stile) a propos [to the Afterpiece].
COMMENT. Mainpiece: Taken from the French of Moliere. Afterpiece: A new Tragedy of half an Act [By Henry Carey]. At the particular Desire of several Persons of Quality.

THE ISLAND PRINCESS. *Cast not listed.* Also CUPID AND PSYCHE. As Saturday 23
16 Feb. DL

COMMENT. For an essay on the stage, with particular reference to Mynheer Gargantua, see *Universal Spectator*, 23 Feb.

DUKE AND NO DUKE. *Cast not listed.* Also PERSEUS AND ANDROMEDA. CG
As 25 Jan.

THE BUSY BODY. *Cast not listed*, but see 10 Jan. Also BRITANNIA. *Cast not* GF
listed, but see 11 Feb.

COMMENT. At the particular Desire of several Persons of Distinction.

THE MOTHER-IN-LAW. As 16 Feb. Also CHRONONOHOTONTHOLOGOS. HAY
Cast not listed, but see 22 Feb. Prologue and Epilogue proper to the Tragedy.
MUSIC AND DANCING. As 22 Feb.

COMMENT. Mainpiece: Taken from the French of Moliere.

ARIADNE [IN CRETA]. *Cast not listed*, but see 26 Jan. King's

ARIADNE [IN NAXUS]. *Cast not listed*, but see 29 Dec. LIF

THE MISER. *Cast not listed*, but see 24 Oct. 1733. Also CUPID AND PSYCHE. Monday 25
As 16 Feb. DL
MUSIC. Preamble on the Kettle Drums by Poitier.

THE COUNTRY WIFE. As 29 Nov. 1733. CG
DANCING. As 22 Feb.

LADY JANE GRAY. *Cast not listed*, but see 29 Jan. Also BRITANNIA. *Cast* GF
not listed, but see 11 Feb.

COMMENT. At the particular Desire of several Ladies of Quality.

THE MOTHER-IN-LAW. As 16 Feb. Also CHRONONOHOTONTHOLOGOS. HAY
Cast not listed, but see 22 Feb. Prologue and Epilogue proper to the Tragedy.
MUSIC AND DANCING. As 22 Feb.

COMMENT. Benefit the Author. Mainpiece: As 23 Feb.

THE ISLAND PRINCESS. *Cast not listed.* Also CUPID AND PSYCHE. As Tuesday 26
16 Feb. DL

COMMENT. At the particular Desire of several Persons of Quality. Note,
This is the last time of Mynheer Cajanus, the Tall Man's, Appearance on the Stage.

VOLPONE. *Cast not listed*, but see 24 Nov. 1733. Also THE NECROMANCER;
or, Harlequin Dr Faustus: In it Bacchus and Ariadne. Bacchus - Malter; Fawns -
Dupre, Lesac, Delagarde, Duke; Bacchantes - Mrs Ogden, Miss Norsa, Miss
Rogers, Miss Baston; Ariadne - Mlle Salle; Grecians - Dupre, Delagarde, Duke,
Lesac; Phaedra - Mrs Laguerre; Theseus - Haughton, the first time of his appearing
on that Stage; Infernal - Leveridge; Spirit of Helen - Miss Norsa; Good Genius -
Salway; Evil - Thompson; 1st Fury - Malter; Harlequin - Lun; Miller - Pelling;
Miller's Man - Salway; Miller's Wife - Mrs Laguerre; Tumblers - Ray, Houghton;
Haymakers - Dupre, Newhouse, Smith, Delagarde, Mrs Stevens, Mrs Kilby,
Mrs Forrester, Miss Horsington; Doctor's Man - Hippisley.

A BOLD STROKE FOR A WIFE. *Cast not listed*, but see 8 Dec. 1733. Also GF
BRITANNIA. *Cast not listed*, but see 11 Feb.

- Tuesday 26*
- HAY THE MOTHER-IN-LAW. As 16 Feb. Also CHRONONHOTONTHOLOGOS.
Cast not listed, but see 22 Feb. Prologue and Epilogue, as 25 Feb.
 MUSIC AND DANCING. As 22 Feb.
 COMMENT. As 23 Feb.
- King's ARIADNE [IN CRETA]. *Cast not listed*, but see 26 Jan.
- LIF ASTARTUS. *Cast not listed*, but edition of 1734 lists: Clearco - Francesco Bernardi, called Senesino; Elisa - Signora Celestina Hempson; Sidonia - Signora Maria Segatti; Nino - Signora Francesco Bertolli; Fenicio - Montagnana; Agenore - Rochetti.
 COMMENT. A revived opera.
- Thursday 28*
- DL THE STRATAGEM. Bonniface - Paul, the first time of his appearing on this stage; but see 5 Oct. 1733. Also CUPID AND PSYCHE. As 16 Feb.
 COMMENT. At the particular Desire of several Persons of Quality. Note, Myneher Cajanus is prevail'd upon (at the Request of several Persons of Distinction) to stay a few Days longer in England, and will appear as usual in . . . Cupid and Psyche. [For a discussion of the theatres, see *Grub St. Journal*, 28 Feb.]
- CG ACHILLES. *Cast not listed*, but see 28 Nov. 1733. Also THE NECROMANCER.
 As 26 Feb.
 COMMENT. At the Desire of several Ladies of Quality.
- GF THE CARELESS HUSBAND. *Cast not listed*, but see 5 Feb. Also BRITANNIA.
Cast not listed, but see 11 Feb.
 COMMENT. At the particular Desire of several Persons of Distinction.
- HAY THE MOTHER-IN-LAW. As 16 Feb., but Primrose - Mrs Sharp. Also CHRONONHOTONTHOLOGOS. *Cast not listed*, but see 22 Feb. Prologue and Epilogue, as 25 Feb.
 MUSIC AND DANCING. As 22 Feb.
 COMMENT. As 23 Feb.
- LIF FERDINANDO. *Cast not listed*.
- WS ADELPHI. By the young Gentlemen.

March 1734

- Saturday 2*
- DL THE ISLAND PRINCESS. *Cast not listed*. Also CUPID AND PSYCHE. As 16 Feb.
 COMMENT. At the particular Desire of several Persons of Quality.
- CG OTHELLO, MOOR OF VENICE. *Cast not listed*, but see 5 Jan. Also THE NECROMANCER. As 26 Feb.
- GF LOVE'S LAST SHIFT. *Cast not listed*, but see 27 Sept. 1733. Also BRITANNIA.
Cast not listed, but see 11 Feb.
 COMMENT. At the particular Desire of several Persons of Distinction.
- HAY THE MOTHER-IN-LAW. As 28 Feb. Also CHRONONHOTONTHOLOGOS.
Cast not listed, but see 22 Feb. Prologue and Epilogue, as 25 Feb.
 MUSIC AND DANCING. As 22 Feb. Also 5th Concerto of Vivaldi on Treble Harp by Mr Perry.

ENTERTAINMENTS. The strong Man from Islington (not in Defiance to Mynheer Cajanus) as was Yesterday improperly advertis'd, but out of good Will to the Author, and to oblige the Audience, for that Night only, will perform several surprizing proofs of Manly Strength, unequall'd yet by any.

Saturday 2
HAY

COMMENT. Benefit Author of Chrononhotonthologos. Note, the Author gives out no Tickets (a few Boxes excepted) depending intirely upon the Courtesy of the Town.

Egmont, *Diary*, II, 40: After dinner I went to the Haymarket playhouse, where among other representations I saw the strong man show one of his feats. Two chairs were placed on the stage at such a distance as that laying himself along, his head and a small part of his shoulders rested on one, and his feet on the other, so that his body and legs were suspended in the air. Then six grown men (two of whom I observed to be remarkably tall) go up, and stood perpendicular upon his body, two on his chest, two on his body, and two on his legs. He bore them all a quarter of a minute, and bending his body downward till it almost touched the ground between the chairs, with a surprising spring and force raised his body with all that weight upon it, not only level as he lay at first, but higher in the air. The mob of the gallery not satisfied with this, hissed, whereupon he refused to show any other of his tricks.

ARIADNE [IN Creta]. *Cast not listed*, but see 26 Jan.

King's

ASTARTUS. *Cast not listed*, but see 26 Feb.

LIF

COMMENT. Compos'd by Signior Bononcini.

THE PROVOK'D HUSBAND. Lady Townly – Mrs Horton. Also **THE HARLOT'S PROGRESS.** As 1 Jan., but Marquise de Fresco omitted.

Monday 4
DL

COMMENT. Benefit Mrs Horton. At the particular Desire of several Ladies of Quality. Mainpiece: All the Characters new drest.

THE RECRUITING OFFICER. *Cast not listed*, but see 4 Oct. 1733. Also **THE NECROMANCER.** As 26 Feb.

CG

THE ORPHAN. *Cast not listed*, but see 8 Nov. 1733. Also **BRITANNIA.** *Cast not listed*, but see 11 Feb.

GF

COMMENT. At the particular Desire of several Ladies of Quality.

LOVE FOR LOVE. As 26 Sept. 1733. With the same Prologue and Epilogue which were spoken by Mills and Mrs Heron at the opening of the House. Also **THE MOCK DOCTOR.** As 10 Oct. 1733.

HAY

MUSIC. Select Pieces between the Acts.

SINGING. *Husb, Husb, ye little Warbling Choir* by Miss Arne. *Per le Porte del tormento* by Miss Arne and Master Arne.

DANCING. By Nivelon, Miss Mann, Essex, Miss Robinson.

COMMENT. Benefit Mills. Mainpiece: Written by the late Mr Congreve.

THE DISTREST WIFE. Parts by Ryan, Quin, Neal, Chapman, Aston, Salway, Morgan, Hall, Mrs Younger, Mrs Buchanan, Miss Binks, Miss Norsa, Mrs Stevens, Mrs Younger, Mrs Lacy, Mrs Forrester.

Tuesday 5
CG

DANCING. By Malter and Mlle Salle.

COMMENT. A new Comedy: Written by the late Mr Gay. [Not published before 1743, and no cast available.]

THE FAIR PENITENT. Fair Penitent – Mrs Giffard; Lothario – Delane; Altamont – Giffard; Horatio – Hulett; Sciolto – W. Giffard; Rossano – Harbin; Lavinia – Mrs Roberts; Lucilla – Mrs Hamilton. Also **THE LOVERS OPERA.** As 25 Jan., but Lucy omitted.

GF

- Tuesday 5* COMMENT. Benefit Mrs Giffard. At the particular Desire of several Persons of Quality and Distinction.
- HAY THE MOTHER-IN-LAW. As 28 Feb. Also CHRONONHOTONTHOLOGOS. *Cast not listed*, but see 22 Feb. Prologue and Epilogue, proper to the Tragedy. MUSIC. A new Overture, and an entire new Sett of Act Tunes, by Seedo. A new Overture for the Afterpiece.
 SINGING. Afterpiece: Songs (in the Italian Stile) by Charke.
 DANCING. *Irish Trot* by a Youth but Nine Years old. *Hussar* by Nivelon and Miss Robinson. *Revellers*, as 20 Feb.
 COMMENT. Mainpiece: Taken from the French of Moliere.
- King's ARIADNE [IN Creta]. *Cast not listed*, but see 26 Jan.
 COMMENT. [Their Majesties, Prince of Orange, and rest of Royal Family present.]
- LIF ASTARTUS. *Cast not listed*, but see 26 Feb.
 COMMENT. As 2 March.
- Thursday 7* THE ALBION QUEENS. Queen Elizabeth - Mrs Porter; Queen Mary - Mrs Horton; Norfolk - Marshall; Davison - Bridgwater; Morton - Hewitt; Cecil - Roberts; Giffard - Turbutt; Douglass - Miss Hollyday.
 DANCING. *La Badine* by Lally, Mlle Grognet, S. Lally, Le Brun, Davenport, Olbeldiston, Mrs Walter, Mrs D'Lorme, Mrs Anderson, Mrs Davenport (with new Habits).
 COMMENT. Benefit Mrs Porter. By Their Majesties' Command. Pit and Front Boxes put together at 5s. [Duke, Princesses Amelia, Caroline, Mary, and Louisa present.]
- CG THE DISTREST WIFE. As 5 March.
 DANCING. By Maltere and Mlle Salle.
- GF THE PROVOK'D HUSBAND. *Cast not listed*, but see 21 Sept. 1733. Also BRITANNIA. *Cast not listed*, but see 11 Feb.
 COMMENT. At the particular Desire of several Persons of Distinction.
- HAY THE MOTHER-IN-LAW. As 28 Feb. Also CHRONONHOTONTHOLOGOS. *Cast not listed*, but see 22 Feb. Prologue and Epilogue, as 5 March.
 MUSIC, SINGING, DANCING. As 5 March.
 COMMENT. As 5 March.
- Friday 8* CONCERT.
 YB MUSIC. Several new concertos call'd *Bizzana Universall* compos'd by Corbett in his Travels . . . in Italy, he playing the first Violin. There will be several Pieces for French Horns, Trumpets, &c. Singing by Miss Cecilia Young.
 COMMENT. Benefit Young.
- HIC CONCERT.
 COMMENT. Benefit John Richter. 7 P.M.
- DL COMMENT. *Daily Advertiser*, 9 March: Yesterday the Company of Comedians in the Hay-Market took Possession of Drury Lane Theatre.
- Saturday 9* THE DISTREST WIFE. As 5 March.
 CG DANCING. *Pigmalion*. As 14 Jan.
 COMMENT. Benefit the Sisters of the late Mr Gay. Written by the late Mr Gay.

THEODOSIUS. *Cast not listed*, but see 3 Jan. Also **BRITANNIA**. *Cast not listed*, but see 11 Feb. Saturday 9
GF

COMMENT. At the particular Desire of several Persons of Distinction.

THE MOTHER-IN-LAW. As 28 Feb.

HAY

MUSIC. A new Overture, and an entire new Sett of Act Tunes, compos'd by Seedo. **DANCING.** *Le Watteau* by Miss Robinson. *Black and White Jack* by Nivelon and Miss Mann. *La Bagatelle* by Essex and Miss Latour. *Hussar* by Nivelon and Miss Robinson. *Revelers*, as 20 Feb.

COMMENT. Taken from the French of Moliere.

ARIADNE [IN Creta]. *Cast not listed*, but see 26 Jan.

King's

COMMENT. Prince of Orange expected this evening.

ASTARTUS. *Cast not listed*, but see 26 Feb.

LIF

DANCING.

COMMENT. As 2 March.

THE CONFEDERACY. Clarissa – Mrs Horton; Flippanta – Mrs Clive; Corinna – Miss Holliday; Dick – Stoppelaer; Brass – Macklin; Gripe – Mullart; Moneytrap – Norris; Clip – Topham; Araminta – Mrs Elmy; Mrs Coggit – Mrs Herle; Mrs Amlet – Mrs Willis, who performed it originally. Also **THE LOTTERY**. Jack Stocks – Macklin; Chloe – Mrs Clive; Lovemore – Stoppelaer.

Monday 11
DL

DANCING. I: A new *Dutch Dance* by Le Brun and Mrs Walter. II: *Two Pierrots* by Poitier and Davenport. III: *English Maggot* by Lally Jr and Mrs Walter. IV: *La Badine* by Lally, Mlle Grognat, Lally Jr, Mrs Walter.

MUSIC. V: Handel's *Water Musick*, in which Poitier will beat the Kettle Drum.

COMMENT. At the particular Desire of several Ladies of Quality. Benefit Mrs Clive, formerly Miss Raftor. Mainpiece: Written by the late Sir John Vanbrugh.

THE WAY OF THE WORLD. *Cast not listed*, but see 6 Oct. 1733.

CG

DANCING. *Scots Dance*, as 4 Oct. *French Sailor and his Lass* by Malter and Mlle Salle. *The Nassau* by Glover, Miss Rogers, Pelling, Miss Norsa, Le Sac, Mrs Ogden, De la Garde, Miss Baston. *Pigmalian*, as 14 Jan.

SINGING. By Miss Norsa.

COMMENT. Benefit Mrs Younger. By Command of His Royal Highness. Written by the late Mr Congreve.

THE RIVAL QUEENS. As 21 Dec. 1733. Also **THE MOCK DOCTOR**. *Cast not listed*, but see 5 Feb. GF

DANCING. *Pyrrhus Dance*: Mars – Thurmond; Followers – Vallois, Sandham, Delagarde, Evans.

COMMENT. Benefit Delane. At the Desire of several Persons of Distinction.

COMMENT. *Daily Advertiser*, 11 March: We hear, amongst other publick Diversions that are prepar'd for the Solemnyt of the approaching Nuptials, there is to be perform'd [at King's, 13 March] a Serenata, call'd Parnasso in Festa: The Fable is Apollo and the Muses celebrating the Marriage of Thetis and Peleus. There is one standing Scene, which is Mount Parnassus, on which sit Apollo and the Muses, assisted with other proper Characters emblematically dress'd, the whole Appearance being extreamly magnificent; nor is the Musick less entertaining, being contriv'd with so great a Variety, that all sorts of Musick are properly introduc'd in single Songs, Duettoes, &c. intermix'd with Chorus's something in the Stile of Oratorios, People have been waiting with Impatience for this Piece, the celebrated Mr Handel having exerted his utmost Skill in it.

- Tuesday 12* **THE MOTHER-IN-LAW.** Primrose – Mrs Sharp; Sir Credulous – Griffin; Headpiece – Cibber; Mummy – Johnson; Lady Hyppish – Mrs Butler; Beaumont – W. Mills; Cranny – Shepard; Heartly – Milward; Diascordium – Miller; Gallipot – Harper; Poet – Oates; Belina – Mrs Pritchard; Agnes – Miss Robinson. Prologue spoken by Mills Sr. Epilogue by Cibber and Mrs Heron.
MUSIC. Select Pieces between the Acts.
DANCING. *Pierrots* by Poitier and Nivelon. *Drunken Peasant* by Le Brun. *Repellers* by Essex, Miss Latour, Janno, Holt, Miss Mann, Miss Brett. *Polish Dance* (new) by Essex, Miss Robinson, S. Lally, Davenport, Holt, Mrs Walter, Miss Mann, Mrs Davenport.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Taken from the French of Moliere. [The first appearance of the Haymarket actors at DL.]
- CG** **CATO.** Cato – Quin, but see 18 Jan. With the Original Prologue and Epilogue.
DANCING. *Scotish Dance*, as 4 Oct. *Shepherd and Shepherdess* by Malter and Mlle Salle. *The Nassau*, as 11 March. *Pigmalion*, as 14 Jan.
COMMENT. Benefit Quin. Written by the late Mr Addison. N.B. The Reason of Mr Quin's changing his Day, proceeds from his being very credibly inform'd that the Royal Marriage will be celebrated on Thursday next.
- GF** **THE PROVOK'D HUSBAND.** *Cast not listed*, but see 21 Sept. 1733. Also **BRITANNIA.** *Cast not listed*, but see 11 Feb.
COMMENT. By particular Desire.
- King's** **ARIADNE [IN CRETA].** *Cast not listed*, but see 26 Jan.
COMMENT. Their Majesties, three eldest Princesses, and Prince of Orange present.
- LIF** **DAVID.** *Cast not listed*, and no performers listed in edition of 1734.
COMMENT. A new Oratorio or Sacred Drama. Set to Musick by Signor Nicola Porpora. [By Paul Rolli. Egmont present.]
- Wednesday 13* **PARNASSO IN FESTA;** or, Apollo and the Muses Celebrating the Nuptials of Thetis and Peleus. *Cast not listed*, but edition of 1734 lists: Apollo – Carestini; Orfeo – Scalzi; Clio – Signora Strada; Calliope – Signora Durastanti; Cloride – Signora Maria Caterina Negri; Euterpe – Signora Rosa Negri; Proteo – Waltz.
COMMENT. A Serenata. Being an Essay of several different Sorts of Harmony. [Music by Handel. Done into English by George Oldmixon.] *Daily Advertiser*, 14 March: Last Night Mr Handell's new Serenata, in Honour of the Princess Royal's Nuptials with the Prince of Orange, was perform'd before their Majesties, the Prince of Wales, the Princess Royal, the Prince of Orange, and all the Royal Family, and was received with the greatest Applause; the Piece containing the most exquisite Harmony ever furnish'd from the Stage, and the Disposition of the Performers being contriv'd in a very grand and magnificent Manner. [The marriage of the Prince of Orange and Royal Princess occurred on Thursday, 14 March.]
- Thursday 14* **DUKE AND NO DUKE.** *Cast not listed*. Also **THE NECROMANCER.** As 26 Feb., but Mynheer Cajanus's Sister, the Tall Woman, by Harlequin.
- GF** **LOVE FOR LOVE.** *Cast not listed*, but see 24 Jan. Also **BRITANNIA.** *Cast not listed*, but see 11 Feb.
COMMENT. *Daily Advertiser*, 18 March: Amongst the many Rejoicings made on Account of the Royal Nuptials . . . on Thursday Night Mr Giffard order'd 12 triumphal Arches to be erected before the House, which were finely illuminated, a large Bonfire to be made, Fireworks to be play'd off, and plenty of Drink given to the Populace.

COMMENT. *Daily Advertiser*, 18 March: And on Friday [Giffard] invited the whole Company to a very grand Entertainment, prepar'd for 'em in the Play-house, where their Majesties, his Royal Highness the Prince of Wales, the Prince and Princess of Orange, the Royal Family, Success to Trade, Prosperity to the City of London, and many other Loyal Healths were drank; during which time the Arches were again illuminated, Fireworks play'd off, and the Night concluded with a Ball.

Friday 15
GF

THE ALCYHMIST. As at HAY 20 Dec. 1733, but in Neighbours Jones replaces Harrington, Leigh replaces Tenoe. Also **THE DEVIL TO PAY**. Jobson - Harper; Nell - Mrs Clive; Sir John - Stoppelaer; Lady Loverule - Mrs Grace. **DANCING.** *Polish Dance*, as 12 March. *Grand Dance in Momus*: Les Plaisirs - Essex, Miss Robinson; Swains - Boval, S. Lally, Davenport; Nymphs - Miss Latour, Mrs Walter, Mrs Davenport; Sailor - Nivelon; Lively Lass - Miss Mann. **MUSIC.** Select Pieces.

Saturday 16
DL

COMMENT. For the Entertainment of several Foreign Ministers. At the Desire of several Persons of Distinction. Mainpiece: Written by Ben Johnson.

THE DISTREST WIFE. As 5 March. Also **THE NUPTIAL MASQUE**; or, **The Triumphs of Cupid and Hymen**. Cupid - Miss Norsa, the first time of her appearing in boy's clothes; Hymen - Salway; Priests of Hymen - Leveridge, Laguerre; Venus - Mrs Wright; Britannia - Mrs Sanderson; Liberty - Mrs Kilby; Bridal Virgin - Miss Hillyard, the first time of her appearing on any stage; Zephyrs - Malter, Glover, Pelling, Lesac, Delagarde, Duke; Bridal Swains - Lesac, Delagarde, Duke; Bridal Nymphs - Mrs Ogden, Miss Rogers, Miss Baston; Un Amour - Glover; Deities of Pleasure - Malter, Houghton; Bridal Nymph - Mlle Salle.

CG

COMMENT. Mainpiece: Written by the late Mr Gay. Afterpiece: a new Dramatick Entertainment: Set to Musick by Mr Galliard. With new Cloaths, Scenes, and other Decorations.

THE CONSTANT COUPLE. *Cast not listed*, but see 12 Nov. 1733. Also **BRI-TANNIA**. *Cast not listed*, but see 11 Feb.

GF

COMMENT. At the particular Desire of several Persons of Distinction.

DAVID. *Cast not listed*.

LIF

COMMENT. Set to Musick by Signor Nicola Porpora.

PARNASSO IN FESTA. *Cast not listed*, but see 13 March.

King's

COMMENT. [Prince and Princess of Orange present.]

THE CARELESS HUSBAND. As at HAY 20 Oct. 1733, but Edging - Mrs Clive.

Monday 18

DANCING. *Minuet* by Mle Grognet (in Boy's Cloaths) and Miss Robinson. *Pierrots* by Poitier and Nivelon. *Dutchman and his Wife* by Le Brun and Mrs Walter. *Polonese* by Essex, Miss Robinson, S. Lally, Holt, Topham, Davenport, Mrs Walter, Mrs Delorme, Mrs Davenport.

DL

COMMENT. Benefit Mrs Heron. By Command of His Royal Highness. [Prince of Wales present; Prince and Princess of Orange expected to attend.]

THE FATAL MARRIAGE; or, **The Innocent Adultery**. Villeroy - Ryan; Biron - Quin; Isabella - Mrs Hallam; Carlos - Walker; Fernando - Hippisley; Victoria - Mrs Younger; Jacquelain - Chapman; Julia - Mrs Buchanan; Sampson - Hall.

CG

SINGING. *Dialogue between a Courtier and a Farmer's Wife*: Courtier by Miss Norsa, in Boy's Cloaths; Farmer's Wife by Miss Bincks. Dialogue by Leveridge and Mrs Wright.

- Monday 18* DANCING. *French Sailor and his Lass* by Malter and Mlle Salle. *Scotish Dance*, as
CG 4 Oct. 1733. *Pigmalion*, as 14 Jan.
 COMMENT. Benefit Ryan.
- GF RICHARD III. King Richard – Hulett. Also THE CONTRIVANCES. Roverwell – Excell; Arethusa – Mrs Roberts. A new Epilogue spoken by Miss Cole.
MUSIC. A new Overture to the Play, composed by Mr Bellair.
DANCING. *The Dutch Boar* (new) by Sandham and Miss Wherrit. *Scaramouch* by Sandham.
 COMMENT. Benefit Hulett. At the Desire of several Persons of Distinction.
- YB CONCERT.
 COMMENT. Benefit John Festin. At 7 P.M. Tickets for 15 March taken this day.
- HIC CONCERT.
 COMMENT. Benefit Veracini. Tickets a half guinea. 6 P.M.
- Tuesday 19* THE RELAPSE. As at HAY, 3 Nov. 1733. Also THE DEVIL TO PAY. As
DL 16 March.
DANCING. *English Maggot* by Lally and Mrs Walter. *Dutch Woman* by Miss Robinson. *Revellers* by Essex, Miss Latour, Lally, Holt, Miss Mann, Miss Brett. *Pierrots* by Poitier and Nivelon. *Polonese*, as 18 March.
 COMMENT. Benefit Essex. At the Desire of several Ladies of Quality. Main-piece: Written by the late Sir John Vanbrugh.
- CG MACBETH. As 1 Jan., but Lady Macbeth – Mrs Bullock.
MUSIC. As 13 Feb.
DANCING. As 1 Jan. Also *The Nassau*, as 11 March. *Pigmalion*, as 14 Jan. *French Sailor and his Lass* by Malter and Mlle Salle.
 COMMENT. Benefit Mrs Bullock. At the Desire of several Persons of Quality. Written by Shakespear.
- GF JANE SHORE. Jane Shore – Mrs Thurmond; Gloster – Hulett; Hastings – Giffard; Dumont – Delane; Bellmour – W. Giffard; Alicia – Mrs Roberts. Also THE DEVIL TO PAY. As 11 Oct. 1733.
 COMMENT. Benefit Mrs Thurmond. At the Desire of several Persons of Distinction.
- King's PARNASSO IN FESTA. *Cast not listed*, but see 13 March.
 COMMENT. Prince and Princess of Orange expected to attend.
- Wednesday 20* DAVID. *Cast not listed*.
LIF COMMENT. As 16 March.
- HIC CONCERT.
 MUSIC. Concertos by Corelli and Geminiani. Favourite Songs of Mr Handel's. Solo upon the German Flute and Violin. A Concerto, the Solo Part upon the Harpsichord.
 COMMENT. Benefit Mr C. Avison. 7 P.M. Tickets 5s.
- Thursday 21* THE SILENT WOMAN. As at HAY, 22 Dec. 1733. Also LOVE AND GLORY.
DL Britannia – Mrs Barbier; Venus – Miss Arne; Mars – Kelly; Mercury – Master Arne; Pallas – Miss Jones; Graces – Miss Mason, Miss Young, Miss Oates; Followers of Mars – Waltz, Rainton, Topham, Stoppelaer; Shepherds – Roberts, Snider, Mountier.
 MUSIC. Select Pieces between the Acts.

COMMENT. At the particular Desire of several Persons of Quality. Main-piece: Written by Ben. Johnson. Afterpiece: A new Serenata, Compos'd on the present Joyous Occasion of the Royal Nuptials. The Words by Mr Tho. Phillips. The Musick by Mr Arne.

Thursday 21
DL

HENRY IV, Part I. *Cast not listed*, but see 21 Jan.

CG

DANCING. *Les Charractres de l'Amour* by Mlle Salle. *Un Pas de Trois* by Malter, Houghton, Mlle Salle. *Peasant* by Malter. *Pigmalion*, as 14 Jan.

COMMENT. Benefit Mlle Salle. By Their Majesties' Command. [Prince of Wales, Prince of Orange, and two young Princesses present.]

THE WONDER. *Cast not listed*, but see 11 Dec. 1733. Also **BRITANNIA**. *Cast not listed*, but see 11 Feb.

GF

COMMENT. Benefit Thurmond. At the particular Desire of several Persons of Quality and Distinction.

CONCERT.

Friday 22
HIC

MUSIC. Several Solos on the Violoncello by Caporale.

COMMENT. Benefit Caporale, First Violoncello in the Opera at the Hay-Market. Tickets 5s.

CONCERT.

ST

MUSIC. The whole to conclude with a Grand Chorus, address'd to Apollo.

COMMENT. Benefit Prelleur and Excell. The Musick entirely new, and compos'd by Prelleur.

CONCERT.

DT

MUSIC. Vocal and Instrumental. The Vocal by Miss Cecilia Young.

COMMENT. Benefit Valentine Snow. 6:30 P.M. Tickets 5s.

THE PROVOK'D HUSBAND. Townly - W. Mills; Lady Townly - Mrs Heron; Manly - Mills; Lady Grace - Mrs Butler; Sir Francis - Griffin; Lady Wronghead - Mrs Grace; Basset - Cibber; Jenny - Mrs Clive; Richard - H. Tench; the Original Scenes of John Moody (by Desire) will be restored; this part by Miller.

Saturday 23
DL

DANCING. *English Maggot* by Lally and Mrs Walter. *Two Pierrots* by Poitier and Nivelon. *Revellers*, as 19 March. *Grand Dance in Momus*.

COMMENT. Benefit Miller. At the Desire of several Ladies of Quality.

RULE A WIFE AND HAVE A WIFE. *Cast not listed*, but see 31 Oct. 1733. Also **THE NUPTIAL MASQUE**. As 16 March.

CG

THE CARELESS HUSBAND. *Cast not listed*, but see 5 Feb. Also **BRITANNIA**. *Cast not listed*, but see 11 Feb.

GF

COMMENT. At the particular Desire of several Persons of the first Distinction.

BELMIRA. *Cast not listed*.

LIF

DANCING.

COMMENT. A new Opera. (Not published. Composer not known.)

PARNASSO IN FESTA. *Cast not listed*, but see 13 March.

King's

COMMENT. Egmont, II, 68: After dinner I went . . . to hear Hendel's Serenata composed in honour of the marriage, call'd Apollo and Daphnis. The Royal Family was all there, the Prince of Wales excepted.

THE FUNERAL. Sable - Johnson; Trusty - Mills; Lady Brumpton - Mrs Horton; Brumpton - Milward; Hardy - W. Mills; Campley - A. Hallam; Cabinet -

Monday 25
DL

- Monday 25*
- DL Berry; Trim - Miller; Puzzle - Shepard; Tom - Oates; Lady Sharlot - Mrs Butler; Lady Harriet - Miss Holliday; Mademoiselle - Mrs Shireburn; Tattleaid - Mrs Grace; Kate - Harper. Also THE MOCK DOCTOR. Doctor - Cibber; Dorcas - Mrs Clive; Leander - Stoppelaer; James - Mullart; but see DL, 19 Dec. 1733, and HAY, 10 Oct. 1733.
- DANCING. I: *Dutchman and his Wife* by Le Brun and Mrs Walter. III: *Two Pierrots* by Poitier and Nivelon. IV: *Polish Dance*, as 18 March, but Miss Mann added. V: *Revellers*.
- SINGING. II: By Miss Arne.
- COMMENT. Benefit Johnson. Mainpiece: Written by the late Sir Richard Steele. Afterpiece: Taken from the French of Moliere.
- CG SHE WOU'D IF SHE COU'D. As 8 Dec. 1733. Also FLORA. Hob - Mr Daniel French, of Hampstead, for his Diversion, but see 3 Jan.
- DANCING. *French Sailor and his Lass*, and *Shepherd and Shepherdess* by Malter and Mlle Salle. *Scotch Dance*, as 4 Oct. 1733.
- COMMENT. Benefit Hippisley. Mainpiece: Written by Sir George Etheridge.
- GF THE CONSCIOUS LOVERS. Phillis - Mrs Roberts. Also PHEBE; or, The Beggar's Wedding. Hunter - Mrs Roberts. With an Epilogue of Thanks, spoke by Mrs Roberts in Man's Cloaths.
- MUSIC. Solo on Violin by Eversman.
- DANCING, SINGING.
- COMMENT. Benefit Mrs Roberts. At the particular Desire of several Persons of Distinction.
- HIC CONCERT.
- MUSIC. A repetition (with some additions) of the Concert there on 18 March by Veracini.
- COMMENT. At the Desire of several Persons of Quality. Tickets half a guinea.
- Tuesday 26*
- DL THE WAY OF THE WORLD. As at HAY, 5 Dec. 1733. Also THE DEVIL TO PAY. As 16 March.
- DANCING. *Clown* by Nivelon. *Watteau* by Miss Robinson. *English Maggot* by Lally and Mrs Walter. *Revellers*, as 19 March.
- COMMENT. Benefit Harper. Mainpiece: Written by the late Mr Congreve.
- CG CATO. As 12 March. Also THE NUPTIAL MASQUE. As 16 March.
- DANCING. *Scotch Dance*, as 4 Oct. 1733. *Pigmalion*, as 14 Jan.
- COMMENT. Benefit the Author of the Masque.
- GF THE MOURNING BRIDE. *Cast not listed*, but see 13 Nov. 1733. Also BRITANNIA. *Cast not listed*, but see 11 Feb.
- COMMENT. At the particular Desire of several Ladies of Quality.
- LIF BELMIRA. *Cast not listed*.
- King's ARBACES. *Cast not listed*.
- Wednesday 27*
- LIF DAVID. *Cast not listed*.
- COMMENT. As 16 March.
- YB THE ORPHAN. *Cast not listed*. Also THE FRIENDLY IMPERTINENT. With a Prologue to the Farce.
- COMMENT. At the Desire of several Gentlemen and Ladies. Afterpiece: a Farce of two Acts. [Author unknown. Apparently not published.] Boxes 3s. Pit 2s.

THE CONSTANT COUPLE. As at HAY, 27 Oct. 1733, but Lady Darling – Mrs Shireburn; Angelica – Miss Holliday. Also **LOVE AND GLORY**. As 21 March. *Thursday 28* DL

DANCING. I: *Drunken Peasant* by Le Brun. II: *Pierrots* by Poitier and Nivelon. III: *Polonese*, as 25 March. IV: *English Maggot* by Lally Jr and Mrs Walter. V: *Grand Dance in Momus*, as 16 March.

COMMENT. Benefit Miss Arne.

TIMON OF ATHENS. Timon – Walker; Alcibiades – Ryan; Apemantus – Quin; CG

Nicias – Salway; Phaeax – Hippisley; Elius – Neale; Cleon – Dawson; Isander – Hall; Isadore – Bullock; Thrasillus – Hallam; Demetrius – Hale; Diphilus – Houghton; Old Man – Aston; Musician – Ray; Jeweller – Harrington; 1st Gentleman – Wignel; 2d – Clarke; Chloe – Mrs Stevens; Thais – Mrs Forrester; Phryne – Mrs Kilby; Evandra – Mrs Hallam; Melissa – Mrs Buchanan; Poet – Chapman. Also **FLORA**. As 25 March, but Sir Thomas – Hippisley; Friendly – Salway; Dick – Hale; Old Hob – Hall; Hob's Mother – Mrs Martin; Betty – Mrs Kilby; Flora – Miss Norsa.

SINGING. In II: *Dialogue between a Courtier and Farmer's Wife*, as 18 March. IV: *Dialogue* by Leveridge and Mrs Wright.

DANCING. II: *French Sailor and his Lass* by Malter and Mlle Salle. III: *Scots Dance*, as 4 Oct. 1733.

COMMENT. Benefit Walker. For the Entertainment of their Excellencies Sidi Mahomet Climsani and Sidi Usuph Coggia, Ambassadors from the Regency of Tunis.

THE INCONSTANT. As 25 Oct. 1733, but Bravos and Lamorce omitted; Duretete – R. Wetherilt. With a new Prologue, addressed to the Merchants of London, GF

to be spoke by Rosco. Also **THE MOCK DOCTOR**: With a new Scene called The Consultation. *Cast not listed*, but see 5 Feb.

DANCING.

COMMENT. Benefit Rosco. At the particular Desire of several Persons of Quality and Distinction.

ARBACES. *Cast not listed.*

King's

COMMENT. Benefit Signora Durastanti. All the Royal Family expected to attend.

CONCERT.

SH

MUSIC. Vocal Part by Miss Cecilia Young. The First Violin by Festin. German Flute by Weideman. The rest of the Instruments by the best Performers, accompanied with French Horns, Trumpets, Kettle Drums.

COMMENT. Benefit Jo. Thomas. Tickets 5s. 6:30 P.M.

THE FAIR PENITENT. Lothario – Cibber; Calista – Mrs Heron; Altamont – A. Hallam; Rossano – Winston; Sciolto – Milward; Horatio – Mills; Lavinia – Mrs Butler; Lucilla – Mrs Charke. Also **THE COUNTRY HOUSE**.

Saturday 30
DL

Janno – Cibber; Bernard – Mullart; Erastus – Cross; Dorant – Berry; Marquis – Mecklin; Baron – Richardson; Colin – Miller; Griffard – Paget; La Tour – Turbutt; Cook – Jones; Soldier – H. Tench; Charly – Miss Robinson; Mrs Bernard – Mrs Grace; Mawkin – Mrs Charke; Mariamne – Miss Oates; Lesetta – Mrs Shireburn.

MUSIC. A Comic Medley Overture composed by Charke.

SINGING. III: *Was ever Nymph like Rosamond* by Miss Arne. IV: *Bella Sorge L'Esperanza* (from *Ariadne*) by Miss Arne.

DANCING. I: A new *Maggot* by Le Brun. In II: *Polonese*, as 25 March. V: *Pierrots* by Poitier and Nivelon. End I of Afterpiece: *English Maggot* by Lally and Mrs Walter. End Afterpiece: *Grand Dance in Momus*, as 16 March.

- Saturday 30*
- DL COMMENT. Benefit Cibber. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late N. Rowe, Esq; Poet Laureat. Afterpiece: Taken from the French by the late Sir John Vanbrugh.
- CG THE AMOROUS WIDOW. *Cast not listed*, but see 23 Jan. Also THE NECROMANCER. As 14 March.
COMMENT. At the Desire of several Persons of Quality.
- GF LOVE'S LAST SHIFT. *Cast not listed*, but see 27 Sept. 1733. Also BRITANNIA.
Cast not listed, but 11 Feb.
COMMENT. At the Desire of several Persons of Quality.
- LIF BELMIRA. *Cast not listed*.
- King's ARBACES. *Cast not listed*.

April 1734

- Monday 1*
- DL THE MOTHER-IN-LAW. As 12 March, but Primrose – Mrs Heron, Cranny, Poet omitted. The Original Prologue by Milward. Epilogue by Cibber and Mrs Heron. Also THE MOCK DOCTOR. Doctor – Cibber; Jasper – Sheppard; Charlotte – Miss Mann; Leander – Berry; Dorcas – Mrs Pritchard, but see 25 March.
DANCING. I: *Dutch Woman* by Miss Robinson. III: *Drunken Peasant* by Le Brun. IV: *Revellers*, as 19 March. V: *Polonese* by Essex, Miss Robinson, S. Lally, Topham, Davenport, Holt, Mrs Walter, Miss Mann, Mrs D'Lorme, Mrs Davenport.
SINGING. II: *Bella Sorge L'esperanza* by Miss Arne.
COMMENT. Benefit Griffin. At the Desire of several Ladies of Quality.
- CG THE BUSY BODY. *Cast not listed*, but see 27 Sept. 1733. Also APOLLO AND DAPHNE. Apollo – Glover; Nymphs – Mrs Ogden, Mrs Pelling, Miss Rogers, Miss Baston; Daphne – Mrs Laguerre; Burgomaster – Laguerre; Boor Servant – Hippisley; Columbine – Mrs Younger; Scaramouch – Newhouse; Harlequin – Lun; Peasants – Newhouse, De la Garde Jr, Du Pre Jr; Women Peasants – Mrs Stevens, Mrs Kilby, Mrs Forrester; Venus – Mrs Wright; Diana – Miss Norsa; Silenus – Leveridge; Bacchus – Salway; Bridal Swains – Le Sac, De la Garde, Duke; Bridal Nymphs – Mrs Ogden, Miss Rogers, Miss Baston; Un Amour – Glover; Deities of Pleasure – Malter, Houghton; Bridal Virgin – Mlle Salle.
COMMENT. By Command of His Royal Highness. [Prince of Wales and Prince of Orange present.]
- GF JULIUS CAESAR. *Cast not listed*, but see 21 Jan. Also BRITANNIA. Lord Rake – Hulett; Capt Bully – Mayneher Cajanus Sr, Brother to the famous tall Man who lately appeared at [DL]; Citizens – Lyon, Stoppelaer, Harbin, Excell; but see 11 Feb.
SINGING. By Nichols, from DL, his first appearance on this stage.
COMMENT. At the Desire of several Persons of Quality.
- LIF THE PROVOK'D HUSBAND. Lady Townly – Mrs Horton. Also THE LOTTERY. As at DL, 11 March, but Mr Stocks – Turbutt.
DANCING. I: *English Maggot* by S. Lally and Mrs Walter. II: *La Badine* by Lally, Mlle Grognet, S. Lally, Davenport, Topham, Olbeldiston, Mrs Walter, Mrs D'Lorme, Mrs Anderson. III: *Two Pierrots* by Poitier and Lally. IV: *Minuet* by Mlle Grognet in Boy's Cloaths and Mrs Anderson. V: *La Badinage Champetre* by Lally, Mrs Walter, S. Lally, Davenport, Topham, Olbeldiston, Mrs D'Lorme, Mrs Davenport, Mrs Anderson, Miss Palms.

COMMENT. Benefit Lally. At the particular Desire of several of Quality. [Tickets for DL, 25 March, taken this day at LIF.]	Monday 1 LIF
ALL FOR LOVE ; or, The World Well Lost. Marc Antony – Milward; Cleopatra – Mrs Heron; Ventidius – Mills; Octavia – Mrs Butler; Dolabella – A. Hallam; Alexas – W. Mills. With a Prologue written by the late Sir Richard Steele, upon the Revival of the Play in the Year 1716, to be spoke by Mr Cibber.	Tuesday 2 DL
SINGING. <i>Per le Porte del Tormento</i> by Miss Arne and Master Arne.	
DANCING. <i>The Polonese</i> , as 1 April. <i>Grand Dance in Momus</i> : Sailor – Nivelon; Lively Lass – Miss Man; Les Plaisirs – Essex, Miss Robinson; Nymphs – Miss Latour, Mrs D'Lorme, Mrs Davenport.	
COMMENT. Benefit Milward. Not Acted these Seven Years. At the Desire of several Ladies of Quality.	
THE COUNTRY WIFE . <i>Cast not listed</i> , but see 29 Nov. 1733. Also THE NUPTIAL MASQUE . As 16 March.	CG
DANCING. I: <i>Les Characteres de l'Amour</i> by Mlle Salle. II: <i>French Peasant</i> by Malter. III: <i>Pigmalion</i> , as 14 Jan.	
COMMENT. Benefit Galliard. [Prince of Wales present.]	
THE SPANISH FRYAR . <i>Cast not listed</i> , but see 12 Jan. Also BRITANNIA . As 1 April.	GF
SINGING. By Nichols.	
COMMENT. At the Desire of several Persons of Quality.	
DEBORAH . <i>Cast not listed</i> , but Deutsch, Handel, p. 362, conjectures it to be: Deborah – Signora Strada; Barak – Signora Maria Caterina Negri (?); Abinoam – Reinhold (?); Sisera – Carestini; Jael – Signora Rosa Negri; Israelite Women – Signora Durastanti; Chief Priest – Waltz; Chief Priest of Israelites – Reinhold (?).	King's
COMMENT. Composed by Mr Handel. [Prince and Princess of Orange, Princess Caroline, Mrs Pendarves, Lady Rich, and Egmont present.]	
BELMIRA . <i>Cast not listed</i> .	LIF
DAVID . <i>Cast not listed</i> .	Wednesday 3
COMMENT. As 16 March.	LIF
CONCERT .	HAY
MUSIC. Two Sonatas on the Harp by Perry. Also by the best Performers.	
COMMENT. Benefit Roberts and Perry. At 7 P.M. Boxes 5s. Pit 3s. Gallery 2s.	
LOVE FOR LOVE . As at HAY, 26 Sept. 1733.	Thursday 4
DANCING. I: <i>Pierrots</i> by Potier and Nivelon. III: <i>Black and White Joak</i> by Nivelon and Miss Mann. IV: <i>Revellers</i> by Miss Latour and others. V: <i>Dutchwoman</i> by Miss Robinson.	DL
SINGING. II: <i>Quanto dolce, quanto care</i> by Miss Arne.	
COMMENT. Benefit Mrs Butler. Written by the late Mr Congreve. [Prince of Orange expected to attend.]	
THE FATAL MARRIAGE . As 18 March. Also THE NECROMANCER . As 14 March.	CG
THE RECRUITING OFFICER . <i>Cast not listed</i> , but see 2 Feb. Also BRITANNIA . As 1 April.	GF
COMMENT. For the Entertainment of his Excellency Sidi Mahomet Chinsani, Ambassador from the Regency of Tunis.	

- Thursday 4* THE BEGGAR'S OPERA. Polly – Mrs Clive; Macheath – Stoppelaer; but see DL, 28 Jan. Also LOVE IS THE DOCTOR. *Cast not listed.*
 COMMENT. Benefit the Author. Afterpiece: From L'Amour Medicin of Moliere. A new Comedy in one Act. [Apparently not published. Author unknown.] Author's tickets for DL, 2 April, taken this day at LIF.
- Friday 5* HAY DON QUIXOTE IN ENGLAND. By the Persons who rehearsed it in DL before the Union of the Companies, but edition of 1734 lists: Don Quixote – Roberts; Sancho – Mullart; Sir Thos Loveland – Machen; Squire Badger – Macklin; Fairlove – Warwell; Mayor – Turbutt; Voter – Machen; Guzzle – Jones; John – Hewson; Brief – Topham; Dr Drench – Hallam; Mr Sneak – Hickes; Dorothea – Miss Atherton; Jezebel – Mrs Hide; Mrs Guzzle – Mrs Martin; Mrs Sneak – Mrs Egerton; Miss Sneak – Miss Jones.
 COMMENT. A New Comedy. Written by the Author of The Miser [Henry Fielding]. Tickets for the Author's Night at DL will be taken here every Night of the Performance. Boxes 4s. Pit 3s. Gallery 1s. 6d.
- YB CONCERT.
 MUSIC. An Essay of different Kinds of Harmony, intermix'd with some Pieces on the new Viol D'Venere of 22 Strings, and the Viol D'Amore.
 COMMENT. Benefit Corbett, lately come from Italy. 5s. All tickets for 29 March will be taken.
- HIC CONCERT.
 MUSIC. In which will be introduc'd Adonis Chace, consisting of two Aubaden for four French Horns. Compos'd by Seedo and Lampe. Singing by Miss Arne.
 COMMENT. Benefit Charke and Messing. 5s. 7 P.M.
- Saturday 6* DL THE ALCHEMIST. As 16 March.
 SINGING. II: *Was ever Nymph like Rosamond* by Miss Arne. IV: *Hush ye little Warbling Choir* by Miss Arne.
 DANCING. I: *La Follette s'est Ravisee* by Nivelon and Miss Mann. III: *Drunken Peasant* by Le Brun. V: *Grand Dance in Momus*, as 16 March.
 MUSIC. Select Pieces.
 COMMENT. Benefit W. Mills. Written by Ben. Johnson.
- CG THE SQUIRE OF ALSATIA. Sir Edward – Quin; Squire – Chapman; Lolpoop – Hippisley; Belfond Jr – Walker; Teresia – Mrs Younger; Termagent – Mrs Kilby, the first time of her appearing in Boy's Cloaths. Also THE NUPTIAL MASQUE. As 16 March.
 DANCING. *Scot's Dance*, as 4 Oct. 1733. *Pigmalion*, as 14 Jan.
 COMMENT. Benefit Chapman. By Command of His Royal Highness. [Prince of Wales and Prince of Orange present.]
- GF LOVE MAKES A MAN. Carlos – Delane; Clodio – Giffard; but see 19 Jan.
 Also BRITANNIA. As 1 April.
 COMMENT. Benefit Penkethman.
- King's DEBORAH. *Cast not listed*, but see 2 April.
 COMMENT. Composed by Mr Handel.
- LIF ASTARTUS. *Cast not listed.*
 COMMENT. At 6:30 P.M.

Monday 8-Saturday 13
 PASSION WEEK

DON QUIXOTE IN ENGLAND. <i>Cast not listed</i> , but see 5 April.	<i>Monday 8</i>
COMMENT. Written by the Author of The Miser. The Boxes being unequal to the great Demand for Places, at the particular Desire of several Ladies of Quality, the Pit and Front Boxes will be laid together at 5s. each. Gallery 2s.	HAY
DAVID. <i>Cast not listed</i> .	LIF
COMMENT. Set to Musick by Signor Nicola Porpora.	
CONCERT.	HIC
MUSIC. By the best Performers. [Thumoth] performs several Lessons on the Harpsichord, and several Solos of Sig Quontz's on the German Flute, and Grand Concertos compos'd for the Trumpet.	
COMMENT. Benefit Burk Thumoth, a Youth of Seventeen Years. 7 P.M. 5s.	
CONCERT.	YB
COMMENT. Benefit De Fesch. 7 P.M. Tickets 5s.	
DON QUIXOTE IN ENGLAND. <i>Cast not listed</i> , but see 5 April.	<i>Tuesday 9</i>
COMMENT. As 8 April.	HAY
DEBORAH. <i>Cast not listed</i> , but see 2 April.	King's
COMMENT. Composed by Mr Handel.	
DAVID. <i>Cast not listed</i> .	<i>Wednesday 10</i>
COMMENT. As 8 April. Benefit Mrs Celestina Hempson. At 6:30 P.M. [Prince of Orange expected to attend.]	LIF
ANDREA. By the young Gentlemen of the Academy.	SS
COMMENT. By Terence.	
DON QUIXOTE IN ENGLAND. <i>Cast not listed</i> , but see 5 April.	<i>Thursday 11</i>
COMMENT. As 8 April.	HAY
THE SILENT WOMAN. As at HAY, 22 Dec. 1733. Also CUPID AND PSYCHE. Cupid - Mrs Barbier; Psyche - Miss Arne; Venus - Mrs Chambers, the first time of her appearing on that stage; Jupiter - Stoppelaer; Apollo - Mountier (<i>Daily Advertiser</i>) or Kelly (<i>Daily Journal</i>); Mercury - Kelly (<i>Daily Advertiser</i>) or Mountier (<i>Daily Journal</i>); Ganimede - Master Arne; Vertumnus - Lally Sr; Pomona - Mrs Walter; Bacchus - Waltz; Neptune - Raftor; Mars - Winstone; Pluto - Fife; Vulcan - Rainton Jr; Juno - Mrs Mason; Pallas - Mrs Elmy; Diana - Miss Palms; Ceres - Miss Jones; Pan - Nivelon; Endimion - Essex; Sylvans - S. Lally, Davenport, Holt; Nymphs - Mrs Delorme, Mrs Davenport, Mrs Anderson; Satyrs - Topham, Wright, Leigh, F. (<i>Daily Advertiser</i>) or H. (<i>Daily Journal</i>) Tench, Bethun, Grey; Pierrot - Poitier; Polander - Nivelon; Harlequin - Le Brun; Colombine - Miss Mann; Colombine's Maid - Mrs Charke; Old Woman - Mullart; Lovers of Colombine: Mynheer Bassoon - Rainton; Sig Treblini - Mountier; Mons Quadrille - Cross; Plumb - Turbutt; Sailors - S. Lally, F. Tench, Davenport, Holt.	<i>Monday 15</i>
COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by Ben. Johnson. Afterpiece: With Additions and Alterations.	DL
THE SQUIRE OF ALSATIA. As 6 April, but Sir William - Morgan. Also THE NECROMANCER. As 14 March.	CG
A BOLD STROKE FOR A WIFE. <i>Cast not listed</i> , but see 8 Dec. 1733. Also BRITANNIA. As 1 April.	GF

- Monday 15* THE MISER. Lappet - Mrs Clive; Lovegold - Griffin; Mariana - Mrs Horton; Frederick - Bridgwater; Harriet - Mrs Holliday; Clermont - Richardson; Ramilie - Stoppelaer; Wheedle - Mrs Mullart; Mrs Wisely - Mrs Herle; James - Mullart. Also THE CONTRIVANCES. Rovewell - Stoppelaer; Arethusa - Mrs Clive.
DANCING. II: *Minuet* by Mlle Grognat and Mrs Sanderson. IV: *English Maggot* by S. Lally and Mrs Walter. V: *La Badinage de Champetre* by Lally, Mrs Walter, &c.
COMMENT. Benefit Stoppelaer. Tickets for DL, 21 March, taken this day.
- Tuesday 16* THE FUNERAL. As 25 March, but Brumpton - Paget; Cabinet - Cross. Also CUPID AND PSYCHE. As 15 April.
COMMENT. Mainpiece: Written by the late Sir Richard Steele.
- CG THE CONSTANT COUPLE. Sir Harry - Ryan; Lady Lurewell - Mrs Younger; Standard - Quin; Smugler - Hippisley; Beau Clincher - Chapman; Clincher Jr - Neale; Vizard - Hale; Dicky - James; Lady Darling - Mrs Martin; Angelica - Mrs Buchanan; Parly - Mrs Laguerre.
SINGING. I: In the Anacreon Stile by Leveridge. III: A *Chacon a Boire* by Leveridge. V: *The Black and White Joke to Bacchus and Venus* by Leveridge and Laguerre.
DANCING. II: *The Nassau*, as 17 Jan. IV: *Pigmalion*, by Malter, Mlle Salle, &c.
COMMENT. Benefit Leveridge.
- GF THE UNHAPPY FAVOURITE. *Cast not listed*, but see 3 Oct. 1733. Also BRITANNIA. As 1 April.
COMMENT. By particular Desire.
- LIF ASTARTUS. *Cast not listed*, but see 26 Feb.
COMMENT. Composed by Sig Bononcini.
- King's ARIADNE [IN CRETA]. *Cast not listed*, but see 26 Jan.
- Wednesday 17* HENRY IV, Part I. Hotspur - Milward; King - Mills; Prince - W. Mills; Falstaff - Harper; Glendower - Cibber; Worcester - Berry; Kate - Miss Mann; Vernon - Cross; Hostess - Mrs Shireburn; Carriers - Johnson, Miller; Francis - Master Arne. Also CUPID AND PSYCHE. As 15 April.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear.
- CG SHE WOU'D IF SHE COU'D. As 8 Dec. 1733.
DANCING. I: *Peasant* by Malter. II: *Les Charactres de l'Amour* by Mlle Salle. III: *Harlequin* by Malter. IV: *Pigmalion*, as 14 Jan. V: *Bacchus and Ariadne*, with Additions, by Mlle Salle.
COMMENT. Benefit Malter. By Command of His Royal Highness. Written by Sir George Etheridge.
- GF THE CONSTANT COUPLE. *Cast not listed*, but see 12 Nov. 1733. Also BRITANNIA. As 1 April.
COMMENT. By Desire.
- HAY DON QUIXOTE IN ENGLAND. *Cast not listed*, but see 5 April. Also THE COVENT GARDEN TRAGEDY. Lovegirlo - Roberts; Galloon - Brief; Kissinda - Miss Atherton; Punchbowl - Mrs Egerton; Stormanda - Miss Martin; Leatherside - Middleton, who never appeared on this stage before; Bilkum - Hewson.
COMMENT. Mainpiece: Written by the Author of the Miser. Afterpiece: At the particular Desire of several Persons of Quality. At 6:30 P.M.

HENRY IV, Part II. King – Mills; Prince – W. Mills; Shallow – Johnson; Silence – Miller; Feeble – Griffin; Falstaff – Harper; Pistol – Cibber; Lancaster – A. Hallam; Gloster – Cross; York – Milward; Justice – Boman; Poins – Oates; Bardolph – Shepard; Hostess – Mrs Shireburn; Doll – Miss Mann. A new Prologue upon the Company's Return to the Theatre Royal, spoken by Mills.

Tursday 18
DL

SINGING AND DANCING.

COMMENT. Benefit Mills. By Command of His Royal Highness. To which (By Command) will be added, The Coronation of Anna Bullen, with the Military Ceremony of the Champion in Westminster-Hall, for the Entertainment of . . . the Prince of Orange, who accompanies his Royal Highness to the Play. [Prince of Wales, Prince of Orange, Princess Caroline present.]

THE PROVOK'D WIFE. As 20 Oct. 1733, but Constant – Ryan; Heartfree – Walker; Treble – Salway.

CG

SINGING. A *Bacon a Boire* by Leveridge and Laguerre, proper to the Play.

DANCING. *Scottish Dance*, as 4 Oct. *Shepberd and Shepherdess* by Malter and Mlle Salle. *The Nassau*, as 17 Jan. *Pigmalion*, as 14 Jan.

COMMENT. Benefit Mrs Hallam. At the Desire of several Persons of Quality. Written by the late Sir John Vanbrugh.

OROONOKO. As 9 Oct. 1733, but Governor – W. Giffard; Driver – Huddy; Hotman – Rosco; Lucy – Mrs Tollett. Also **DAMON AND PHILLIDA**. Damon – Mrs Roberts; Phillida – Mrs Monlass; Cymon – Rosco; Mopsus – Bardin.

GF

MUSIC. I: Solo on the Violin by Eversmond.

SINGING. IV: By Miss Hill.

DANCING. II: *Scots Dance* by Miss Wherrit. III: *Dutch Skipper* by Vallois and Mrs Bullock. V: *The Whim* by Miss Wherrit and Miss Sandham.

COMMENT. Benefit Huddy. At the particular Desire of several Persons of Distinction.

THE ORPHAN. Monimia – Mrs Horton; Serena – Miss Hollyday; Castilio – a Gentleman; Polydore – Victor, who never performed before. A new Prologue to be spoken by a Gentleman who acts Castilio. A new Epilogue by Mrs Horton. Also **THE CONTRIVANCES**. As 15 April.

LIF

SINGING. An English Cantata by Mrs Clive.

DANCING. *Minuet* in Boy's Cloaths by Mlle Grognet.

COMMENT. Benefit a Young Author.

DON QUIXOTE IN ENGLAND. *Cast not listed*, but see 5 April. Also **THE HAY COVENT GARDEN TRAGEDY**. As 17 April.

COMMENT. As 17 April.

THE FAIR PENITENT. As 30 March. Also **CUPID AND PSYCHE**. As 15 April.

Friday 19
DL

COMMENT. Mainpiece: Written by the late N. Rowe, Esq; Poet Laureat. At the Desire of several Ladies of Quality.

THE PLAIN DEALER. As 15 Feb., but Widow Blackacre – Mrs Cantrel.

CG

SINGING. *The Black and White Joke*, as 16 April.

DANCING. *Scots Dance*, as 4 Oct. *Shepberd and Shepherdess* by Malter and Mlle Salle. *English Maggot* by Haughton and Mrs Laguerre. *The Kilkenny* (new) by Glover and Mrs Laguerre. By Desire, Hippisley's *Drunken Man*.

COMMENT. Benefit Mr and Mrs Laguerre. Written by Mr Wycherley.

THE WONDER. Briton – Delane; Felix – Giffard; Violante – Mrs Giffard; Lissardo – Penkethman; Flora – Mrs Roberts; but see 11 Dec. 1733. Also

- Friday 19**
GF **DIANA AND ACTEON.** Acteon – Vallois; Diana – Mrs Bullock; Companions of Acteon – Sandham, Delagarde, Evans; Followers – Excell, Dove, Morris, Presgrove; Companions of Diana – Mrs Vallois, Mrs Haughton, Miss Wherrit, Miss Sandham.
DANCING. II: *Minuet* and a new *Rigadoon* by Vallois and Mrs Vallois. III: *Scots Dance* by Vallois and Mrs Bullock.
COMMENT. Benefit Vallois and Mrs Vallois. At the particular Desire of several Persons of Distinction. Afterpiece: Compos'd by Mons Roger, the late famous Pierrot of Drury-Lane. Taken from Ovid's Metamorphosis. With a new Scene.
- HAY **DON QUIXOTE IN ENGLAND.** *Cast not listed*, but see 5 April. Also **THE COVENT GARDEN TRAGEDY.** As 17 April.
DANCING.
COMMENT. As 17 April.
- Saturday 20**
DL **KING HENRY THE EIGHTH.** Henry VIII – Harper; Queen Katherine – Mrs Horton; Anna Bullen – Mrs Heron; Wolsey – Mills; Surrey – Cibber; Cranmer – Milward; Gardiner – Johnson; Buckingham – Bridgwater; Norfolk – Hewitt; Suffolk – Richardson; Sands – Miller; Butts – Griffin; Cromwell – Cross; Campeius – Mullart; Surveyor – Oates; Lord Chamberlain – Berry. Also **CUPID AND PSYCHE.** As 15 April.
COMMENT. Mainpiece: Written by Shakespear.
- CG **LOVE'S LAST SHIFT.** As 25 Oct. 1733, but Snap – Morgan; Sly – Bullock. Also **THE NECROMANCER.** As 14 March.
COMMENT. At the particular Desire of several Persons of Quality.
- King's **ARIADNE [IN CRETA].** *Cast not listed*, but see 26 Jan.
- LIF **ARIADNE [IN NAXUS].** Ariadne – the celebrated Signora Cuzzoni, who is just arriv'd from Italy in good Health.
- Monday 22**
DL **THE RELAPSE.** As at HAY, 3 Nov. 1733. Also **THE INTRIGUING CHAMBERMAID.** Chambermaid – Mrs Clive; Valentine – Stoppelaer; Bluff – Macklin, but see 21 Jan.
DANCING. *English Maggot* by S. Lally and Mrs Walter. *Dutchman and his Wife* by Le Brun and Mrs Walter. *Revellers* by Essex, Miss Latour, S. Lally, &c.
COMMENT. Benefit A. Hallam and Ridout. At the Desire of several Ladies of Quality. Tickets for *Mithridates* taken at this Play. Mainpiece: Written by the late Sir John Vanbrugh.
- CG **THE MOURNING BRIDE.** Mourning Bride – Mrs Buchanan. Also **THE MOCK LAWYER.** As 18 Oct. 1733.
DANCING. II: *The Nassau*, as 17 Jan. III: *French Sailor and his Lass* by Malter and Mlle Salle. IV: *Scotish Dance*, as 4 Oct. V: *Shepherd and Shepherdess* by Malter and Mlle Salle.
COMMENT. Benefit Mrs Buchanan. Mainpiece: Written by the late Mr Congreve.
- GF **HAMLET, PRINCE OF DENMARK.** *Cast not listed*, but see 12 Dec. 1733. Also **BRITANNIA.** As 1 April.
COMMENT. By Desire.
- JS **GEORGE BARNWELL.** *Cast not listed*. Also **THE DEVIL TO PAY.** *Cast not listed*. With a new Prologue and Epilogue.

COMMENT. At the particular Desire of several Persons of Distinction. By the Lilliputian Company of Comedians. At the Tennis-Court, in James-street, in the Hay-Market. 7 P.M. Boxes 3s. Pit 2s. Gallery 1s. N.B. The Company will continue to Play every Monday, Wednesday, and Friday, during the Summer Season. *Daily Advertiser*, 29 April: I went to see them; upon my entrance I was surpris'd at the Spaciousness and Decencies of the Place; when the Curtain was drawn up, I found the Scenes not inferior to any I had seen, the Stage copious, the Decorations regular, the Actors perfect both in Words and Performance.

THE CARELESS HUSBAND. Sir Charles – Bridgwater; Morelove – Hewitt; Foppington – Mecklin; Lady Betty – Mrs Horton; Lady Easy – Miss Holliday; Lady Graveairs – Mrs Mullart; Edging – Mrs Clive, but see 18 March. Also **CEPHALUS AND PROCRIS.** As 11 Dec. 1733, but Aurora – Mrs Charke; Holt replaces Olbeldiston in Tritons; Delia and Sea God omitted; Noble Venetian – A. Hallam; Wright replaces Warwell as Chinese Guard.

COMMENT. Benefit Bridgwater.

THE SQUIRE OF ALSATIA. *Cast not listed*, but see 15 April. Also **THE NECROMANCER.** As 14 March.

COMMENT. Tickets for Mrs Wignell, Mrs Vincent, Miss Baston [Miss Bincks, *Daily Journal*] taken this day.

THE BEGGAR'S OPERA. *Cast not listed*, but see 7 Feb. Also **BRITANNIA.** GF As 1 April.

COMMENT. At the Desire of several Ladies of Quality.

ARIADNE [IN NAXUS]. As 20 April. LIF

THE TENDER HUSBAND. As at HAY, 8 Nov. 1733, but Mrs Clerimont – Mrs Horton. Also **CUPID AND PSYCHE.** As 15 April.

COMMENT. By Command of His Royal Highness [Prince present.]

VOLPONE. As 24 Nov. 1733. CG

DANCING. II: *Tambourine* by Glover and Miss Rogers. In III: *The Kilkenny* by Glover and Mrs Laguerre. IV: By Desire, *La Marrie*, combined with a *Minuet*, by Glover and Miss Rogers. V: *Scottish Dance*, as 4 Oct. 1733.

SINGING. I: *The Black and White Joke* by Leveridge and Laguerre.

COMMENT. Benefit Glover. At the particular Desire of several Persons of Quality.

THE RELAPSE. *Cast not listed*. Also **THE CONTRIVANCES.** Arethusa – Mrs Roberts, but see 18 March. GF

SINGING. IV: By Mr Nichols.

DANCING. I: *The Whim* by Miss Wherrit and Miss Sandham. III: *Scots Dance* by Vallois and Mrs Bullock. V: *Milk Pail Dance*.

COMMENT. Benefit Bardin. At the Desire of several Persons of Quality.

THE SPANISH FRYAR. Lorenzo – Taylor; others by a Sett of Gentlemen his Friends. YB

SINGING AND DANCING.

COMMENT. Benefit Taylor (who resides in Fountain-Court, Cheapside). 6 P.M. Boxes 3s. Pit 2s.

THE STRATAGEM. *Cast not listed*, but see 28 Feb. Thursday 25

DANCING. I: *Irish Trot* by Master Oates. II: *La Follette s'est ravisee* by Nivelon and Miss Mann. III: A new Comic Dance by Master Oates and Miss Oates Jr. IV: *English Maggot* by S. Lally and Mrs Walter. V: *Revellers*.

COMMENT. Benefit Oates.

Monday 22
JS

Tuesday 23
DL

Wednesday 24
DL

CG

YB

DL

- Thursday 25** **THE CONFEDERACY.** As 7 Dec. 1733, but Mrs Coggit omitted. Also **THE NUPTIAL MASQUE.** As 16 March.
SINGING. *English Cantata* by Mrs Wright.
DANCING. A new *Tambourine* by Glover and Miss Rogers.
COMMENT. Benefit Mrs Wright and Mrs Stevens. Mainpiece: As 7 Dec. 1733. Afterpiece: Set to Musick by Mr Galliard.
- GF** **CATO.** *Cast not listed.* Also **BRITANNIA.** As 1 April.
COMMENT. By particular Desire.
- LIF** **ARIADNE [IN NAXUS].** As 20 April.
- Friday 26** **THE CONSCIOUS LOVERS.** Indiana - Mrs Heron; Tom - Cibber; Phillis - Mrs Clive; Sir John - Mills; Bevil - W. Mills; Myrtle - A. Hallam; Sealand - Milward; Cimberton - Griffin; Humphrey - Shepard; Daniel - Master Arne; Lucinda - Miss Holliday; Mrs Sealand - Mrs Shireburn; Isabella - Mrs Mullart. Also **THE HARLOT'S PROGRESS.** Petit-Maitre - Mlle Grognet; Kitty - Mrs Clive; Harlequin - Le Brun; Beau Mordecai - Stoppelaer; Debauchee - Mullart; Mittimus - Topham; Poudre - Este; Madam Decoy - Mrs Mullart; Constable - Jones; Keeper - Burnet; Porter - Hallam; Jenny - Miss Davenport; Bess Brindle - Leigh; Pompey - Young Carney; Le Coutillion - Lally Sr; Hungarians - Lally Jr and Mrs Walter; Fingalians - Davenport and Mrs D'Lorme; Punch - H. Tench; Pierrot - Holt; Mezzetin - Leigh; Ladies of Pleasure - Mrs Anderson, Mrs Davenport, Miss Brett.
SINGING. In II: The Original Song in the Play, by Mrs Cibber.
DANCING. I: *English Maggot* by S. Lally and Mrs Walter. III: *The Repellers* by Essex, Miss Latour, S. Lally, Miss Mann, Holt, Mrs Delorme. IV: *Grand Dance in Momus*: Sailor - Nivelon; Lively Lass - Miss Man; Swains and Nymphs by Lally, Miss Latour, Holt, Mrs Anderson, Davenport, Mrs Delorme, Topham, Mrs Davenport.
COMMENT. Benefit Shepard. Mainpiece: Written by the late Sir Richard Steele.
- CG** **THE STRATAGEM.** *Cast not listed*, but see 16 Jan.
DANCING. II: By Malter and Mlle Salle. III: *The Nassau*, as 17 Jan. V: By Malter and Mlle Salle.
SINGING. I and IV: By Rochetti.
COMMENT. Benefit Rochetti. At the Desire of several Persons of Quality. N.B. The breaking his Leg having render'd him incapable of attending his Friends and Benefactors as he ought to do, he hopes, the so justly celebrated English Good Nature will regard him at this time. [This performance may have been dismissed.]
- GF** **THE DISTREST MOTHER.** Pyrrhus - Giffard; Orestes - Delane; Phoenix - Huddy; Pylades - Bardin; Andromache - Mrs Haughton; Hermione - Mrs Roberts; Cephisa - Miss Norman; Cleone - Miss Tollett. Also **PHEBE.** As 25 March, but Chaunter - Hulett; Phebe - Miss Gerrard. A new Epilogue, spoken by Miss Norman in Boy's Cloaths, the first time of her appearing in that Habit.
DANCING. II: *Friendly Lass* by Miss Wherrit and Miss Sandham. III: *Scots Dance* by Vallois and Mrs Bullock. V: *Milk Pail Dance*.
COMMENT. Benefit Mrs Haughton and Miss Norman. At the Desire of several Ladies of Quality.
- LIF** **THE CARELESS HUSBAND.** Foppington - Mechlin; Morelove - Hewitt; Sir Charles - Bridgwater; Lady Betty - Mrs Horton; Lady Graveairs - Mrs Grace; Edging - Mrs Pritchard; Lady Easy - attempted by Mrs Cooper.

DANCING.

MUSIC. IV: Preamble on the Kettle-Drums by Poitier, Together with Handel's *Water Musick*.

COMMENT. Benefit Mrs Cooper. At the Desire of several Persons of Quality. [For a puff, see Mrs Cooper's letter in *Grub St. Journal*, 25 April.]

Friday 26
LIF

SOSARME. Rehearsed.

COMMENT. Mrs Pendarves, 27 April: Yesterday morning [26] at the rehearsal of a most delightful opera at Mr Handel's called Sosarme.—Delany, *Autobiography*, I, 463.

HH

THE ALCYHIMIST. As 16 March, but Neighbours — Winstone, Tench, Wright, Jones. Also THE LOTTERY. Jack Stocks — Este; Chloe — Mrs Clive; Love-more — Stoppelaer; Mr Stocks — Berry, but see LIF, 1 April.

Saturday 27
DL

DANCING. *English Maggot* by S. Lally and Mrs Walter. *La Follett s'est Ravisee* by Nivelon and Miss Mann. *Le Bagatelle* by Essex and Miss Latour. *Revellers* by Essex, Miss Latour, &c. *La Badinage Champetre* by Lally, Mrs Walter.

COMMENT. Benefit Berry. Mainpiece: Written by Ben. Johnson.

LOVE'S LAST SHIFT. As 20 April. Also THE MOCK LAWYER. As 18 Oct. CG

1733.

SINGING. I: *The Black and White Joke* by Leveridge and Laguerre.

DANCING. II: *The Kilkenny* by Glover and Mrs Laguerre. III: *Les Charactres de l'Amour* by Mlle Salle. IV: *The Nassau*, as 17 Jan. V: *Pigmalion* by Malter, Dupre, Pelling, Duke, Le Sac, Newhouse, De la Garde, with the Statue — Mlle Salle.

COMMENT. Benefit Haughton. At the particular Desire of several Persons of Quality. Tickets for *Rule a Wife and Have a Wife* taken this day.

LOVE FOR LOVE. *Cast not listed*, but see 24 Jan. Also THE MAD CAPTAIN. Mad Captain — Bardin; Serjeant — Hulett; Snip — Penkethman; Master Johnny — Stoppelaer; Chambermaid — Mrs Roberts.

GF

DANCING. III: *Harlequin and Harlequinette* by Mons Leblanche and Mlle Larini Violante, the first time of their Performances since their arrival in this Kingdom. V: *Louvre* in Boy's Cloaths by Mlle Larini Violante.

SINGING. IV: *Mimick Song* (by Desire) by Stoppelaer.

COMMENT. Benefit Stoppelaer. At the particular Desire of several Persons of Quality and Distinction.

ARIADNE [IN NAXUS]. As 20 April.

LIF

SOSARMES. *Cast not listed*, but Deutsch, *Handel*, p. 364, reconstructs the cast: Sosarme — Carestini; Haliate — Signora Durastanti; Erenice — Signora Maria Caterina Negri; Elmira — Signora Strada; Argone — Scalzi; Melo — Signora Rosa Negri; Altomaro — Waltz.

King's

COMMENT. At 6:30 P.M.

THE CARELESS HUSBAND. Foppington — Cibber; Morelove — Mills; Sir Charles — W. Mills; Lady Betty — Mrs Heron; Lady Easy — Mrs Butler; Lady Graveairs — Mrs Grace; Edging — Mrs Clive. Also BRITANNIA; or, Love and Glory. Britannia — Mrs Barbier; Venus — Mrs Cibber (late Miss Arne); Mars — Waltz; Mercury — Master Arne; Pallas — Miss Jones; Graces — Mrs Mason, Miss Young, Miss Oates; Shepherds — Roberts, Snider, Mountier; Followers of Mars — Kelly, Rainton, Topham; Revellers — Essex, Miss Latour; Peasants — S. Lally, Holt; Peasant Women — Mrs D'Lorme, Miss Mann; With *Grand Dance in Momus*: Sailor — Nivelon; Lively Lass — Miss Mann; Swains — S. Lally, Davenport, Holt; Nymphs — Miss Latour, Mrs Delorme, Mrs Davenport.

Monday 29
DL

- Monday 29**
DL **MUSIC.** Select Pieces. IV: By particular Desire, Mons Charle will perform a Solo on the French Horn, the first time of his Appearance on this Stage, and the last of his Performance in Publick during his Stay in England.
DANCING. I: *The Pierrots* by Poitier and Nivelon. II: *English Maggot* by S. Lally and Mrs Walter. III: *Drunken Peasant* by Le Brun.
COMMENT. Benefit Arne and Young Master Arne. At the particular Desire of several Persons of Quality. Afterpiece: a new Masque. Alter'd from the Serenata made on the Joyous Occasion of the Royal Nuptials: With Additions. [See *Love and Glory*, DL, 21 March, by Phillips and Arne.] Tickets for Tench at *Othello* taken this night.
- CG **THE BEGGAR'S OPERA.** As 1 Dec. 1733, but Macheath - Salway; Player - Wignell; Mat - Lacy.
DANCING. Tambourine by Miss Rogers. *The Kilkenny* by Glover and Mrs Laguerre. *Scot's Dance* by Glover and Mrs Laguerre.
COMMENT. Benefit Salway. Written by the late Mr Gay.
- GF **HENRY IV**, Part I. *Cast not listed*, but see 25 Sept. 1733. Also **BRITANNIA**. As 1 April.
COMMENT. At the Desire of several Persons of Distinction.
- HAY **DON QUIXOTE IN ENGLAND.** *Cast not listed*, but see 5 April. Also **THE COVENT GARDEN TRAGEDY**. *Cast not listed*, but see 17 April.
DANCING.
COMMENT. At the particular Desire of several Ladies of Quality. Written by the Author of the *Miser*. Boxes 5s. Pit 2s. 6d. Gallery 1s. 6d.
- JS **THE FATAL EXTRAVAGANCE.** *Cast not listed*. Also **THE DEVIL TO PAY**.
Cast not listed.
COMMENT. *Daily Advertiser*, 29 April: [See 22 April] They are this Evening to Act the Fatal Extravagance, and the Devil to Pay, as may be seen by their Bills, which I observe they have printed on blue Paper, on purpose to be more conspicuous. I am well assur'd if the curious Part of the Town were once to see them perform, they would need no other Invitation to frequent their House, but to be advertis'd of the Plays, and Days, on which they were to Act.
- Tuesday 30**
DL **THE WAY OF THE WORLD.** As at HAY, 5 Dec. 1733, but Mrs Fainall - Mrs Pritchard. Also **THE HARLOT'S PROGRESS**. As 26 April.
COMMENT. Benefit Mrs Shireburn and Mrs Pritchard. Mainpiece: Written by the late Mr Congreve.
- CG **SHE WOU'D AND SHE WOU'D NOT.** As 19 Oct. 1733, but Rosara - Miss Norsa. Also **THE LOTTERY**. Jack Stocks - Chapman; Chloe - Miss Norsa; Lovemore - Salway; Stocks - Hall.
DANCING. Tambourine by Glover and Miss Rogers. *Shepherd and Shepherdess* by Malter and Mlle Salle. *Scots Dance*, as 4 Oct. 1733.
COMMENT. Benefit Miss Norsa. At the Desire of several Persons of Quality.
- LIF **ARIADNE [IN NAXUS]**. As 20 April.
- King's **SOSARMES.** *Cast not listed*, but see 27 April.
COMMENT. Mrs Pendarves, 30 April: I go to-night . . . to Sosarmes, an opera of Mr Handel's, a charming one, and yet I dare say it will be almost empty!

May 1734

THE COMMITTEE. Teague - Miller; Careless - Mills; Blunt - W. Mills; Day - Griffin; Abel - Oates; Obadiah - Johnson; Story - Berry; Bookseller - Hallam; Ruth - Mrs Heron; Arbella - Mrs Butler; Mrs Day - Mrs Mullart; Mrs Chat - Mrs Willis. Also **THE BURGO-MASTER TRICK'D.** Burgomaster - Nivelon; Harlequin - Le Brun; Burgomaster's Servant - Cibber; Scaramouch - Davenport; Colombine - Miss Mann.

Wednesday 1
DL

DANCING. I: *Revellers* by Essex, Miss Latour, &c. II: *Two Pierrots* by Poitier and Nivelon. III: *English Maggot* by Lally Jr and Mrs Walter. IV: *Drunken Peasant* by Le Brun.

MUSIC. V: Handel's *Water Musick*, in which Poitier will beat the Kettle Drums.

COMMENT. Benefit Le Brun (Harlequin) and Mrs Walter. Afterpiece: By particular Desire.

SHE WOUD IF SHE COUD. As 8 Dec. 1733.

CG

SINGING. I: English Cantata by Mrs Wright. IV: *The Black and White Joke* by Leveridge and Laguerre.

DANCING. I: *Harlequin* by Malter. II: *The Nassau*, as 17 Jan. III: *French Shepherd and Shepherdess* by Malter and Mlle Salle. V: *Pigmalion*: Pigmalion - Malter; Statue - Mlle Salle; others by Dupre, Pelling, Duke, Le Sac, Newhouse, De la Garde.

COMMENT. Benefit Wood, Treasurer. Written by Sir George Etheridge. [Daily Journal lists: II: *Les characteres de l'Amour* by Mlle Salle. III: *Nassau*.]

THE PROVOK'D HUSBAND. As 21 Sept. 1733, but Sir Francis - Penkethman; Jenny - Miss Wherrit. Also **THE CONTRIVANCES.** Rovewell - Excell; Arethusa - Mrs Roberts, but see 24 April.

GF

MUSIC. II: *The Cuckow Concerto* by Eversman.

SINGING. V: A new humorous dialogue, *The May Morning's Adventure*, by Jenkins and Miss Gerrard; in it *The Milk-Pail Dance*.

DANCING. III: *Pierrots* by Vallois and Delagarde. IV: *Scot's Dance* by Mrs Bullock.

COMMENT. Benefit Shepheard, Treasurer. At the particular Desire of several Persons of Distinction.

HENRY IV, Part I. As 17 April, but Falstaff - Hyde; Glendower omitted. Also **THE HARLOT'S PROGRESS.** As 26 April.

Thursday 2
DL

COMMENT. At the Desire of several Persons of Quality. N.B. The Tragedy of Othello (for the Benefit of Mrs Charke) is, by particular Desire, deferr'd till the Monday after the Epsom Races.

LOVE MAKES A MAN. As 26 Nov. 1733, but Cludio - Neale. Also **THE MOCK LAWYER.** As 18 Oct. 1733.

CG

DANCING. *French Sailor and his Lass* by Malter and Mlle Salle. *Scotish Dance*, as 4 Oct. 1733.

COMMENT. Benefit Neale and Hall.

THE SPANISH FRYAR. Cast not listed, but see 12 Jan. Also **BRITANNIA.** As 1 April.

GF

COMMENT. Benefit the Widow Davis. At the particular Desire of several Persons of Quality.

CONCERT.

HIC

COMMENT. Benefit Kelly. 7 P.M.

- Friday 3**
- DL** THE MOTHER-IN-LAW. As 1 April, but Primrose - Mrs Charke; Cranny - Shepard; Poet - Oates; Agnes - Miss Brett. With the Original Epilogue. Also THE BURGO-MASTER TRICK'D. As 1 May.
MUSIC. A Comic Medley Overture composed by Charke.
DANCING. III: *Dutchman and his Wife* by Le Brun and Mrs Walter.
SINGING. IV: *Quanto Dolce, Quanto Care* by Mrs Cibber.
COMMENT. Benefit Castelman, Treasurer. Mainpiece: Taken from the French of Moliere.
- CG** THE SQUIRE OF ALSATIA. As 15 April, but Sir Edward - Lacy; Teresia - Miss Horsington; Trueman - Hale; Cheately - Aston; Shamwell - Wignell; Hack'em - Hall; Attorney - Harrington; Isabella - Miss Bincks; Lucy - Miss Norsa; Ruth - Mrs Cook; Madam Hack'em - Hallam. Also THE SCHOOL BOY. *Cast not listed.*
SINGING. *The Black and White Joke* by Leveridge and Laguerre.
DANCING. *French Sailor and his Lass* by Malter and Mlle Salle.
COMMENT. Benefit Morgan.
- GF** THE ROVER. Rover - Giffard; Blunt - Penkethman; Angelica - Mrs Giffard; Hellena - Mrs Roberts; Florinda - Mrs Wetherilt Jr, formerly Miss Delane, being the first time of her appearing on the stage. Also DIANA AND ACTEON. As 19 April.
SINGING. I: *Since Times are so bad* (Purcell) by Nichols and Mrs Monlass. III: By Nichols.
DANCING. II: *Scot's Dance* by Mrs Bullock. V: *Milk Pail Dance*.
COMMENT. Benefit Hamilton and Mrs Wetherilt. For the Entertainment of his Excellency Sidi Mahomet Chinsani, Ambassador from the Regency of Tunis.
- LIF** THE CONFEDERACY. As at DL, 11 March, but Moneytrap - Jones; Clap omitted. Also THE LOTTERY. As 1 April, but Stocks omitted.
DANCING. I: *English Maggot* by S. Lally and Mrs Walter. II: *French Peasant*. III: *Le Rostand Sabotier*, both by Mons Densengencrakolas Villiers, the first time of his appearance upon the English stage.
COMMENT. Benefit Macklin. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh. Tickets for Allen, Peploe, Mrs Herle, Mrs Elmy taken this night.
- Saturday 4**
- DL** HENRY IV, Part II. As 18 April, but Humphrey and Justice omitted. Prologue by Cibber. Epilogue by Mrs Horton.
SINGING. The usual Songs, adapted to the Subject of Masonry. II: *The Enter'd Prentice's Song*. IV: *On, On, my dear Brethren*. V: *Let Matrimony be now my Theme*.
DANCING. I: *Irish Trot* by Young Master Oates. II: *A new Comic Dance* by Master Oates and Miss Oates Jr. V: *Grand Dance of Momus*, as 26 April.
COMMENT. For the Benefit of the Editor of Shakespear. For the Entertainment of the Grand Master, and the Antient and Honourable Society of the Free and Accepted Masons. N.B. By Appointment of the Grand Master, the Brethren are desir'd to meet at the Castle Tavern, Drury-Lane, cloath'd; thence to go in Procession, as usual, to the Play.
- CG** THE FATAL MARRIAGE. As 18 March, but Biron - Lacy; Julia - Mrs Forrester. Also THE LOTTERY. As 30 April, but Jenny - Mrs Forrester.
SINGING. I: *The Black and White Joke* by Leveridge and Laguerre. III: By Mrs Wright.
DANCING. II: *Tambourine* by Glover and Miss Rogers. IV: *The Kilkenny* by Glover and Mrs Laguerre. V: By Malter and Mlle Salle.
COMMENT. Benefit Ford and Mrs Forrester.

SOSARMES. <i>Cast not listed</i> , but see 27 April.	Saturday 4
ARIADNE [IN NAXUS]. As 20 April.	King's LIF
THE PROVOK'D HUSBAND. As 15 Jan., but Lady Wronghead - Mrs Cantrel; Myrtilla - Mrs Forrester. Also THE MOCK LAWYER. As 18 Oct. 1733. DANCING. II: <i>French Peasant</i> by Malter. III: A new <i>Marie</i> , concluding with a <i>Minuet</i> , by Dupre Jr and Miss Baston. IV: <i>Les Characteres de l'Amour</i> by Mlle Salle. V: <i>Scotcb Dance</i> , as 4 Oct. 1733. <i>Grand Dance in Momus</i> : Sailor - Pelling; His Lass - Mrs Laguerre.	Monday 6 CG
SINGING. I: <i>The Black and W'bite Joke</i> by Leveridge and Laguerre. COMMENT. Benefit Dupre Jr and Mrs Pelling.	
LOVE MAKES A MAN. As 6 April, but Cholerick - Penkehtman; Angelina - Giffard. The Prologue address'd to the Merchants of London, with Additions, spoke by Havard. Also THE LOVERS OPERA. Lucy - Mrs Roberts, but see 5 March. DANCING. I: <i>Dutch Boor</i> by Sandham and Miss Wherrit. III: A new <i>Dance</i> by Delagarde and Miss Wherrit. IV: <i>Pierrots</i> by Vallois and Delagarde. V: <i>Milk-Pail Dance</i> .	GF
COMMENT. Benefit Havard, J. Delagarde, Miss Wherrit. At the particular Desire of several Persons of Distinction.	
THE BUSY BODY. As 27 Sept. 1733, but Sir Jealous - Morgan; Marplot - Chapman; Isabinda - Mrs Salle, the first time of her appearing on that stage; Scentwell - Miss Horsington; Whisper omitted. Also THE STROLLERS. Carbine - Miss Binks; Buskin - Aston; Sir Barnaby - Smith; Macahone - Morgan; Truncheon - Lacy; Spangle - Neale; Jeremy - James; Mrs Buskin - Mrs Cantrell; Betty Kimbow - Salway; Fidelia - Miss Norsa. A new Prologue to the Farce attempted by Mrs Cantrell.	Tuesday 7 CG
DANCING. II: <i>A Single Dance</i> by Mlle Salle. III: <i>French Peasant</i> by Malter. V: <i>Pigmalian</i> by Malter, Mlle Salle, Dupre, Pelling, Duke, Le Sac, Newhouse, De la Garde. End Afterpiece: <i>Bacchus and Ariadne</i> : Bacchus - Malter; Ariadne - Mlle Salle.	
COMMENT. Benefit Mrs Cantrell and Salle's Widow.	
THE DOUBLE GALLANT. As 24 Oct. 1733, but Sir Harry - Ayres; Wilful - Monlass; Wishwell - Miss Tollett; Strut, Bolus, Situp omitted. Also THE STAGE COACH. Nicodemus - Harbin.	GF
DANCING. II: <i>Friendly Lasses</i> by Miss Wherrit and Miss Sandham. III: <i>Scotcb Dance</i> by Miss Wherrit. IV: <i>Dutch Skipper</i> by Vallois and Mrs Bullock. V: <i>Milk Pail Dance</i> by Delagarde, Sandham, &c.	
COMMENT. Benefit Harbin, Woodward, Moore. Tickets for Mrs Monlass taken. At the particular Desire of several Persons of Quality and Distinction.	
ACIS AND GALATEA. <i>Cast not listed</i> .	King's
ARIADNE [IN NAXUS]. As 20 April.	LIF
THE TENDER HUSBAND. As 24 April, but Mrs Clerimont - Miss Holliday. Also THE DEVIL TO PAY. As 16 March. DANCING. <i>Scots Dance</i> by Davenport and Mrs Davenport. <i>English Maggot</i> by S. Lally and Mrs Walter.	Wednesday 8 DL
COMMENT. Benefit Boman and Jones. At the Desire of several Ladies of Quality.	

- Wednesday 8* **THE COUNTRY WIFE.** As 29 Nov. 1733. Also **DAMON AND PHILLIDA.**
 CG *Cast not listed*, but see 28 Sept. 1733.
DANCING. I: *Shepherd* by Young Weeks. II: *Les Amants Consentants* in the Character
 of a Highlander and his Lass by Dukes and Miss Baston. IV: By Desire, *The Louvre*,
 with a *Minuet*, by Dukes and Miss Baston. V: *Pigmalion*, as 7 May.
SINGING. III: As 3 May.
COMMENT. Benefit Dupre, Ray, Dukes.
- KING RICHARD THE THIRD.** Richard - Delane; Henry VI - Giffard; Lady
 Anne - Mrs Giffard; Prince Edward - Miss Norris, from DL; Duke of York -
 Miss Cole, but see 18 March. Also **THE CONTRIVANCES.** As 1 May, but
 Boy - Miss Cole, in which will be introduced a new Song by her, her first Attempt
 of that kind. After the Farce an Epilogue by Miss Cole.
MUSIC. Second Musick: Concerto of the late Mr Woodcock's on the Little Flute.
 Third Musick: 8th Concerto of Corelli.
SINGING. II: *Was ever Nymph like Rosamund* by Miss Hill.
DANCING. I: *Scots Dance* by Mrs Bullock. III: *The Whim* by Miss Wherrit and Miss
 Sandham. IV: *Pierrots* by Vallois and Delagarde. V: *Milk Pail Dance*.
COMMENT. Benefit Evans and Miss Cole.
- Thursday 9* **THE SPANISH FRYAR.** As 9 Nov. 1733, but Fryar - Bullock; Gomez - James;
 CG Queen - Mrs Hallam; Teresa - Mrs Stevens. Also **THE STROLLERS.** As
 7 May.
SINGING. A Dialogue by Leveridge and Mrs Wright.
DANCING. Tambourine, as 4 May. *Swedish Dal Karl* by Delagarde and Mrs Ogden.
Grand Dance in Momus; as 6 May.
COMMENT. Benefit James. At the particular Desire of several Persons of
 Quality.
- THE BUSY BODY.** *Cast not listed*, but see 10 Jan. Also **BRITANNIA.** As 1
 April.
COMMENT. At the Desire of several Persons of Quality and Distinction.
- RULE A WIFE AND HAVE A WIFE.** Copper Captain - Bridgwater; Margaretta
 - Mrs Horton; Estifania - Mrs Clive; Modena - Paget; de Castro - Hewitt;
 Sanchio - Winstone; Alonzo - Turbutt; Clara - Miss Mann; Altea - Mrs Grace;
 Leon - Marshall; Cacafogo - Mullart; Old Woman - T. Hallam. Also **THE
 DEVIL TO PAY.** *Cast not listed*.
MUSIC. Select Pieces composed by Lampe.
DANCING. By Mr and Mrs Davenport.
COMMENT. Benefit Rogers.
- Friday 10* **THE PILGRIM.** As 19 Dec. 1733, but Juletta - Mrs Younger (*Daily Advertiser*)
 CG or Mrs Stevens (*Daily Journal*); Mad Priest - Houghton. Also **THE MOCK
 LAWYER.** As 18 Oct. 1733.
DANCING. *Swedish Dal Karl* by Delagarde and Mrs Ogden. *Les Amants Consentants*,
 as 8 May. Tambourine, as 4 May.
COMMENT. Benefit Wilmer, Warriner, Vaughan, Boxkeepers.
- KING LEAR.** As 10 Nov. 1733, but Burgundy - Hamilton; Regan - Mrs Mon-
 lass; Cornwall, Albany omitted. Also **DAMON AND PHILLIDA.** Damon -
 Jenkins; Phillida - Mrs Roberts, but see 18 April.
ENTERTAINMENTS.
COMMENT. Benefit Jenkins. At the particular Desire of several Persons of
 Distinction.

AENEAS. *Cast not listed*, but edition of 1734 lists: Lavinia - Mrs Cuzzoni; Camilla - Mrs Celest. Hempson; Amata - Mrs Fran. Bertolli; Eneas - Fran. Bernardi, called Senesino; Pallas - Signora Maria Segatti; Turnus - Montagnana; Latinus - Rochetti.

Saturday 11
LIF

COMMENT. A New Opera. [Text by Paul Rolli; music by Nicholas Porpora.] The Characters are all new dress'd. N.B. The Tickets of such Subscribers who have not yet paid the last Call will not be admitted. 6:30 P.M.

OTHELLO, MOOR OF VENICE. Othello (by particular Desire) - attempted by Cibber; Desdemona - Mrs Clive; Emilia - Mrs Butler; Iago - A. Hallam; Roderigo - Mrs Charke; Cassio - Hewitt; Duke - Cross; Lodovico - Turbutt; Brabantio - Boman; Montano - Winstone; Gratiano - Corey, but see HAY, 1 Feb. Also THE INTRIGUING CHAMBERMAID. As 22 April.

Monday 13
DL

MUSIC. A new Comic Medley Overture composed by Charke.

DANCING. III: By Nivelon and Miss Mann. End of Afterpiece: *English Maggot* by S. Lally and Mrs Walter.

SINGING. I: *A Teneri Affeti* by Mrs Cibber and Mrs Barbier. II: *Was ever Nymph like Rosamond* by Mrs Barbier. IV: *Amelia wishes when she dies* by Mrs Cibber. V: A new Favourite Italian Song by Mrs Barbier.

COMMENT. Benefit Mrs Charke. By particular Desire. Tickets for Mrs Elmy, Miss Packington, Miss Jones also taken.

THE PROVOK'D WIFE. As 18 April, but Constant - Walker; Heartfree - Ryan; Treble omitted. Also THE MOCK LAWYER. As 18 Oct. 1733.

CG

SINGING. *A Chancon a Boire* by Leveridge and Laguerre, proper to the Play. By Salway.

DANCING. *Tambourine*, as 4 May. *Scotch Dance*, as 4 Oct. 1733.

COMMENT. Benefit Houghton and Harrington. N.B. Mr Quin's late Indisposition having render'd him incapable of performing the Part of Falstaff, without a manifest Hazard of his Health, we are oblig'd to alter the Play.

THE CARELESS HUSBAND. As 5 Feb. Also THE DEVIL TO PAY. *Cast not listed*, but see 11 Oct. 1733.

GF

MUSIC. III: *The Cuckoo Concerto* by Eversman.

DANCING. II: *Pierrots* by Vallois and Delagarde. IV: *Hornpipe* by a Dwarf three Foot high, lately arrived from Germany. V: *Hornpipe* by a Gentleman who never performed on the Stage before.

COMMENT. Benefit Eversman, First Violin. Tickets for Morris also taken. For the Entertainment of the Foreign Minister.

HAMLET, PRINCE OF DENMARK. As 21 Feb., but Gravedigger - Leveridge; 2d Gravedigger omitted.

Tuesday 14
CG

SINGING. In the role of the Gravedigger will be introduc'd some additional Songs in the Ballad Stile by Leveridge. III: By Leveridge and Mrs Wright.

MUSIC. I: Lesson on the Harpsichord by Miss Baston. V: The celebrated *Water-Musick* compos'd by Handel and accompany'd with French Horns, in which a Preamble on the Kettle Drums will be beat by Ben. Baker.

DANCING. II: *Tambourine*, as 4 May. III: *Peasant* by Malter. IV: *Saraband* by Miss Baston. V: *Swedish Dal Karl* by Delagarde and Mrs Ogden.

COMMENT. Benefit the Prompter. Tickets for Bencraft and Mrs Ogden also taken.

RULE A WIFE AND HAVE A WIFE. As 27 Nov. 1733, but Altea - Mrs Monlass. Also THE CONTRIVANCES. As 8 May, but Boy omitted.

GF

MUSIC. A new Overture, and select Pieces, composed by Prelleur.

SINGING. *A Chancon a Boire* by Excell.

DANCING.

COMMENT. Benefit Excell and Giffard, the Numberer.

- Tuesday 14* AENEAS. Cast not listed, but see 11 May.
LIF
- Wednesday 15* THE TEMPEST. Prospero – Mills; Ferdinand – W. Mills; Trincalo – Miller; Caliban – Johnson; Alonso – Hewitt; Antonio – Turbutt; Gonsalo – Mullart; Stephano – Shepard; Ventoso – Oates; Mustacho – Jones; Dorinda – Mrs Clive (with *Dear Pretty Youth*); Hippolito – Miss Hollyday; Miranda – Mrs Walter; Ariel – Master Arne (with Songs proper to the Character); Neptune – Stoppelaer; Amphitrite – Miss Young; Earthy Spirit – Waltz; Winds – Potier, S. Lally, Davenport, Topham, Holt; Watermen – Harper, Mullart, Tench, Topham, Davenport, Holt, Wright: With a Grand Dance of Spirits; Chief Spirit – Le Brun. Also CEPHALUS AND PROCRIS. Cephalus – Stoppelaer; Procris – Mrs Clive; Aurora – Mrs Charke; Neptune – Turbutt; Sea Gods – Lally Sr, Lally Jr; Tritons – Tench, Davenport, Holt, Topham; Syrens – Mrs Walter, Mrs Delorme, Mrs Davenport, Miss Anderson; Noble Venetian – A. Hallam; Columbine – Mrs Walter; Bravo – Harper; Miller – Topham; Harlequin – Le Brun; Pierrot – Cibber; Mandarin Gormogons – Lally Sr, Lally Jr, Topham, Tench; Chinese Guards – Jones, Burnet, Wright, Bethun; Gardeners and Wives – Lally Jr, Topham, Mrs Davenport, Mrs Delorme.
COMMENT. Benefit Chetwood.
- CG TIMON OF ATHENS. As 28 March, but Chloe omitted.
DANCING. I: *Tambourine*, as 4 May. III: *Swedish Dal Karl* by Delagarde and Mrs Ogden. IV: *Two Pierrots* by Pelling and Le Sac. V: *Les Amans Consentants*, as 8 May.
MUSIC. Handel's *Water Musick*, as 14 May.
SINGING. II: By Leveridge and Mrs Wright.
COMMENT. Benefit Gwinn, and Jarvis, Housekeeper.
- GF THE RELAPSE. Loveless – Giffard; Worthy – Delane; Foppington – Wetherilt; Young Fashion – Bardin; Coupler – Lyon; Seringe – Rosco; Sir Tunbelly – Hulett; Lory – Penkethman; Shoemaker – Woodward; Amanda – Mrs Giffard; Berinthia – Mrs Thurmond; Nurse – Mrs Wetherilt; Hoyden – Mrs Roberts. Also THE CONTRIVANCES. As 14 May.
DANCING. *Scot's Dance* by Miss Wherrit. *Dutch Skipper* by Vallois and Mrs Bullock.
ENTERTAINMENT. V: By particular Desire, a Burlesque Tragic Scene, called *Sextus Quintilius*, by Penkethman and Lyon.
COMMENT. Benefit Wayte, Officekeeper. At the Desire of several eminent Merchants and Citizens.
- Thursday 16* DL THE MISER. Lovegold – Griffin; Frederick – Bridgwater; Clerimont – W. Mills; Ramilie – Cross; James – Mullart; Mariana – Mrs Heron; Harriet – Mrs Butler; Lappet – Mrs Clive; Mrs Wisely – Mrs Grace; Wheedle – Miss Mann. Also THE INTRIGUING CHAMBERMAID. As 22 April.
MUSIC. A new Comic-Medley-Overture composed by Lampe.
DANCING. *Comic Dance* by Master Oates and Miss Oates, both Scholars to Davenport. *Scots Dance* by Mr and Mrs Davenport. *Pierrots* by Topham and Davenport.
COMMENT. Benefit Mr and Mrs Davenport. At the particular Desire of several Persons of Quality and Distinction.
- CG RICHARD III. As 15 Dec. 1733, but Tressal – Hale. Also THE STROLLERS. As 7 May.
DANCING. *Tambourine*, as 4 May. *Saraband* by Miss Baston. *Swedish Dal Karl* by Delagarde and Mrs Ogden. *Les Amans Consentants*, as 8 May.
COMMENT. Benefit Aston, Thomson, and a Gentleman under Misfortunes.
- GF THE TENDER HUSBAND. Clerimont Sr – Delane; Capt Clerimont – Giffard; Biddy – Mrs Giffard; but see 4 Oct. 1733. Also THE DEVIL TO PAY. Jobson – Hulett; Nell – Mrs Roberts; Sir John – Nichols, but see 11 Oct. 1733.

DANCING. II: *Scot's Dance* by Miss Wherrit. IV: *The Wbim* by Miss Wherrit and Miss Sandham. V: *Dutch Skipper* by Vallois and Mrs Bullock. Thursday 16
GF

SINGING. III: By Nichols.

COMMENT. Benefit Ayres, Dove, Nichols, World. At the particular Desire of several Persons of Quality.

THE ISLAND PRINCESS. *Cast not listed.* Also **THE LOTTERY.** *Cast not listed.* LIF

MUSIC. In Mainpiece: A Masque of Pastoral Musick, composed by Lampe.

COMMENT. Benefit Haydock. Tickets to be had at Haydock's Great-Room, at the Academy in Chancery-lane.

HENRY IV, Part I. As 2 May, but Falstaff – Paget; Kate – a young Gentlewoman. Also **THE HARLOT'S PROGRESS.** As 26 April, but Petit-Maitre omitted; Mittimus – Winstone; Pierrot – Este; Ladies of Pleasure – Mrs Anderson, Mrs Davenport, Miss Beckington. Friday 17
DL

COMMENT. Benefit Paget. Mainpiece: Written by Shakespear.

THE MOURNING BRIDE. As 22 April, but King – Walker; Osmyn – Ryan; Gonsalez – Quin; Garcia – Chapman; Alonzo – Aston; Heli – Hale; Perez – Lacy; Selim – Wignell; Zara – Mrs Hallam; Leonora – Mrs Stevens. CG

DANCING. *Tambourine*, as 4 May. *Scottish Dal Karl* by Delagarde and Mrs Ogden. *Le Marie*, with a *Minuet*, by Glover and Miss Rogers.

COMMENT. Benefit Mines, Gallant, Nayler.

THE WONDER. As 19 April, but Frederick – Bardin; Lopez – Rosco; Pedro – Monlass; Algazile – Pearce; Gibby – Lyon; Isabella – Mrs Houghton; Inis – Mrs Monlass. Also **PHEBE.** As 26 April. GF

DANCING. I: A Scot's Dance, called *The Lombergall* (after the manner of the Country) by a Gentleman at the Request of his Friends. II: *The Wbim* by Miss Wherrit and Miss Sandham. III: *Tambourine* by Miss Wherrit. IV: *Scot's Dance* by Mrs Bullock. V: *Dutch Skipper* by Vallois and Mrs Bullock.

COMMENT. Benefit Roberts, Boxkeeper. At the particular Desire of several Persons of Distinction.

THE STRATAGEM. Advertised but dismissed (*Rich's Register*). LIF

COMMENT. Daily Advertiser, 24 May: Last Friday Night, at the intended Benefit of Mr Hewson and Mr Warwell, a Disturbance . . . entirely hinder'd the Performance of the Play.

PASTOR FIDO. *Cast not listed*, but Deutsch, *Handel*, p. 365, suggests a possible cast: Mirtillo – Carestini; Amarilli – Signora Strada; Eurilla – Signora Durastanti; Silvio – Scalzi; Dorinda – Signora Maria Caterina Negi; Tirenio – Waltz. Saturday 18
King's

COMMENT. An Opera, compos'd by Mr Handel. Intermix'd with Chorusses. 6:30 P.M. [Prince of Wales present.]

AENEAS. *Cast not listed*, but see 11 May. LIF

THE STRATAGEM. As 18 Jan., but Foigard – Rosco; Dorinda – Mrs Houghton. Also **THE STAGE COACH.** As 7 May, but Basil – Jenkins; Macahone – Lyon; Micher – Ayres; Fetch – Woodward; Jolt – Pearce; Isabella – Miss Tollet. Monday 20
GF

DANCING. I: An Indian Dance, with Castenets, called *The Kanario*, by a Gentleman at the Request of his Friends. II: *Scot's Dance* by Mrs Bullock. III: *Tambourine* by Miss Wherrit. IV: *Dutch Skipper* by Vallois and Mrs Bullock. V: *Milk Pail Dance*.

COMMENT. Benefit Gibbs, Pitkeeper. At the particular Desire of several eminent Merchants.

- Monday 20** **HAY** COMMENT. *Daily Advertiser*, 20 May: A mad Company of Comedians having lately taken the Hay-market Theatre, propose to convert it into a Mad-house, and humbly hope the Town will be as mad as themselves, and come frequently to see their mad Performances. which will be madly exhibited, two or three Times a Week, during the Summer Season.
- Tuesday 21** **DL** **CATO.** As at HAY, 28 Nov. 1733, but Marcus - Cross; Lucia - Mrs Butler. Also **THE INTRIGUING CHAMBERMAID.** As 22 April.
DANCING. *Pierrots. Dutchman and his Wife. Scotch Dance. English Maggot. Revellers.*
 COMMENT. Benefit Peploe, Little, Lee. By particular Desire of some Foreign Ministers. Tickets for Castles and Munro taken.
- LIF** **AENEAS.** *Cast not listed*, but see 11 May.
- King's** **PASTOR FIDO.** *Cast not listed*, but see 18 May.
- HAY** COMMENT. *Daily Journal*, 21 May: We hear that the Mad Company at the Hay-market design to keep up that Character, by performing the Beggar's Opera in Roman Dresses, and exhibiting Hurlothrumbo, in which Mrs Charke attempts the Character of Lord Flame.
- Wednesday 22** **DL** **THE PROVOK'D HUSBAND.** As 23 March. Also **THE DEVIL TO PAY.** As 16 March.
DANCING. I.: *Pierrots* by Fisher Tench and Davenport. II: *Dutchman and his Wife* by Le Brun and Mrs Walter. III: *Scot's Dance* by Mr and Mrs Davenport. IV: *English Maggot* by S. Lally and Mrs Walter. V: *Revellers* by Essex, Miss Latour, &c.
 COMMENT. Benefit Taylor, Cooper, Beaw, Boxkeepers.
- CG** **OTHELLO, MOOR OF VENICE.** As 5 Jan., but Desdemona - Mrs Buchanan. Also **PERSEUS AND ANDROMEDA.** As 25 Jan.
- GF** **THE FUNERAL.** As 15 Oct. 1733, but Sable - Lyon; Tom - Woodward; Tattle-aid - Mrs Monlass. Also **FLORA.** Flora - Miss Hill (by Desire); Hob - Pearce, but see 18 Jan.
DANCING. II: *Scot's Dance* by Mrs Bullock. V: *Pierrots* by Vallois and J. Delagarde.
SINGING. IV: By Miss Hill.
 COMMENT. Benefit Pearce, Sandham, Bowcher, Miss Hill. At the particular Desire of several Persons of Quality and Distinction.
- Thursday 23** **DL** **LOVE FOR LOVE.** As at HAY, 26 Sept. 1733, but Angelica - Miss Holliday; Prue - Mrs Clive. Also **THE DEVIL TO PAY.** As 16 March.
DANCING. I: *Pierrots* by Fisher Tench and Davenport. II: *Dutchman and his Wife* by Le Brun and Mrs Walter. III: *Scot's Dance* by Mr and Mrs Davenport. IV: *English Maggot* by S. Lally and Mrs Walter, V: *Revellers* by Essex, Miss Latour, &c.
 COMMENT. Benefit Wrexham, Secretary, and Pit-Office-Keeper. Mainpiece: Written by the late Mr Congreve.
- GF** **TUNBRIDGE WALKS.** *Cast not listed.* Also **BRITANNIA.** *Cast not listed*, but see 1 April.
 COMMENT. Benefit Hulett. At the particular Desire of several Persons of Distinction. N.B. Mr Hulett being very much indispos'd for some Time before his Benefit in March last, had not the Opportunity of waiting on his Friends.
- LIF** **THE BEGGAR'S OPERA.** Macheath - Berry; Peach'em - Turbutt; Lucy - Mrs Charke; Lockit - Mullart; Mrs Peach'em - Mrs Mullart; Polly - Miss Oates.

Also **THE SCHOOL BOY**. Major Rakish – Topham; Young Rakish – Turbutt; Friendly – Este; Lady Manlove – Mrs Mullart; Monsieur – Jones; Tom – Gray; Lettice – Miss Mann; School Boy – Miss Oates.

Tursday 23
LIF

DANCING. *Irish Trot* by Master Oates. A comic *Peasant Dance* by Master Oates and Miss Oates Jr. *Pierrot* by Topham and Mrs Davenport. *Scotch Dance* by Mr and Mrs Davenport.

COMMENT. Benefit Turbutt, Topham, Miss Oates. Afterpiece: Written by Mr Cibber. Tickets for Gray taken.

CATO. Cato – Tradge; Lucius – Paul; Sempronius – Williamson; Juba – Bowen; Syphax – Ward; Portius – Randall; Marcus – Pritchard; Decius – Jones; Marcia – Miss Hughes; Lucia – a young Gentlewoman who never appeared on any Stage. And (by Desire) the Original Prologue by Mr Tradge.

JS

COMMENT. By Desire. At the Lilliputians Theatre, the Old Tennis-Court. 6:30 P.M. Boxes 3s. Pit 2s. Gallery 1s.

THE CONSCIOUS LOVERS. As 26 April. Also **CUPID AND PSYCHE**. As 15 April, but Colombine's Maid – Miss Oates.

Friday 24
DL

MUSIC. Select Pieces between the Acts.

COMMENT. At the particular Desire of several Persons of Quality. Tickets for Cross, Corey, Woodburn, Leigh, and Raftor taken this night.

MACBETH. Also **THE NECROMANCER**. Advertised, but apparently dismissed. *Ricb's Register*: by reason Madem Salle wou'd not come to the House.

CG

AENEAS. *Cast not listed*, but see 11 May.

LIF

PASTOR FIDO. *Cast not listed*, but see 18 May.

King's

COMMENT. [Their Majesties and the young Princesses present.]

GEORGE BARNWELL [The London Merchant]. George Barnwell – Master Green; Thorowgood – Master Norsa; Trueman – Master Karney; Blunt – Master W. Green; Millwood – Miss Norris; Lucy – Miss Hughes; Maria – Miss Brett. The Original Prologue to be spoke by Master Green; the Epilogue by Miss Brett. Also **THE DEVIL TO PAY**. Jobson – Master Norsa; Sir John – Master Green; Lady Loverule – Miss Hughes; Nell – Miss Norris. A new Epilogue to be spoken at the end of the Farce.

JS

SINGING AND DANCING.

COMMENT. Benefit Miss Norris. Being positively the last Time this Company will ever perform. 7 P.M.

HENRY IV, Part I. Hotspur – Hewson; King – Hewitt; Prince – Macklin; Falstaff – Paget; Worster – Ridout; Vernon – Cross; Douglas – Winstone; Westmoreland – Turbutt; Blunt – Machen; Bardolph – Topham; Francis – Hallam; Kate – Miss Mann; Hostess – Mrs Dyer. Also **THE COVENT GARDEN TRAGEDY**. Lovegirlo – Ridout; Bilkum – Cross; Galoon – Topham; Leathersides – Machen; Stormandra – Hallam; Mother Punchbowl – Mrs Egerton; Kissinda – Miss Hughes; Nonpareil – Miss Jones; Industrious Jenny – Burnet, but see 17 April. The Original Prologue spoken by Hewson.

Monday 27
HAY

DANCING. *Two Pierrots* by F. Tench and Davenport. *Scotch Dance* by Mr and Mrs Davenport. *The Whim* by F. Tench and Miss Mann.

MUSIC. A Piece of Musick upon the Common Flute by a Gentleman, composed by Sig Valesciene.

COMMENT. Benefit Hewson. Tickets for *The Stratagem* at LIF will not be taken this Night, but are desir'd to be changed for the Tickets of this Play.

- Tuesday 28* AENEAS. *Cast not listed*, but see 11 May.
 LIF
- King's PASTOR FIDO. *Cast not listed*, but see 18 May.
- Wednesday 29* THE COMMITTEE. *Cast not listed*. Also THE LOTTERY. Jack Stocks - Cibber; Chloe - Mrs Clive; Stocks - Harper; Lovemore - Stoppelaer. With an Epilogue (written by Jo. Haines, Comedian of Facetious Memory) to be spoken by Cibber, riding on an Ass.
DANCING. I: *The Black and Whote Joke* by Le Brun and Miss Mann. II: *Pierrots* by F. Tench and Davenport. III: *English Maggot* by S. Lally and Mrs Walter. IV: *The Whim* by F. Tench and Miss Mann. V: *Revellers* by Essex, Miss Latour, &c.
 COMMENT. Benefit Wright.
- JS THE MISER. Lovegold - T. Hallam; Mariana - Miss Palm; Harriet - Miss Beckington; Frederick - Este; Ramilie - Stonecastle; Lappet - Miss Hughes. Also THE DEVIL TO PAY. Sir John - Este; Nell - Miss Mumford; Jobson - Hallam.
 COMMENT. Benefit T. Hallam. 7 P.M. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.
- Friday 31* JS THE MISER. Lovegold - Norris, the first time of his appearing on any stage since the Union of the Companies (*Daily Advertiser*, 30 May); Frederick - Wignel; Clerimont - Richardson; James - Topham; Ramilie - Miss Beckington; Mariana - Miss Mann; Harriet - Mrs Achurch; Mrs Wisely - Mrs Herle; Wheedle - Miss Hughes; Lappet - Miss H. Hughes. A new Prologue and Epilogue, both by Norris.
DANCING. I: *Scotcb Dance* by Mr and Mrs Davenport. III: *Minuet* by Mrs Grognet and Mrs Sanderson. V: *Dutcb Skipper* by Mr and Mrs Davenport. *Black Joak* by Smith and Miss Mann.
SINGING. II: Italian Song by Miss Young. IV: Italian Song by Mrs Mason.
 COMMENT. Benefit Norris. [Intended for LIF, but changed because of Opera at LIF.]
- LIF ARIADNE [IN NAXUS]. *Cast not listed*, but see 20 April.

June 1734

- Monday 3* HAY THE BEGGAR'S OPERA, TRAGEDIZED. Macheath - Mrs Charke; Polly - Mrs Roberts, from GF; Lucy - Miss Jones; Mrs Peachum - Miss Shireburn; Lockit - Turbutt; Filch - Master Arne; Mrs Slammekin - James. Also THE HUMOURS OF SIR JOHN FALSTAFF, JUSTICE SHALLOW, AND ANCIENT PISTOL. Pistol - Mrs Charke; Falstaff - Turbutt; Shallow - James; Bardolph - Jones; Feeble - Tench; Hostess - Mrs Monlass; Doll - Mrs Talbot. A Prologue to be spoken by Mrs Charke.
 COMMENT. By particular Desire. By a Company of Comedians from both the Theatres. Afterpiece: a Farce of one Act [adapter not known]. All the Characters in the Opera to be play'd in Roman Dresses. 6:30 P.M. Admission: 4s., 2s. 6d., 1s.
- Tuesday 4* HAY THE BEGGAR'S OPERA, TRAGEDIZED. As 3 June. Also THE HUMOURS OF SIR JOHN FALSTAFF. As 3 June. Prologue, as 3 June.
- LIF ARIADNE [IN NAXUS]. *Cast not listed*, but see 20 April.

PASTOR FIDO. <i>Cast not listed</i> , but see 18 May.	<i>Tuesday 4</i> King's
THE HUMOURS OF SIR JOHN FALSTAFF. As 3 June, but King - Este; Justice - Cole; Silence - Hallam; Drawer - Thompson; Shadow - Master Arne; Mouldy - Monlass. Also THE DEVIL TO PAY. Sir John - Mrs Charke; Lady Loverule - Miss Jones; Jobson - Turbutt; Nell - Mrs Roberts. Also THE MOCK DOCTOR. Mock Doctor - Mrs Charke; Sir Jasper - Monlass; Leander - Este; Hellebore - Tench; Dorcas - Mrs Monlass; Davy - Mrs Jones.	<i>Wednesday 5</i> HAY
DANCING. <i>The Black and White Joke</i> by Tench and Miss Brett. <i>Harlequin</i> by Miss Brett.	
SINGING. <i>Was ever Nymph like Rosamond</i> by Mrs Jones.	
THE PROVOK'D HUSBAND. Lady Townly - Mrs Roberts; Townly - Mrs Charke; Manly - Rosco; Lady Grace - Mrs Freeman; Lady Wronghead - Mrs Talbot; Sir Francis - Jones; Basset - James; Richard - Woodward; Poundage - Gray; Jenny - Miss Brett; Trusty - Miss Norman; Moody - Turbutt. Also THE LOTTERY. Jack - Goodall; Chloe - Mrs Roberts; Mr Stocks - Turbutt; Lovemore - Mrs Charke; Mrs Stocks - Mrs Monlass; Jenny - Miss Brett.	<i>Friday 7</i> HAY
SINGING. As 5 June.	
DANCING. <i>The Black and White Joke</i> by Mrs Charke and Miss Brett.	
COMMENT. At the particular Desire of several Ladies of Quality.	
ARIADNE [IN NAXUS]. <i>Cast not listed</i> , but see 20 April.	<i>Saturday 8</i> LIF
PASTOR FIDO. <i>Cast not listed</i> , but see 18 May.	King's
ARIADNE [IN NAXUS]. <i>Cast not listed</i> , but see 20 April.	<i>Tuesday 11</i> LIF
PASTOR FIDO. <i>Cast not listed</i> , but see 18 May.	King's
OROONOKO. Oroonoko - Wilks, who never appear'd on any Stage before; Imoinda - Mrs Roberts; Aboan - Turbutt; Charlotte - Mrs Charke; Daniel - James. Also THE DEVIL TO PAY. As 5 June.	<i>Wednesday 12</i> HAY
COMMENT. By particular Desire. Benefit Wilks, Nephew to the late Robert Wilks; and Gillibrand. Tickets for Hewit taken also.	
THE PROVOK'D HUSBAND. As 7 June, but Lady Grace - Mrs Shireburn; Lady Wronghead - Mrs Freeman; Mrs Motherly - Mrs Monlass; Myrtilla - Mrs Woodward; Moody omitted. Also THE LOTTERY. As 7 June, but Jack - James; Lovemore - Este.	<i>Friday 14</i> HAY
SINGING. As 5 June.	
DANCING. End of Afterpiece: As 7 June.	
COMMENT. By particular Desire.	
AENEAS. <i>Cast not listed</i> , but see 11 May.	<i>Saturday 15</i> LIF
COMMENT. This will be the last Performance. [Their Majesties, Prince, Duke, and all the Princesses present.]	
GEORGE BARNWELL [The London Merchant]. George Barnwell - Mrs Charke; Millwood - Mrs Roberts; Thorowgood - Rosco; Trueman - Woodward; Maria - Miss Brett; Lucy - Mrs Talbot; Blunt - Hallam. The Original Epilogue by Miss Brett. Also THE MOCK DOCTOR. Mock Doctor - Mrs Charke; Dorcas - Mrs Roberts; Sir Jasper - Monlass; Charlotte - Miss Brett; Leander - Este; but see 5 June.	<i>Monday 17</i> HAY
SINGING. As 5 June.	
DANCING. By Miss Brett.	
COMMENT. At the particular Desire of several Persons of Distinction.	

- Tuesday 18* PASTOR FIDO. *Cast not listed*, but see 18 May.
 King's
- Wednesday 19* THE FAIR PENITENT. Calista - Roberts; Lothario - Mrs Charke; Sciolto - Rosco; Lavinia - Mrs Shireburn; Altamont - Este; Horatio - Turbutt; Rosano - Woodburne; Lucilla - Miss Brett. Also THE LOTTERY. As 14 June, but Whisk - Woodward; 1st and 2d Buyer - Jones, Hallam.
SINGING. In Mainpiece: By Miss Jones.
DANCING. v: *Pierrot* by Davenport. End of Afterpiece: *Minuet* and *Saraband* by Miss Brett.
- Friday 21* THE BEGGAR'S OPERA, TRAGEDIZ'D. As 3 June, but Peachum - Rosco; Mat - Este; Budge - Hallam; Robin - Jones; Diana - Monlass; Mrs Coaxer - Miss Brett; Mrs Vixen - Mrs Talbot; Molly - Miss Beckington. Also THE LOVERS OPERA. *Cast not listed*.
DANCING. *Pierrot* by Davenport. End of Afterpiece: a new *Country Dance*.
COMMENT. By particular Desire. Mainpiece: All the Characters in Roman Shapes.
- Saturday 22* PASTOR FIDO. *Cast not listed*, but see 18 May.
 King's
- Monday 24* HAY THE STRATAGEM. Archer - Selwin, the first time of his appearing on any stage; Aimwell - Turbutt; Sir Charles - Woodburne; Sullen - Cole; Scrub - James; Bonniface - Jones; Gibbet - Woodward; Foigard - Rosco; Mrs Sullen - Mrs Roberts; Lady Bountiful - Mrs Monlass; Dorinda - Mrs Shireburn; Cherry - Mrs Talbot; Gypsey - Miss Brett. Also THE LOVERS OPERA. *Cast not listed*.
DANCING. III: *Two Pierrots* by Davenport and Olbeldiston. v: *Harlequin* by Miss Brett. End Afterpiece: A new *Country Dance*.
- Tuesday 25* PASTOR FIDO. *Cast not listed*, but see 18 May.
 King's
- Wednesday 26* HAY THE PROVOK'D HUSBAND. *Cast not listed*, but see 14 June. Also THE LOTTERY. *Cast not listed*, but see 18 June.
COMMENT. At the particular Desire of several Persons of Quality.
- Thursday 27* HAY THE BEGGAR'S OPERA. *Cast not listed*.
COMMENT. *Daily Journal*, 27 June: We hear that a Company of Comedians from the Theatre Royal intend to entertain the Gentlemen and Ladies at Hampstead, during the Summer Season. . . . This present Thursday, by the Desire of several Gentlemen and Ladies, will be performed The Beggar's Opera.
- RI HENRY IV, Part I. Hotspur - Milward; Falstaff - Hall; King - Huddy; Prince - Chapman; Worcester - Cross; Westmoreland - Beckham; Douglas - Bardin; Sir Richard - Houghton; Carriers - Bullock, Morgan; Kate - Mrs Templer; Hostess - Mrs Martin.
- Friday 28* HAY THE NONJUROR. Maria - Mrs Roberts; Heartly - Mrs Charke; Wolf - Rosco; Woodvil - Este; Sir John - Turbutt; Charles - James; Lady Woodvill - Mrs Shireburn; Betty - Miss Norman.
SINGING. I: *A Generi Affetti* by Miss Jones and Master Arne. IV: *Was ever Nymph like Rosamond* by Miss Jones.
DANCING. II: *Two Pierrots* by Davenport and Olbeldiston. III: *Harlequin* by Miss Brett. v: A new *Country Dance* by Davenport, proper to the Play.
COMMENT. At the particular Desire of several Persons of Quality. Written by Colley Cibber, Esq; Poet-Laureat.

COMMENT. The Prince of Wales paid £250 to Handel's Opera Company. See BM, Add MSS 24, 403. **Friday 28**
King's

PASTOR FIDO. *Cast not listed*, but see 18 May. **Saturday 29**
King's

THE MISER. *Cast not listed*.
COMMENT. Announced in *Daily Advertiser*, 26 June. RI

July 1734

THE NONJUROR. As 28 June. Also **THE LOTTERY**. *Cast not listed*, but see 18 June. **Monday 1**
HAY

COMMENT. As 28 June.

PASTOR FIDO. *Cast not listed*, but see 18 May. **Wednesday 3**
King's

COMMENT. [Their Majesties and all the Royal Family present.]

PENELOPE; or, The Fair Disconsolate. Penelope – Mrs Roberts; Ulysses – Rosco; Telemachus – Woodward; Minerva – Mrs Charke; Doll – Mrs Shireburn; Tom Thimble – Master Arne. Also **THE BEGGAR'S WEDDING**. Harry Hunter – Mrs Roberts; Phoebe – Miss Jones; Tippet – Mrs Talbot; Gregg – James; Tib Tatter – Mrs Charke. **Friday 5**
HAY

ENTERTAINMENTS.

COMMENT. Mainpiece: a Mock Opera. [Author not known. Apparently not published.]

PASTOR FIDO. *Cast not listed*, but see 18 May. **Saturday 6**
King's

COMMENT. [Their Majesties, Princess of Orange, and Princesses Amelia and Caroline present.]

PENELOPE. As 5 July. Also **THE BEGGAR'S WEDDING**. As 5 July. **Monday 8**
HAY

ENTERTAINMENTS.

TAMERLANE. Tamerlane – Randal; Axalla – Ward; Moneses – Morgan; Bajazet – Hatten; Prince – Noble; Omar – Batt; Dervise – Hillier; Haly – Cole; Stratocles – Floyd; Zama – Richardson; Arpasia – Mrs Williams; Selima – Miss Willis. A new Prologue to be spoke by Ward. Also **THE DISAPPOINTMENT**. Don Pedro – Ward. A new Prologue to the Farce, to be spoken by the Author. YB

COMMENT. By Desire of several Gentlemen and Ladies. Benefit Ward. 6 P.M.
Admission: 3s., 2s., 1s.

THE PROVOK'D HUSBAND. As 14 June, but Lady Wronghead – Mrs Talbot; Mrs Motherly – Miss Jones. Also **THE LOTTERY**. As 18 June, but Jack Stocks – Mrs Charke; Mrs Stocks – Miss Jones; Whisk, 1st and 2d Buyers omitted. **Wednesday 10**
HAY

SINGING. As 28 June.

DANCING. *Two Pierrots* by Davenport and Oldbeldiston.

COMMENT. Benefit Henry Tench. By particular Desire. N.B. Mr Tench having labour'd under a violent Fit of Illness, and not being quite recover'd, humbly hopes his Friends will excuse his [not] waiting on them as he could wish, and favour him with their Company.

- Wednesday 10* CONCERT.
 HIC MUSIC. Miss Cecilia Young sings: *Falsa Imagine. Scberza il nocbiero. Assanni del pensier. Welcome Mars.* Mr Topham sings: *Tu di pieta mi spogli. Transporting Charmer. Ghosts of every Occupation.*
 ENTERTAINMENTS. After the Concert Topham gives exhibitions of his great strength.
 COMMENT. Benefit Topham. 6 P.M. Admission: 5s., 2s. 6d.
- Wednesday 17* THE BEGGAR'S OPERA. *Cast not listed.* Also THE LOTTERY. *Cast not listed,* HAY but see 10 July.
- Friday 19* PENELOPE. As 5 July, but Ulysses - Este; Minerva - Mrs Egerton; Tom Thimble omitted; Cleavar - Turbutt; Hopkins - Hallam. Also THE CONTRIVANCES. Arethusa - Mrs Roberts; Rovewell - Mrs Charke; Robin - James; Heartwell - Jones; Argus - Hallam; Betty - Miss Sherburn; Taylor - Woodward; Old Woman - Gray. Also THE BEGGAR'S WEDDING. As 5 July, but Quorum - Jones; Chaunter - Turbutt; Mrs Chaunter - Mrs Egerton; Tib Tatter - Hallam.
 DANCING. *The Black and White Joak* by Davenport and Miss Brett. *Pierot* by Davenport.
 COMMENT. By Desire.
- Friday 26* THE HUMOROUS ELECTION; or, Court and Country. Parts by Mrs Roberts, HAY Mrs Charke, Mrs Egerton, Mrs Talbot, Turbutt, Miss Jones, Jones, Hallam, Woodward, Woodburne, and Este.
 COMMENT. A new Opera. [Author not known. Apparently not printed.]
- Monday 29* THE HUMOROUS ELECTION. As 26 July. Also THE LOTTERY. *Cast not listed,* HAY but see 10 July.
- Wednesday 31* THE HUMOROUS ELECTION. Buffskin the Tanner, Bailiff of Gotham - Turbutt; Kitty - Mrs Roberts; Harry - Mrs Charke; John Generous, the Candidate - Aston; Plowshare, an Honest Freeholder - Woodburn; Robin - James; Sneak, Self-will, and Soaker, three Gotham Burgessess - Hallam, Jones, Woodward; Mrs Buffskin - Mrs Egerton; Mrs Sneak - Miss Jones; Mrs Soaker - Mrs Talbot. With a new Prologue to be spoke by the Author. Also THE LOTTERY. Lady Lace - Mrs Roberts, but see 10 July.
 DANCING. By Davenport and Miss Brett.
 SINGING. *Was ever Nymph like Rosamond* by Miss Jones.
 COMMENT. Benefit the Author.

August 1734

- Monday 5* THE HUMOROUS ELECTION. *Cast not listed*, but see 31 July. Also THE MOCK DOCTOR. *Cast not listed*, but see 17 June.
- Wednesday 7* THE BEGGAR'S OPERA. Macheath - Mrs Roberts; Polly - Mrs Charke; Lucy - Miss Jones; Mrs Peachum - Mrs Shireburn; Peachum - Turbutt; Lockit - Jones. Also THE DEVIL TO PAY. As 5 June, but Jobson omitted.
 DANCING. *The Black and White Joak* by Davenport and Miss Brett. *Harlequin* by Miss Brett.
 COMMENT. Benefit Mrs Roberts.

THE BEGGAR'S OPERA. As 7 Aug. Also THE DEVIL TO PAY. As 7 Aug. DANCING. As 7 Aug.	Monday 12 HAY
COMMENT. Benefit the Servants. N.B. As the Summer Season has prov'd very unsuccessful, the Servants humbly hope that in Consideration of it the Town will favour them this Night.	
THE MISER. Lappet - Miss Brett; Lovegold - Hallam; Mrs Wheedle - Miss Jones; Mrs Wisely - Miss Jones, her first upon the stage; Mariana - Mrs Talbot; Harriet - Miss Beckington; Frederick - Woodburne; Clerimont - Cole; Ramilie - Mrs Charke; James - Turbutt. Also THE DEVIL TO PAY. Nell - Mrs Roberts; Sir John - Mrs Charke; Jobson - Turbutt; but see 7 Aug. SINGING. II: As 31 July. DANCING. V: Saraband and Minuet by Davenport and Miss Brett. In Afterpiece: <i>The Black Joke</i> by Davenport and Miss Brett. End of Afterpiece: <i>Les Bergeres Hereux</i> (new) by Davenport and Miss Brett.	Wednesday 14 HAY
COMMENT. Benefit Miss Brett.	
THE BEAUX STRATAGEM. Mrs Sullen - Mrs Roberts; Dorinda - Mrs Mullart; Archer - Wilks, Nephew to the late Robert Wilks; Sir Charles - Mrs Charke; Aimwell - Turbutt; Scrub - Hallam; Sullen - Pullen; Bonniface - Mullart; Gibbet - Machen; Foigard - Jones; Lady Bountiful - Mrs Egerton; Cherry - Mrs Talbot; Gipsey - Miss Brett; Old Woman - Hallam, but see 24 June. Also THE MOCK DOCTOR. Nell - Mrs Roberts; Mock Doctor - Hallam, but see 17 June. SINGING. I: <i>Was ever Nymph like Rosamond</i> by Miss Jones. IV: <i>'Tis Joy to wound a Lover</i> (from <i>Rosamond</i>) by Miss Jones. DANCING. II: A new Dance by Davenport and Miss Brett. V: <i>Les Bergeres</i> by Davenport and Miss Brett.	Friday 16 HAY
COMMENT. Benefit Allen, Treasurer. Tickets for Russell also taken. At 7 P.M. [This is one of the rare occasions when the play is billed with this title.]	
DON CARLOS, PRINCE OF SPAIN. Rehearsed. COMMENT. <i>Daily Advertiser</i> , 17 Aug.: This Day, Mr Fielding will Rehearse his Play [for BF], and Practice his Musick, at his own House, the Buffalo Tavern, Bloomsbury, at Ten in the Morning.	Saturday 17 BFT
THE PROVOK'D HUSBAND. Townly - Mrs Charke; Lady Townly - Mrs Roberts; Sir Francis - Jones; Manly - Woodbourne; Basset - Este; Richard - Master Arne; Lady Grace - Mrs Shireburn; Lady Wronghead - Mrs Freeman; Jenny - Miss Brett; Mirtilla - Mrs Castel. SINGING. I: <i>A Teneri Afferti</i> by Master Arne and Miss Jones. III: <i>Rise Glory</i> (with French Horns) by Miss Jones. DANCING. II: <i>Les Bergeres Heureux</i> by Davenport and Miss Brett. IV: <i>Two Pierrots</i> by Davenport and Olbeldiston. V: Saraband and Minuet by Davenport and Miss Brett.	Tuesday 20 LIF
COMMENT. At the Desire of Tomo Chachi, Micho or King of the Indians of Yamacrow, Benauki his Wife, Tooanahowi his Nephew, and the rest of the Indians. Receipts: £230. [Apparently a benefit for Arne.]	
JANE SHORE. Cast not listed. COMMENT. Benefit Hallam. By Desire of several of the Brethren of the Ancient and Honourable Society of Free and Accepted Masons.	HA
THE FAIR PENITENT. Cast not listed, but see 19 June. Also DON QUIXOTE IN ENGLAND. Don Quixote - Roberts; Sancho - Mullart; but see 5 April 1734: In which are introduc'd two Scenes representing Don Quixote as a Candidate for Member of Parliament, which contain the Humours of Mayors and Corporations.	Wednesday 21 HAY

- Wednesday 21*
HAY SINGING. In II: *Lempio Rigor del Fato* by Miss Jones. IV: *Was ever Nymph like Rosamond* by Miss Jones. End Afterpiece: A Dialogue by Master Arne and Miss Jones.
 DANCING. I: *Prince of Wales's Saraband and Minuet* by Davenport and Miss Brett. III: *Les Bergers Heureux* by Davenport and Miss Brett. V: *The Black Joke* by Davenport and Miss Brett.
 COMMENT. Benefit John Roberts, in lieu of one last Season at DL. Afterpiece: Written by Henry Fielding, Esq. 6:30 P.M. N.B. The Play and Entertainment will be conducted with the utmost Decorum: And whereas several Irregularities have been committed, as to Hours of beginning, &c. this is to assure all Gentlemen and Ladies that please to favour us with their Presence, that the Play will certainly begin at the time propos'd; and particular Care is taken that the whole Performance will endeavour at universal Satisfaction. Tickets for Sir Walter Raleigh taken at this Play.
- Thursday 22*
HAY THE LONDON MERCHANT. As 17 June, but Thorogood - Machen; Trueman - Turbutt; Blunt omitted. The Epilogue spoken by Miss Brett. Also THE COBLER'S OPERA. Peg Welfleet - Mrs Roberts; Jenny Melton - Mrs Castle; Lieutenant - Woodburne; Harry Pyefleet - Este; Old Melton - Turbutt; Old Pyefleet - Pullen. An Epilogue address'd to the Town, spoken by Mrs Charke.
 SINGING. In I: *Lempio Rigor del Fato* by Miss Jones.
 DANCING. *Saraband and Minuet* by Miss Brett. End Afterpiece: *Harlequin* by Miss Brett.
 COMMENT. Benefit Mrs Charke. Being positively the last Time of the Company's Acting there this Season.
- Saturday 24*
BF DON CARLOS, PRINCE OF SPAIN. King - Huddy; Carlos - Bardin; John - Houghton; Rui Gomez - Rosco; Queen - Mrs Lacy; Eboli - Mrs Clark; Henrietta - Mrs Talbot. Also THE CONSTANT LOVERS: With the Comical Humours of Mons Ragout. Springame - Stoppelaer Sr; Martin - Salway; Doodle - Norris; Ragout - Oates; Mactrot - Stoppelaer Jr; Bindover - Linnet; Constable - Gray; Vermin - Wetherilt; Porter - Lacy; Arabella - Miss Oates; Silvia - Miss Binks; Laycock - Mrs Martin; Cloe - Mrs Pritchard.
 DANCING. By Davenport, Mrs Davenport, Master Oates, Miss Oates.
 COMMENT. At Fielding-Oates Booth. [Advertised 23, 24, 26, 27, 28, 29, 30 Aug.; 2, 3, 4, 5, 6 Sept.]
- BF DON JOHN; or, The Libertine Destroy'd. John - Ryan; Maria - Mrs Mullart; Leonora - Miss Mann; Jacomo - Chapman; Francisco - Mullart; Lopez - Aston; Antonio - Wignell; Pedro's Ghost - Dawson; 1st Bridegroom - Clark; 2d - Woodward; Don John's Wives - Miss Tollett, Miss Norman, Miss Dancey, Miss Rogers, Mrs Vallois, Mrs Cantrell. Also THE BARREN ISLAND; or, Petticoat Government. Queen of the Amazons - Mrs Roberts; Clarinda - Mrs Mullart; Dorinda - Miss Tollett; Hippolita - Miss Dancy; Maria - Mrs Vallois; Lucinda - Miss S. Rogers; Cinthia - Miss Norman; Ariadne - Mrs Cantrell; Silvia - Mrs Bennet; Captain of the Ship - Aston; Boatswain - Hall; Boatswain's Mate - Mullart; Gunner - Laguerre; Coxswain - Penkethman.
 DANCING. French Peasant by Vallois and Miss Rogers. A new Pantomime Dance: *The Force of Inclination*: Sailors - Vallois, Clark, Woodward, Bencraft, Smith; Amazonians - Miss Rogers, Miss Mann, Mrs Vallois, Miss Tollett, Miss Norman.
 COMMENT. At Ryan-Laguerre-Chapman-Hall Booth. 1 P.M. to 11 P.M. Afterpiece: A Ballad Opera. [Advertised 23, 24, 26, 27, 28, 29, 30, 31 Aug.]
- BF FAIR ROSAMOND. King Henry - Hale; Queen Eleanor - Mrs Forrester; Cardinal Aquinas - Winstone; Cardinal Columbus - Ridout; Sir Trusty - Hadley; Lord Sands - Richardson; Cupid - Master Arne; Rosamond - Mrs Elmy; Cleora -

Mrs Hamilton. Also *THE IMPOSTOR*; or, *The Biter Bit*: With the Comical Humours of Vizard the Biter, Mixum the Vintner, and his Drawer Balderdash. Vizard - Hippisley; Mixum - Hulett; Balderdash - Bullock; Trueman - Berry; Face - Este; Hardhead - Clarke; Catgut - Smith; Squeez'em - Rainton; Solomon Smack - Master Hallam; Mrs Mixum - Mrs Herle; Betty - Miss Gerrard.

DANCING. I: Two Puncbes by Tench and Janno. *II: The Constant Lovers.* End of Droll: *Le Badinage Champetre*. Tumbling by Mynheer Vanderhoff, Mons de Voltore, Mons de Broc, Mons Janno.

COMMENT. At Hippisley-Bullock-Hallam Booth. Afterpiece: a new Ballad Opera. [Advertised 23, 24, 26, 27, 28, 29, 30, 31 Aug.; 2, 3, 4, 5, 6 Sept.]

THE ORPHAN. Castalio - Egerton, who perform'd it some time ago at the Haymarket; Polydor - Butler, his first Appearance on the Stage. Also *THE MOCK DOCTOR*. *Cast not listed.* An Epilogue by Miss Hill in Boy's Cloaths.

SINGING. II: Was ever Nymph like Rosamond by Miss Hill. v: A Song by a Gentleman.

DANCING. III: By Mr Delawn.

COMMENT. Benefit Butler. At the particular Desire of several Persons of Quality and Distinction. 7 P.M. N.B. The Reason of the Play being deferred from Tuesday the 20th of August . . . was on Account of the Absence of one of the principal Performers; so that Mr Butler humbly hopes his Friends will excuse it, and honour him with their Company; and to prevent any Disorder, Guards will attend at the Doors, every thing being to be perform'd in the same exact Manner as at the Theatres Royal.

Saturday 24
BF

Wednesday 28
YB

Monday 2
CG

HA

RI

BF

September 1734

THE BUSY BODY. Sir George - Ryan; Sir Francis - Hippisley; Marplot - Chapman; Sir Jealous - Morgan; Charles - A. Hallam; Miranda - Miss Norsa; Isabinda - Mrs Bullock; Patch - Mrs Stevens. Also *FLORA*. Hob - Laguerre; Flora - Miss Norsa; Sir Thomas - Hippisley; Friendly - Stoppelaer; Dick - Wignell; Old Hob - Hall; Hob's Mother - Mrs Martin; Betty - Mrs Kilby.

DANCING.

COMMENT. Benefit a Person under Misfortune. For the Entertainment of Tomo Chachi [as at LIF, 20 Aug.].

THE BEAUX STRATAGEM. Archer - Robert Wilks; Mrs Sullen - Mrs Mullart; Scrub - Hippisley, from CG.

DANCING. Hippisley's Humorous Medley, or Drunken Man.

COMMENT. At the Playhouse in Hampstead. Benefit Miss Jones Sr and Jr. N.B. That the Play may be no Hindrance to the Diversion at the Long Room, we shall begin exactly at 6 o'clock, and end about 8.

THE FAIR PENITENT. Also *THE STAGE COACH*. Both by Mills, Cibber, W. Mills, Miller, Harper, Milward.

COMMENT. Benefit Milward.

DON JOHN. John - Ryan; Jacomo - Chapman; Maria - Mrs Mullart; Leonora - Miss Mann, but see 24 Aug. Also *THE BARREN ISLAND*. Queen of Amazons - Mrs Roberts; Captain - Aston; Boatswain - Hall; Boatswain's Mate - Mullart; Gunner - Laguerre; Cockswain - Penkethman; but see 24 Aug. Also *THE FARRIER NICK'D*; or, *The Exalted Cuckold*. Mercury - Laguerre; Farrier - Vaughan; his Man - Penkethman; Scaramouch - Bencraft; Harlequin -

- Monday 2* Clark; Colombine - Miss Mann; Farrier's Wife - Mrs Mullart; Alewife - Hall.
 BF *DANCING. The Force of Inclination.*
 COMMENT. At Ryan-Legar-Chapman-Hall Booth. [Advertised 2, 3, 4, 5,
 6, 7 Sept.]
- Friday 6* CONCERT.
 LIF MUSIC. Vocal and Instrumental, by the best Masters from the Operas.
 ENTERTAINMENTS. And after the Concert is over, at the particular Desire of the
 King, &c. Mr Topham, from Islington, is to perform all the Experiment of his
 surprising Strength. With Singing by him, both in Italian and English.
 COMMENT. For the Entertainment of Tomo Chachi [and others, as at LIF,
 20 Aug.]. 6 P.M. Admission: 5s., 3s., 2s., 1s.
- Saturday 7* THE SIEGE OF TROY. Paris - Hulett; King Menelaus - Roberts; Ulysses -
 SF Aston; Simon - Hind; Captain of Guard - Mackenzie; Butcher - Pearce; Taylor -
 Hicks; Cassandra - Spiller; Venus - Mrs Lacy; Helen - Mrs Purden; Bristle the
 Cobler - Morgan; Cobler's Wife - Mrs Morgan.
 COMMENT. At Lee's Booth.
- SF MAUDLIN, THE MERCHANT'S DAUGHTER OF BRISTOL, AND HER
 CONSTANT LOVER ANTONIO: With the Comical Humours of Roger Antonio's
 Man. *Cast not listed.* Also THE INTRIGUING HARLEQUIN: or, Any Wife
 Better Than None. *Cast not listed.*
 SINGING. A new Dialogue by Excell and Mrs Fitzgerald, written by the Author
 of *Bacchus one Day Gaily Striding.*
 DANCING. *Hornpipe* by Taylor.
 COMMENT. At the Great Booth.



SEASON OF 1734-1735

AFTER the healing of the schism which plagued the Drury Lane company in 1733-34, Londoners had a choice in 1734-35 of three companies offering English drama in repertory: Drury Lane, Covent Garden, and Goodman's Fields. For much of the season a company of French comedians, acting usually at the New Haymarket, provided a wide range of foreign drama. In addition, a great many amateur groups gave special performances, and in the summer, after the Young Company at Drury Lane was forced by preparations for the winter season to close prematurely, two other troupes—at Lincoln's Inn Fields and the New Haymarket—played regularly in July and August. As Bartholomew Fair was reduced, by edict, to three days, few of the booths which in the past gave drolls and plays found it worthwhile to open for such a short time.

The healing of the quarrel within Drury Lane did not inspire the competing opera factions to close their ranks. The Opera of the Nobility continued at the King's Theatre, with considerable success; and Handel occupied Covent Garden, usually on two nights weekly. (When opera prevailed at Covent Garden, the regular company gave plays at Lincoln's Inn Fields.) But Handel's season was not so successful as that at the King's.

An event of major importance to the playhouses was the introduction of a bill in the House of Commons to restrain the number of playhouses and to regulate theatrical companies. Sponsored by Sir John Barnard, the bill inspired a number of petitions for and against it, and the progress of the measure may be followed in the *Journal* of the House of Commons during April 1735. The bill failed of passage, but it elicited a great deal

of interesting and informative discussion of the theatres in pamphlets, newspapers, and periodicals.

The principal sources of information concerning performances continue to be the bills in the newspapers. As was true in 1733-34, the *Daily Post*, long a primary source, is not extant for much of the season; but in the early weeks the *Daily Advertiser* and *Daily Journal* contain the bills. The birth of a new paper, *The London Daily Post and General Advertiser*, 4 November 1734, brought a new means of advertising which soon carried nearly all the bills, but the *Daily Advertiser* continued to include a good many, particularly for the lesser or occasional houses. No receipts are extant for this season.

The rosters of the principal companies are as follows.

DRURY LANE. *Actors:* Berry, Boman, Cibber Sr, Cibber Jr, Cole, Corey, Cross, Este, Master Green, Griffin, Hallam Harper, Hewitt, Hyde, James, Johnson, Jones, Laguerre, Leigh, Mechlin, Miller, Mills, Mills Jr, Milward, Oates, Quin, Raftor, Salway, Shepard, Turbutt, Winstone, Woodburn, Wright. *Actresses:* Mrs Butler, Mrs Cantrell, Mrs Charke, Mrs Clive, Miss Cole, Mrs Cross (late Miss Sherburn), Mrs Este, Mrs Grace, Mrs Hallam, Mrs Heron, Miss Holliday, Mrs Pritchard, Mrs Thurmond, Mrs Willis. *Dancers:* Carney, Castiglione, Chose, Cox, Dancey, Denoyer, Essex, Grey, Janno, Lalauze, Le Brun, Livier, Nivelon, Master Oates, Pelling, Peploe, Poitier, Rainton, Roberts, Villeneuve; Mrs Anderson, Miss Brett, Mrs Davenport, Miss Evans, Mrs Laguerre (after 9 Oct.), Miss Mann, Miss Oates, Mrs Pelling, Mlle Roland, Mrs Walter. *Singer:* Master Arne. *Treasurer:* Castelman. *Prompter:* Chetwood. *Musicians:* Neale, Woodbridge. *Sub-Treasurer:* Robinson. *Numberers:* Allen, Arne. *Boxkeeper:* Taylor.

COVENT GARDEN. *Actors:* Aston, Chapman, Clarke, Hale, Hall, A. Hallam, Hallam, Hippisley, Houghton, James, Marshall, Morgan, Mullart, Neale, Ridout, Roberts, Russell, Ryan, Stephens, Stoppelaer, Vaughan, Walker, Wignell. *Actresses:* Miss Binks, Mrs Buchanan, Mrs Bullock, Mrs Forrester, Mrs Grainger, Mrs Hallam, Miss Hippisley, Mrs Horton, Mrs Kilby, Mrs Martin, Mrs Mullart, Miss Norsa, Mrs Reed, Mrs Stevens, Mrs Templer. *Dancers:* Bencraft, Boval, Delagarde, Dupre, Ferguson, Glover, Howard, Lally, S. Lally, Lesac, Salle, Smith, Vincent; Miss Baston, Miss Brunette, Mlle Delorme, Mlle Grognet, Miss Hillyard, Miss Horsington, Miss Norsa Jr, Mrs Ogden, Mlle Quinault, Miss Rogers, Miss S. Rogers, Mlle Villepierre. *Singer:* Leveridge. *Boxkeepers:* Guise, Gwinn, Laurence, Vaughan, Warriner, Wilmer. *Gallery Keeper:* Mines. *Housekeeper:* Jarvis.

GOODMAN'S FIELDS. *Actors:* Ayres, Bardin, Boman Jr, Delane, Dove, Giffard, W. Giffard, Master Giffard, Hamilton, Harbin, Havard, Huddy, Hulett, Jenkins, Lyon, Monlass, Moore, Morris, Norris, Pearce, Penkethman, Ray, Rosco, Stoppelaer, Wetherilt, Woodward. *Actresses:* Miss Gerrard, Mrs Giffard, Mrs Hamilton, Mrs Haughton, Miss Haughton, Miss Hughes, Miss M. Hughes, Mrs Monlass, Mrs Norman, Miss Norris, Mrs Roberts, Miss Tollett, Mrs Wetherilt. *Dancers:* Cunningham, Delagarde, Excell, Haughton (after 5 Oct.), Hind, Lun Jr, Young Monlass, Morrice, Nichols, Presgrove, Taylor, F. Tench, Topham, Vallois, West; Mrs Bullock, Mrs Dove, Miss Roberts, Miss Sandham, Mrs Vallois, Mrs Woodward. *Singers:* Cutting; Mrs Chambers, Miss Jones. *Musicians:* Charles, Eversman, Prelleur. *Numberer:* Edward Giffard. *Scene Painter:* Devoto. *Boxkeeper:* Roberts.

COVENT GARDEN (opera). *Singers:* Beard, Carestino, Stoppelaer, Waltz; Signora Catterine Negri, Signora Rosa Negri, Signora Strada, Miss Young. *Dancer:* Mlle Salle.

KING'S. *Singers:* Carlo Broschi, called Farinelli, Francesca Bernardi, called Senesino, Montagnana; Signora Bertolli, Signora Fra. Cuzzoni, Signora Maria Segatti.

NEW HAYMARKET. *Actors:* Buffon, Cochoy, Master Cochoy, De Lisle, Deshayes, Dessimars, Dubuisson, Francisque, Malter, Le Sage Sr, Le Sage Jr, Verneuil. *Actresses:* Mrs Dessimars, Mrs Fompre, Miss Mimi Fourcade, Mrs Francisque, Mrs Malter, Mrs Le Sage Jr, Mlle Villepierre, Mrs Verneuil. *Dancers:* Baudouin, Castiglione, Granier, Roland, Villeneuve; Mlle Chateauneuf, Mlle Grognet. *Musicians:* Kytch, Snow. *Boxkeepers:* Cossings, Evans, Liege, Mason, Skinner.

NEW HAYMARKET (Summer). *Actors:* Aston, Benson, Boothby, Lacy, Littleton, Master Littleton, Lowder, Machen, Mullart, Perkins, Richardson, Rymos, Smith, Turner, Walker, Whittaker, Williams. *Actresses:* Miss Atherton, Mrs Bennet, Miss Binks, Miss Brett, Mrs Charke, Mrs Cross, Mrs Freeman, Miss Lewis, Miss Mann, Mrs Morgan, Mrs Mullart, Miss Oates, Mrs Talbot. *Dancers:* Davenport, Taylor; Mrs Davenport, Miss Rogers.

LINCOLN'S INN FIELDS (Summer). *Actors:* Cole, Cross, Dove, Este, Gray, Master Green, Jones, Leigh, Machen, Peploe, Price, Salway, Stoppelaer, Topham, Turbutt, Benj. Turbutt, Wright. *Actresses:* Miss Brunette, Miss Burgiss, Mrs Cantrell, Mrs Cross, Mrs Dunstone, Mrs Egerton, Mrs Este, Miss Jones, Miss J. Jones, Mrs Miller, Mrs Pritchard, Mrs Vallois. *Dancers:* Vallois; Mrs Anderson, Mrs Woodward. *Singer:* Master Osborne.

September 1734

- Saturday 7** **LOVE FOR LOVE.** Ben – Miller; Tattle – Cibber; Foresight – Johnson; Sir Sampson – Harper; Valentine – Milward; Scandal – W. Mills; Jeremy – Oates; Trapland – Griffin; Mrs Frail – Mrs Butler; Mrs Foresight – Miss Hollyday; Nurse – Mrs Willis; Prue – Mrs Clive; Angelica – Mrs Thurmond, the first time of her performance on that stage these three years.
DANCING. By Nivelon, Essex, Pelling, Davenport, Mrs Pelling, Mrs Walter, Miss Mann, particularly *The Black and White Joke* and *Revellers*.
COMMENT. The Scenes new. And the Theatre new painted, new decorated, &c.
6 P.M.
- Monday 9** **THE WONDER: A Woman Keeps a Secret.** Felix – Giffard; Briton – Delane; Lopez – Rosco; Frederick – Bardin; Pedro – Norris; Gibby – Lyon; Lissardo – Penkethman; Alguzile – Pearce; Violante – Mrs Giffard; Isabella – Mrs Hamilton; Flora – Mrs Roberts; Inis – Miss Tollett.
SINGING. In Italian and English by Miss Jones, the first time of her performing on this stage.
MUSIC. Concerto on the French Horn by Mr Charles, his first time on this stage.
DANCING. By Vallois and Mrs Bullock.
COMMENT. At 6 P.M. Boxes 3s. Boxes and Balconies on the Stage 4s. Pit 2s. Gallery 1s.
- RI** **THE BUSY BODY.** Sir George – Ryan; Sir Francis – Hippisley.
COMMENT. Benefit Chapman.
- Tuesday 10** **OTHELLO, MOOR OF VENICE.** Othello – Quin, the first time of his performance on that stage these 16 years; Cassio – Cibber; Iago – W. Mills; Brabantio – Milward; Roderigo – Miller; Desdemona – Mrs Thurmond; Emilia – Mrs Butler.
MUSIC. Select Pieces.
DANCING. *Drunken Peasant* by Le Brun. *Revellers* by Essex, Mrs Walter, Pelling, Davenport, Mrs Pelling, Miss Mann.
COMMENT. Written by Shakespear.
- Wednesday 11** **OROONOKO; or, The Royal Slave.** Oroonoko – Delane; Aboan – Giffard; Daniel – Penkethman; Governor – W. Giffard; Blandford – Havard; Stanmore – Jenkins; Driver – Huddy; Jack Stanmore – Hamilton; Hottman – Stoppelaer; Imoinda – Mrs Giffard; Widow Lackit – Mrs Wetherilt; Charlotte – Mrs Hamilton; Lucy – Miss Tollett.
SINGING. I: By Miss Jones. v: By Miss Jones.
MUSIC. III: Concerto on the French Horn by Charles.
DANCING. II: *La Follette c'est Ravisez* by F. Tench (from DL) and Mrs Woodward.
IV: *Cbacone* by Mrs Bullock.
- HA** **CONCERT.**
MUSIC. The Vocal Parts by Gentlemen, particularly a new Hampstead Song, compos'd by Mr Seedo, for two French Horns, Violins, Hautboys, &c. The Instrumental by the best Hands. The Violin Concertino by Capt Dupar, Scholar to the late celebrated Signor Corelli, and late Musick Master to his present Highness the Prince of Orange. With several Pieces of his own composing, for the Violin and Harpsichord. The Concert will consist of three Acts.
COMMENT. Benefit Christian. By particular Desire of several Gentlemen and Ladies. Tickets 2s. 6d. 6:30 P.M. The Hampstead Song is printed, and will be given gratis at the Place of Performance.

AMPHITRYON; or, *The Two Sosias*. Jupiter - Mills; Sosia - Harper; Amphitryon - W. Mills; Mercury - Sheppard; Alcmena - Mrs Thurmond; Phaedra - Mrs Pritchard; Bromia - Mrs Shireburn. Thursday 12
DL

MUSIC. Select Pieces.

DANCING. *The Black Joke* by Nivelon and Miss Mann. *Drunken Peasant* by Le Brun. *Revellers*, as 10 Sept.

COMMENT. Written by Mr Dryden.

THE SPANISH FRYAR. *Cast not listed*. Also **THE CONTRIVANCES**. Arethusa - Mrs Roberts. RI

DANCING. By Lesac and Miss Rogers.

COMMENT. Benefit Bardin and Cross. All the Characters new dress'd. And at Six exactly we shall begin, on Account of the Length of the Entertainment. Pit and Boxes to be laid together. Gallery 1s.

THE CONSTANT COUPLE; or, *A Trip to the Jubilee*. Sir Harry - Giffard; Standard - Delane; Clincher Sr - Penkethman; Vizard - Havard; Smuggler - Lyon; Clinches Jr - Wetherilt; Dicky - Woodward; Tom - Monlass; Constable - Pearce; Lady Lurewell - Mrs Giffard; Lady Darling - Mrs Haughton; Angelica - Mrs Hamilton; Parly - Miss Tollet. Friday 13
GF

SINGING. I and IV: By Miss Jones.

MUSIC. III: Concerto on the French Horn by Charles.

DANCING. II: *La Follette s'est Ravisee* by F. Tench and Mrs Woodward. V: *Scot's Dance* by Mrs Bullock.

CATO. Cato - Quin; Juba - W. Mills; Sempronius - Mills; Syphax - Cibber; Portius - Milward; Marcus - Cross; Lucius - Winstone; Decius - Hewitt; Marcia - Mrs Thurmond; Lucia - Mrs Butler. Also **THE DEVIL TO PAY**; or, *The Wives Metamorphos'd*. Jobson - Harper; Nell - Mrs Clive; Sir John - Salway; Lady Loverule - Mrs Pritchard. Saturday 14
DL

COMMENT. Mainpiece: Written by the late J. Addison, Esq.

HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; Ghost - Delane; King - Hulett; Horatio - Rosco; Polonius - Lyon; Laertes - Bardin; Marcellus - Havard; Rosencrans - Harbin; Guildenstern - Hamilton; Bernardo - Jenkins; Francisco - Moore; Gravediggers - Penkethman, Pearce; Queen - Mrs Haughton; Ophelia - Mrs Hamilton. Monday 16
GF

SINGING. In Italian and English by Mrs Chambers, who never appeared on this stage before.

DANCING. *La Follette c'est Ravisez* by F. Tench and Mrs Woodward. *Scot's Dance* by Mrs Bullock.

CATO. As 14 Sept. Also **THE DEVIL TO PAY**. As 14 Sept. Tuesday 17
DL

COMMENT. As 14 Sept.

HAMLET, PRINCE OF DENMARK. Hamlet - Ryan; King - Marshall; Ghost - Walker; Polonius - Hippisley; Laertes - A. Hallam; Horatio - Hale; Ostrick - Chapman; Gravediggers - Morgan, Mullart; Queen - Mrs Hallam; Ophelia - Miss Binks. Wednesday 18
CG

DANCING.

COMMENT. Written by Shakespeare. 6 P.M.

RULE A WIFE AND HAVE A WIFE. Copper Captain - Giffard; Leon - Delane; Cacafogo - W. Giffard; Estifania - Mrs Giffard. Also **DAMON AND PHILLIDA**. Damon - Ray, the first time of his appearing on this stage; Phillida - Mrs Roberts. GF

- Wednesday 18* SINGING. III: In Italian and English by Mrs Chambers.
 GF DANCING. II: *Scot's Dance* by Mrs Woodward. IV: *Dutch Skipper* by Vallois and Mrs Bullock. V: *La Follette*, as 16 Sept.
- Thursday 19* THE ALCYHMIST. Subtle - W. Mills; Face - Mills; Abel - Cibber; Sir Epicure - Harper; Ananias - Johnson; Tribulation - Griffin; Kastril - Miller; Dapper - Master Arne; Surly - Oates; Lovewit - Shepard; Doll Common - Mrs Charke; Dame Pliant - Mrs Shireburn; Neighbors - Winston, Wright, Jones, Leigh. Also A BURGO-MASTER TRICK'D. Burgo-Master - Nivelon; Harlequin - Le Brun; Columbine - Miss Mann; Burgomaster's Servant - Cibber; Scaramouch - Janno; Peasants - Pelling, Janno, Davenport; Peasant Women - Mrs Pelling, Mrs Davenport, Miss Oates.
 DANCING. I: *The Black Joke*. II: *Revellers*. III: *Pierots*. IV: *Les Bergeries*. By Poitier, Nivelon, Essex, Pelling, Chose, Davenport, Janno, Mrs Walter, Mrs Pelling, Miss Mann, Miss Brett.
 COMMENT. By His Majesty's Command. Mainpiece: Written by Ben. Johnson. Admission: 5s., 3s., 2s., 1s. [Their Majesties, Duke, and Princesses present.]
- Friday 20* LOVE MAKES A MAN; or, The Fop's Fortune. Choleric - Hippisley; Cludio - Chapman; Carlos - Walker; Antonio - Hallam; Charino - Hall; Duart - Ryan; Manuel - Hale; Governor - Houghton; Sancho - James; Elvira - Mrs Hallam; Louisa - Mrs Bullock; Angelina - Miss Norsa; Honoria - Mrs Stevens. Also THE LOTTERY. Jack Stocks - Chapman; Chloe - Miss Norsa; Lovemore - Stoppelaer; Stocks - Hall.
 DANCING. *Scot's Dance* by Glover, Delagarde, Mrs Ogden, Lesac, Miss Baston. *Richmond Maggot* by Lesac and Miss Rogers.
- GF JULIUS CAESAR. Julius Caesar - Huddy; Octavius - Rosco; Mark Anthony - Giffard; Brutus - Delane; Cassius - Hulett; Caska - W. Giffard; Trebonius - Havard; Ligarius - Jenkins; Decius - Bardin; Metellus - Moore; Cinna - Ayres; Lucius - Master Giffard; Soothsayer - Harbin; Calphurnia - Mrs Haughton; Portia - Mrs Roberts; Citizens - Penkethman, Lyon, Wetherilt, Monlass, Norris.
 SINGING. II: In Italian by Mrs Chambers. IV: By Mrs Chambers.
 DANCING. V: A new *Pastoral* by Vallois and Mrs Bullock.
- Saturday 21* CATO. As 14 Sept. Also THE BURGO-MASTER TRICK'D. As 19 Sept.
 DL With a Comic-Medley-Overture composed by Mr Charke.
 DANCING. As 19 Sept.
 COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by the late J. Addison, Esq. N.B. The Letter from some Gentlemen of the Inner-Temple (desiring the first Part of King Henry the Fourth to be play'd soon) was receiv'd, and, in Compliment to their Request, that Play will be Acted on Tuesday next.
- Monday 23* THE STRATAGEM. Archer - Ryan; Aimwell - Walker; Scrub - Hippisley; Sullen - Roberts; Sir Charles - Hale; Boniface - Mullart; Gibbet - Chapman; Foigard - Morgan; Mrs Sullen - Mrs Bullock; Dorinda - Mrs Templer; Lady Bountiful - Mrs Martin; Cherry - Miss Binks. Also THE DEVIL TO PAY. Sir John - Stoppelaer; Jobson - Mullart; Lady Loverule - Mrs Kilby; Nell - Miss Norsa.
 DANCING. As 20 Sept.
 COMMENT. Benefit a Gentlewoman. For the Entertainment of Tomo Chachi, Micho or King of the Yamicraw, Senauki his Wife, and the rest of the Indians. Admission: 5s., 3s., 2s., 1s.

HENRY IV, Part I. Falstaff – Quin; King – Mills; Prince – W. Mills; Hotspur – Milward; Glendower – Cibber; Carriers – Johnson, Miller; Worcester – Berry; Northumberland – Boman; Vernon – Cross; Blunt – Salway; Mortimer – Hewit; Douglass – Winstone; Westmoreland – Turbutt; Francis – Master Arne; Bardolph – Sheppard; Poins – Mecklin; Gadshill – Este; Peto – Raftor; Kate – Miss Holliday; Hostess – Mrs Shireburn. Also **THE BURGO-MASTER TRICK'D**. As 21 Sept.

Tuesday 24
DL

DANCING. II: *The Black Joke*. III: *Revellers*. IV: *Pierots*. By Potier, Nivelon, Essex, Pelling, Chose, Davenport, James, Mrs Walter, Mrs Pelling, Miss Mann, Miss Brett.
COMMENT. Mainpiece: Written by Shakespear.

LOVE'S LAST SHIFT; or, The Fool in Fashion. Loveless – Ryan; Sir William – Hippisley; Elder Worthy – Hale; Young Worthy – Walker; Sir Novelty – Chapman; Snap – Morgan; Sly – Mullart; Amanda – Mrs Hallam; Narcissa – Mrs Bullock; Hillaria – Mrs Templer; Flareit – Mrs Kilby. Also **THE DEVIL TO PAY**. As 23 Sept.

Wednesday 25
CG

DANCING. *Tambourine* by Miss Rogers. *Les Amans Consentants* by Duke and Miss Baston. *Ricbmon Maggot* by Lesac and Miss Rogers.

THE BUSY BODY. *Cast not listed*. Also **BRITANNIA**; or, The Royal Lovers. Britannia – Mrs Chambers; Germanicus – Miss Jones; Cupid – Miss Roberts, the first time of her appearing on this stage. In it: Harlequin in the City; or, A Wonder: Colombine Turn'd Elephant. Colombine – Mrs Roberts; Harlequin – Lun Jr; Colombine's Husband – Rosco; Clown – Penkethman; Yeoman – Wetherilt; Londoners – Hind, Topham; Yeoman's Wife – Mrs Hamilton; Londoners' Wives – Mrs Woodward, Miss Sandham; Master of the Elephant – Hulett; Gentlemen – Harbin, Jenkins, Morris; Herb Woman – Norris; Egg Woman – Monlass; Guinea Dropers – Ray, Dove; Porters – Pearce, Ayres; Basket Woman – Excell. And a New Prologue address'd to the Town, upon Harlequin's Introduction into the City. With New Musick compos'd by Mr Seedo.

COMMENT. Boxes and Balconies on the Stage 5s. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.

GF

THE COMMITTEE; or, The Faithful Irishman. Teague – Miller; Careless – Mills; Blunt – W. Mills; Day – Griffin; Abel – Mechlin; Obadiah – Johnson; Lieutenant – Berry; Bookseller – Hallam; Ruth – Mrs Thurmond; Arbella – Mrs Butler; Mrs Day – Mrs Shireburn; Mrs Chat – Mrs Willis. Also **THE DEVIL TO PAY**. As 14 Sept.

Thursday 26
DL

DANCING. *Dutchman and his Wife* by Le Brun and Mrs Walter. *Les Bergeries* by Essex, Mrs Walter, Pelling, Chose, Davenport, Mrs Pelling, Miss Mann, Miss Brett.
COMMENT. At the Desire of several Persons of Quality.

A BOLD STROKE FOR A WIFE. *Cast not listed*. Also **BRITANNIA**. As 25 Sept. Prologue, as 25 Sept.

GF

THE DRUMMER; or, The Haunted House. Vellum – Hippisley; Sir George – Hale; Phantom – Wignell; Tinsel – Chapman; Butler – James; Coachman – Bullock; Gardener – Smith; Lady Trueman – Mrs Templer; Abigail – Mrs Martin. Also **FLORA**. Hob – Laguerre; Sir Thomas – Hippisley; Friendly – Aston; Dick – Hale; Old Hob – Hall; Puzzlebate – Smith; Flora – Miss Binks; Betty – Mrs Kilby; Hob's Mother – Mrs Martin.

RI

DANCING. Hippisley's *Drunken Man*.

COMMENT. Benefit Hippisley. 6 P.M.

THE BEGGAR'S OPERA. Macheath – Walker; Peach'em – Hippisley; Lockit – Hall; Player – Wignell; Beggar – Ridout; Mat – Mullart; Filch – Clarke; Polly –

Friday 27
CG

- Friday 27** CG Miss Norsa; Lucy - Miss Bincks; Mrs Peach'em - Mrs Martin; Jenny - Mrs Forrester; Sukey - Mrs Templer; Mrs Slammekin - Mrs Kilby.
DANCING. Scot's Dance, as 20 Sept.
 COMMENT. Written by the late Mr Gay.
- GF THE RECRUITING OFFICER. *Cast not listed.* Also BRITANNIA. As 25 Sept. Prologue, as 25 Sept.
- Saturday 28** DL THE MOURNING BRIDE. King - Mills; Osmyn - Milward; Gonsalez - Quin; Garcia - Cibber; Selim - Cross; Perez - Winstone; Alonzo - Turbutt; Heli - Este; Leonora - Mrs Shireburn; Almeria - Mrs Thurmond; Zara - Mrs Butler. Also FLORA. Hob - Laguerre, the first time of his appearance on this stage; Hob's Father - Harper; Hob's Mother - Mrs Pritchard; Flora - Mrs Cantrell; Sir Thomas - Sheppard; Friendly - Salway; Dick - Turbutt; Betty - Mrs Shireburn.
 COMMENT. Mainpiece: Written by the late Mr Congreve. Afterpiece: Alter'd from the Country-Wake, written by the late Mr Dogget.
- Monday 30** DL AMPHITRYON. As 12 Sept., but Gripus - Griffin. Also THE BURGO-MASTER TRICK'D. As 21 Sept., but Burgomaster's Servant - Laguerre.
 COMMENT. By Command of his Royal Highness. Mainpiece: Written by Mr Dryden.
- CG THE ALBION QUEENS; or, The Death of Mary Queen of Scotland. Queen Mary - Mrs Horton, the first time of her appearing on that stage; Norfolk - Ryan; Davison - A. Hallam; Morton - Bridgwater; Cecil - Roberts; Douglass - Miss Norsa; Queen Elizabeth - Mrs Hallam. Also THE LOTTERY. As 20 Sept.
 COMMENT. Indian King, Queen, and Chiefs present.
- GF THE UNHAPPY FAVOURITE; or, The Earl of Essex. *Cast not listed.* Also BRITANNIA. As 25 Sept.
- MEG GARDENER'S WEDDING; or, The Waterman Defeated. Peartree - Julian; Rako - Warner; Ply - Yeates Jr; Bridemen - Williams, Bird; Razor (French Barber) - Dodson; Margery - Mrs Martin; Margery's Mother - Mrs Choca; Bridemaids - Miss Yeates, Miss Nancy Yeates. Concluding with the Entertainment of Britannia; or the Royal Nuptials of the Prince of Orange.
 COMMENT. During the Time of the Fair. Noon to 8 P.M.

October 1734

- Tuesday 1** DL THE MOURNING BRIDE. As 28 Sept. Also FLORA. As 28 Sept.
 COMMENT. At the Desire of several Persons of Quality. As 28 Sept.
- GF THE STRATAGEM. *Cast not listed.* Also BRITANNIA. As 25 Sept., but Guinea Droppers omitted.
- LIF DON QUIXOTE IN ENGLAND. Don Quixote - Roberts; Sancho Panza - Mullart; Badger - Morgan; Fairlove - Aston; Mayor - Lacy; John - Bencraft; Dorothea - Mrs Mullart; Jezebel - Mrs Steel; Mrs Guzzle - Mrs Egerton; Mrs Sneak - Miss Jones Sr; Miss Sneak - Miss Jones Jr. Also DAMON AND PHILIDA. *Cast not listed.*

SINGING. Songs proper to the Play. *The Pleasant Month of May* by a Gentlewoman, who never appeared on any stage before. Tuesday 1
LIF

DANCING.

COMMENT. By Command of her Royal Highness the Princess of Orange. For the Entertainment of Tomo Chachi . . . and Senauki his Queen. For the Benefit of a Family that has sustain'd great Losses. Mainpiece: Written by the Author of *The Miser*.

THE ALBION QUEENS. As 30 Sept., but Gifford - Ridout. Also **THE NECROMANCER;** or, Harlequin Dr Faustus. Harlequin - Lun; Spirits - Leveridge, Stoppelaer, Miss Norsa; Fury - Lally, the first time of his appearance on this stage; Harlequin Man and Woman - Le Sac and Miss Baston; Pierrot Man and Woman - Duke and Delagarde; Mezzetin Man and Woman - Glover and Miss Rogers; Scaramouch Man and Woman - Du Pre and Mrs Ogden; Punch - Boval; Doctor's Man - Hippisley. Wednesday 2
CG

CATO. *Cast not listed.* Also **BRITANNIA.** As 1 Oct. GF

GARDENER'S WEDDING. As 30 Sept. MEG

THE OLD BACHELOR. Old Batchelor - Quin; Sir Joseph - Miller; Fondlewife - Griffin; Bluff - Johnson; Belmour - W. Mills; Vainlove - Salway; Sharper - Milward; Setter - Oates; Laetitia - Mrs Thurmond; Belinda - Miss Holliday; Araminta - Mrs Cantrel; Sylvia - Mrs Pritchard; Lucy - Mrs Charke. Also **THE BURGOMASTER TRICK'D.** As 30 Sept. Thursday 3
DL

DANCING. *La Follette s'est ravisee. Revellers. Pierots. Les Bergeries.* By Poitier, Nivelon, Essex, Pelling, Chose, Davenport, Janno, Mrs Walter, Mrs Pelling, Miss Mann, Miss Brett.

COMMENT. Mainpiece: Written by the late Mr Congreve.

THE TENDER HUSBAND; or, **The Accomplish'd Fools.** *Cast not listed.* Also **BRITANNIA.** As 1 Oct. GF

HENRY IV, Part 1. As 24 Sept., but Worcester, Vernon, Francis, Northumberland, Blunt, Mortimer, Douglass, Westmoreland, Bardolph, Poins, Gadshill, Peto omitted. Also **FLORA.** As 28 Sept. Friday 4
DL

COMMENT. For the Entertainment of Tomo Chachi . . . Senauki his Queen, Prince John Tooanahowi, and the rest of the Indians. Benefit a Family under Misfortunes. Mainpiece: Written by Shakespear.

THE ALBION QUEENS. As 2 Oct. Also **THE NECROMANCER.** As 2 Oct. CG

OTHELLO, MOOR OF VENICE. *Cast not listed.* Also **BRITANNIA.** As 1 Oct. GF

COMMENT. At the particular Desire of several Persons of Distinction.

OROONOKO. Oroonoko - Milward; Aboan - Quin; Imoinda - Mrs Thurmond; Driver - Johnson; Daniel - Cibber; Governor - Hewit; Blandsford - W. Mills; Stanmore - Winstone; Jack Stanmore - Oates; Hotman - Turbutt; Widow Lackit - Mrs Shireburn; Charlotte - Mrs Charke; Lucy - Miss Mann. Also **CUPID AND PSYCHE;** or, Colombine Courtezan. Cupid - Master Arne; Venus - Mrs Cantrell; Psyche - Mrs Cibber; Jupiter - Roberts; Bacchus - Topham; Sylvan - Essex; Pan - Thurmond; Swains - Chose, Pelling, Davenport; Pierot - Poitier; Spaniard - Salway; Nymphs - Mrs Pelling, Mrs Anderson, Mrs Davenport; Harlequin - Le Brun; Mynheer Bassoon - Rainton; Trebelino - Roberts; Saturday 5
DL

- Saturday 5** DL Quadrille – Este; Plumb – Cross; Columbine – Mrs Clive; Columbine's Maid – Mrs Pritchard; Old Woman – Topham.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Mr Southerne. Afterpiece: With New Habits, Scenes, Machines, and other Decorations.
- GF THE WONDER. *Cast not listed*, but see 9 Sept. Also BRITANNIA. As 1 Oct.
 COMMENT. For the Entertainment of Tomo Chachi . . . Senauki . . . John Tooanahowi. [For a poem lamenting the decline of the drama, see *Universal Spectator*, 5 Oct.]
- Monday 7** CG THE WAY OF THE WORLD. Millamant – Mrs Horton; Mirabel – Ryan; Fainall – Walker; Witwoud – Chapman; Sir Wilful – Hippisley; Petulant – Neale; Waitwell – Morgan; Marwood – Mrs Hallam; Mrs Fainall – Mrs Templer; Lady Wishfort – Mrs Mullart; Foible – Mrs Stevens; Mincing – Miss Bincks. Also THE COUNTRY HOUSE. *Cast not listed*.
 DANCING. *Tambourine* by Glover and Miss Rogers. *Richmond Maggot* by Le Sac and Miss Rogers.
 COMMENT. Mainpiece: Written by the late Mr Congreve. Afterpiece: Written by the late Sir John Vanbrugh.
- GF LOVE FOR LOVE. *Cast not listed*. Also BRITANNIA. As 1 Oct.
 DANCING. By Haughton, who never appeared on this stage before.
- HAY LOVE FOR LOVE. Sir Sampson – Dyer; Valentine – Cross; Ben – Mecklin; Foresight – Hallam; Tattle – Este; Scandal – Lacy; Jeremy – Jones; Angelica – Mrs Purden; Mrs Frail – Mrs Lacy; Mrs Foresight – Mrs Herle; Prue – Miss Oates. Also THE MOCK DOCTOR. Mock Doctor – Mecklin; Dorcas – Miss Oates.
 SINGING AND DANCING.
 COMMENT. At the Desire of Tomo Chachi . . . Senauki . . . John Tooanahowi, and the rest of the Indians.
- SOU KING RICHARD THE THIRD. *Cast not listed*. Also DON QUIXOTE IN ENGLAND. *Cast not listed*.
 SINGING AND DANCING.
 COMMENT. At Lee's Great Theatrical Booth on the Bowling Green. 7 P.M.
- Tuesday 8** DL THE MISER. Miser – Griffin; Lappet – Mrs Clive; Frederick – Milward; Clermont – W. Mills; Ramilie – Mechlin; James – Turbutt; Decoy – Hewitt; List – Oates; Harriet – Mrs Butler; Mariana – Miss Hollyday; Mrs Wisely – Mrs Shireburn; Wheedle – Miss Mann. Also THE MOCK DOCTOR. Doctor – Cibber; Dorcas – Mrs Clive; Sir Jasper – Shepard; Leander – Salway; Davy – Mechlin; Harry – Winstone; James – Turbutt; Charlotte – Miss Mann.
 DANCING. I: *Drunken Peasant* by Le Brun. III: *Pierrots* by Nivelon and Poitier. V: *Les Bergeries* by Essex, Mrs Walter, Pelling, Chose, Davenport, Mrs Pelling, Miss Brett.
 COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Taken from Plautus and Moliere by Mr Fielding. Afterpiece: Taken from the French of Moliere.
- Wednesday 9** DL THE SPANISH FRYAR. Fryar – Quin; Torrismond – Milward; Bertran – Mills; Lorenzo – W. Mills; Gomez – Griffin; Raymond – Hewitt; Alphonso – Corey; Pedro – Cross; Queen – Mrs Thurmond; Elvira – Mrs Clive; Teresa – Mrs Shireburn. Also THE MOCK DOCTOR. As 8 Oct., but James – Leigh.
 DANCING. II: *Peasant* by Master Oates and Miss Oates Jr. III: *Dutchman and his Wife*

Wife by Le Brun and Mrs Walter. iv: *Irish Trot* by Master Oates. v: *Revellers*, as
10 Sept. *Wednesday 9*
DL

COMMENT. Afterpiece: Taken from the French of Moliere.

THE UNHAPPY FAVOURITE. Essex - Ryan; Southampton - Walker; Burleigh - Roberts; Raleigh - Hale; Queen Elizabeth - Mrs Hallam; Rutland - Mrs Horton; Nottingham - Mrs Mullart. Also SEE IF YOU LIKE IT; or, 'Tis All a Mistake. Parts by Stoppelaer, Chapman, Aston, Mullart, Ridout, James, Miss Norsa, Miss Binks. *CG*

DANCING. *Tambourine* by Glover and Miss Rogers. *Scot's Dance*, as 20 Sept.

COMMENT. Afterpiece: A New Comedy of Two Acts, intermixed with Songs, taken from Plautus and Shakespear. [Author unknown. Apparently not printed. *Daily Journal* lists Raleigh - Hall.]

THE MERRY WIVES OF WINDSOR. *Cast not listed*. Also BRITANNIA. As
1 Oct. *GF*

DANCING. By Haughton.

CATO. As 14 Sept. Also COLOMBINE COURTEZAN. Pierot - Poitier; Spaniard - Salway; Harlequin - LeBrun; Bassoon - Rainton; Treblini - Roberts; Quadrille - Este; Plumb - Cross; Colombine - Mrs Clive; Colombine's Maid - Mrs Pritchard; Old Woman - Topham. *Thursday 10*
DL

DANCING. *Sleepy Dutchman and his Frow*: Dutchman - Nivelon; Frow - Mrs Laguerre; others by Essex, Thurmond, Pelling, Chose, Davenport, Mrs Walter, Mrs Pelling, Mrs Davenport, Miss Anderson.

COMMENT. By Command of His Royal Highness. Mainpiece: Written by the late J. Addison, Esq.

OROONOKO. Oroonoko - Royer; Imoinda - a Gentlewoman, the first time of her appearing on any stage. Also THE MOCK DOCTOR. Mock Doctor - Royer. A new Prologue by Royer. And Cowley's Country-Mouse, by Way of Epilogue, by Royer. *HAY*

COMMENT. Benefit Royer. By Subscription. Pit and Boxes 3s. Gallery 2s.

THE ORPHAN; or, The Unhappy Marriage. Acasto - Roberts; Castalio - A. Hallam; Polydore - Walker; Chamont - Ryan; Chaplain - Hale; Monimia - Mrs Horton; Serena - Miss Norsa; Florella - Mrs Stevens. Also SEE IF YOU LIKE IT. As 9 Oct. *Friday 11*
CG

DANCING. As 9 Oct.

LADY JANE GRAY. *Cast not listed*. Also BRITANNIA. As 1 Oct., but Colombine - Mrs Hamilton; Yeoman's Wife - Miss Gerrard; Gentlemen omitted. *GF*

COMMENT. For the Entertainment of Tomo Chachi . . . Senauki . . . John Tooanahowi.

THE UNHAPPY FAVOURITE. Essex - Milward; Burleigh - Quin; Southampton - W. Mills; Queen Elizabeth - Mrs Butler; Rutland - Mrs Thurmond; Nottingham - Mrs Shireburn. Also COLOMBINE COURTEZAN. As 10 Oct. *Saturday 12*
DL

THE RECRUITING OFFICER. Plume - Fielding of the Buffalo Tavern in Bloomsbury; Balance - Roberts; Worthy - Wignell; Brazen - Chapman; Kite - Hall; Bullock - Neale; Appletree - Russell; Constable - James; Collier - Hippisley; Melinda - Mrs Templer; Sylvia - Miss Bincks; Lucy - Mrs Stevens; Rose - Miss Brunette, the first time of her appearance on any Stage. *LIF*

DANCING. Hippisley's *Drunken Man*.

- Saturday 12*
LIF COMMENT. Benefit a Widow. For the Entertainment of Tomo Chachi . . . Senauki . . . John Tooanahowi, and the rest of the Indians, being positively the last Time but one of their appearing in Publick.
- Monday 14*
DL KING HENRY THE EIGHTH. Henry VIII - Harper; Wolsey - Mills; Buckingham - W. Mills; Surrey - Cibber; Cranmer - Milward; Gardiner - Johnson; Sands - Miller; Norfolk - Hewitt; Suffolk - Boman; Lord Chamberlain - Corey; Campeius - Shepard; Abergavenny - Salway; Capucius - Turbutt; Cromwell - Cross; Butts - Griffin; Surveyor - Oates; Queen Katherine - Mrs Thurmond; Anna Bullen - Miss Holliday. Also COLOMBINE COURTEZAN. As 10 Oct.
DANCING. As 10 Oct.
COMMENT. For the Entertainment of Tomo Chachi . . . Senauki . . . John Tooanahowi. Mainpiece: Written by Shakespear.
- CG THE FATAL MARRIAGE; or, The Innocent Adultery. Villeroy - Ryan; Biron - Bridgwater; Baldwin - Roberts; Carlos - Walker; Fernando - Hippisley; Frederic - Hale; Fabian - Wignell; Belford - Ridout; Jaquelin - Chapman; Sampson - Hall; Julia - Mrs Buchanan; Victoria - Mrs Stevens; Nurse - Mrs Martin; Isabella - Mrs Hallam. Also SEE IF YOU LIKE IT. As 9 Oct.
DANCING. *Richmond Maggot* by Le Sac and Miss Rogers. *Scots Dance*, as 20 Sept.
COMMENT. For the Benefit of the Author of the New Comedy. As 9 Oct.
- GF THE INCONSTANT; or, The Way to Win Him. Young Mirabel - Giffard; Old Mirabel - Penkethman; Duretete - Wetherilt; Dugard - Havard; Petit - Woodward; Bisarre - Mrs Giffard; Oriana - Mrs Hamilton; Lamorce - Miss Tollett; Bravos - Pearce, Jenkins, Dove, Ayres. Also THE MOCK DOCTOR. *Cast not listed.*
DANCING. III: *Pastoral* by Vallois and Mrs Bullock. IV: *La Follette s'est Raviee* by Tench and Mrs Woodward. V: *Pierrots* by Vallois and Delagarde.
- Tuesday 15*
DL KING HENRY THE EIGHTH. As 14 Oct. Also COLOMBINE COURTEZAN.
As 10 Oct.
DANCING. As 10 Oct.
COMMENT. By Desire. Mainpiece: Written by Shakespear.
- King's COMMENT. The Treasury prepared to pay the annual £1,000 subsidy to the Opera. See *Calendar of Treasury Papers, 1731-1734*, p. 670.
- Wednesday 16*
DL OTHELLO, MOOR OF VENICE. As 10 Sept. Also COLOMBINE COURTEZAN. As 10 Oct.
DANCING. As 10 Oct.
COMMENT. Mainpiece: Written by Shakespear.
- CG THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Ryan; Manly - Bridgwater; Sir Francis - Hippisley; Richard - James; Basset - Chapman; Poundage - Hall; Lady Townly - Mrs Horton; Lady Grace - Mrs Buchanan; Lady Wronghead - Mrs Mullart; Jenny - Miss Binks; Mrs Motherly - Mrs Martin; Mrs Trusty - Mrs Stevens. Also THE NECROMANCER. As 2 Oct.
- GF HENRY IV, Part I. Falstaff - Hulett; Hotspur - Delane; King - Huddy; Prince - Giffard; Prince John - Woodward; Worcester - W. Giffard; Mortimer - Havard; Westmoreland - Moore; Vernon - Bardin; Douglas - Harbin; Blunt - Rosco; Poins - Hamilton; Bardolph - Monlass; Carriers - Lyon, R. Wetherilt; Francis - Penkethman; Lady Piercy - Mrs Hamilton; Hostess - Mrs Wetherilt. Also

FLORA.	Hob – Bardin; Sir Thomas – Lyon; Friendly – Jenkins; Dick – Eyres; Flora – Miss Gerrard; Betty – Miss Tollett.	<i>DANCING.</i> II: <i>Hornpipe</i> by Taylor. III: <i>Friendly Lasses</i> by Mrs Woodward and Miss Sandham. V: <i>La Follette s'est Ravisee</i> by Tench and Mrs Woodward.	<i>SINGING.</i> IV: In Italian by Mrs Chambers.	Wednesday 16 GF
THE RELAPSE;	or, Virtue in Danger. Foppington – Cibber; Loveless – Milward; Worthy – Mills; Berinthia – Mrs Heron; Amanda – Mrs Butler; Hoyden – Mrs Charke; Sir Tunbelly – Shepard; Young Fashion – Cross; Coupler – Johnson; Surgeon – Griffin; Shoemaker – Miller; Lory – Oates. Also COLOMBINE COURTEZAN.	As 10 Oct.	<i>DANCING.</i> A new <i>Grand Ballet</i> : Sylvan – Essex; Pan – Thurmond; Swains – Chose, Pelling, Davenport; Nymphs – Mrs Pelling, Mrs Anderson, Mrs Davenport.	Tursday 17 DL
			COMMENT. By Command of His Royal Highness. Mainpiece: Written by the late Sir John Vanbrugh.	
HAMLET, PRINCE OF DENMARK.	As 16 Sept., but Horatio, Polonius, Laertes, Marcellus, Rosencrans, Guildenstern, Bernardo, Francisco omitted. Also HARLEQUIN IN THE CITY.	Colombine – Mrs Hamilton; Harlequin – Lun Jr; Columbine's Husband – Rosco; Clown – Penkethman; Yeoman – Wetherilt; Londoners – Hind, Topham; Yeoman's Wife – Miss Gerrard; Londoners' Wives – Mrs Woodward, Miss Sandham; Herb Woman – Norris; Egg Woman – Monlass; Porters – Pearce, Ayres; Basket Woman – Excell. Music by Seedo. See also Britannia, 25 Sept.	COMMENT. For the Entertainment of Tomo Chachi . . . Senauki . . . John Tooanahowi. Afterpiece: With additional Scenes of Action.	GF
THE PLAIN DEALER.	Plain Dealer – Bridgwater; Plausible – Hippisley; Novel – Chapman; Varnish – Ryan; Freeman – Hale; Olivia – Mrs Horton; Fidelia – Mrs Buchanan; Widow Blackacre – Mrs Mullart; Jerry – Neale. Also THE MOCK DOCTOR.	Mock Doctor – A. Hallam; Sir Jasper – Morgan; Leander – Stoppe-laer; Robert – Hallam; James – Mullart; Harry – Ridout; Davy – James; Hellebore – Roberts; Dorcas – Miss Norsa; Charlotte – Miss Binks.	<i>DANCING.</i> As 9 Oct.	<i>Friday 18</i> CG
			COMMENT. Mainpiece: Written by Mr Wycherley.	
THE COMMITTEE.	Careless – Giffard; Blunt – Huddy; Teague – Rosco; Day – Penkethman; Story – Hamilton; Abel – R. Wetherilt; Obadiah – Lyon; Bookseller – Monlass; Ruth – Mrs Giffard; Mrs Day – Mrs Wetherilt; Arabella – Mrs Haughton; Mrs Chat – Miss Tollet. Also HARLEQUIN IN THE CITY.	As 17 Oct.	As 17 Oct.	GF
THE MOTHER-IN-LAW;	or, The Doctor's The Disease. Sir Credulous – Griffin; Lady Hippish – Mrs Butler; Headpiece – Cibber; Mummy – Johnson; Primrose – Mrs Clive; Beaumont – W. Mills; Diascordium – Miller; Lawyer – Shepard; Heartly – Hewitt; Opium – Harper; Gallipot – Turbutt; Poet – Oates; Belina – Mrs Pritchard; Agnes – Miss Cole, the first time of appearing at this theatre. Also COLOMBINE COURTEZAN.	As 10 Oct.	<i>DANCING.</i> As 17 Oct.	Saturday 19 DL
			COMMENT. Mainpiece: Taken from the French of Moliere. With an additional Scene of a Consultation of Physicians from Moliere.	
OTHELLO, MOOR OF VENICE.	Othello – Stephens, a Citizen of London, who never appeared on any stage before; Iago – Ryan; Cassio – Walker; Brabantio – Roberts; Lodovico – Hale; Montano – Ridout; Roderigo – Chapman; Desdemona – Mrs Buchanan; Emilia – Mrs Mullart. Also THE NECROMANCER.	As 2 Oct.		CG

- Monday 21* **THE PROVOK'D HUSBAND.** Lady Townly - Mrs Heron; Townly - W. Mills; Manly - Mills; Sir Francis - Griffin; Basset - Cibber; Moody - Miller; Lady Grace - Mrs Butler; Lady Wronghead - Mrs Thurmond; Jenny - Mrs Clive. Also THE HARLOT'S PROGRESS; or, The Ridotto al' Fresco. Kitty - Mrs Clive; Harlequin - Le Brun; Mordecai - Salway; Debauchee - Berry; Poudre - Este; Mittimus - Winstone; Decoy - Turbutt; Constable - Jones; Bridewell Keeper - P. Turbutt; Porter - Hallam; Jenny - Mrs Davenport; Bess - Leigh; Pompey - Young Carney; Justices - Cross, Dancey, Davenport [but Cross, Raftor, Este in *Daily Advertiser*]; Ladies of Pleasure - Mrs Pritchard, Mrs Dancy, Mrs Davenport; Beadles - Wright, Peploe, Grey; Les Capricieux - Essex, Mrs Walter; Hussars - Thurmond, Miss Mann; Fingalians - Davenport, Mrs Pelling; Pierot - Pelling; Punch - Janno; Mezzetin - Villeneuve.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh and C. Cibber, Esq; Poet-Laureat. Afterpiece: Intermix'd with Dances and Songs made to Ballad Tunes. Admission: 5s., 3s., 2s., 1s.
- CG **OTHELLO, MOOR OF VENICE.** As 19 Oct. Also THE NECROMANCER. As 2 Oct.
- GF **THE ORPHAN.** Castalio - Giffard; Polydore - Delane; Chamont - Hulett; Acasto - Huddy; Chaplain - Rosco; Monimia - Mrs Giffard; Serena - Mrs Hamilton; Florella - Miss Tollet. Also HARLEQUIN IN THE CITY. As 17 Oct.
- Tuesday 22* **THE TEMPEST;** or, The Inchanted Island. Prospero - Mills; Ferdinand - W. Mills; Hippolito - Miss Holliday; Trincalo - Miller; Alonzo - Hewitt; Antonio - Turbutt; Ventoso - Oates; Gonzalo - Winstone; Stephano - Shepard; Mustacho - Mecklin; Caliban - Johnson; Ariel - Master Arne; Dorinda - Mrs Clive (with the song of *Dear, Pretty Youth*); Miranda - Mrs Walter; Sycorax - Jones; Neptune - Salway; Milcha - Roberts; Amphitrite - Mrs Cantrel; Earthy Spirit - Rainton; Chief Spirit in Grand Dance - Le Brun; Winds - Thurmond, Villeneuve, Pelling, Davenport; Watermen - Harper, Pelling, Davenport, Wright. Also THE HARLOT'S PROGRESS. As 21 Oct.
 COMMENT. Mainpiece: With proper Scenes, Machines, Decorations, Songs, and Dances.
- Wednesday 23* **RULE A WIFE AND HAVE A WIFE.** Leon - Mills; Copper Captain - W. Mills; Margaretta - Mrs Butler; Estifania - Mrs Heron; Cacasogo - Harper; Old Woman - Griffin; Duke - Berry; Juan - Hewitt; Sancho - Winstone; Alonzo - Cross; Altea - Mrs Shireburn; Clara - Miss Mann. Also THE HARLOT'S PROGRESS. As 21 Oct.
 DANCING. III: *Repellers*, as 10 Sept. IV: *Pierrots* by Nivelon and Lalauze, the first time of his appearance on that stage.
 COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- CG **OTHELLO, MOOR OF VENICE.** As 19 Oct. Also THE MOCK DOCTOR. As 18 Oct., but Doctor - Hippisley.
 DANCING. *Tambourine* by Glover and Miss Rogers. *Scot's Dance*, as 20 Sept. *Richmond Maggot* by Le Sac and Miss Rogers.
 COMMENT. For a discussion of Stephens as Othello, see letter by Aaron Hill, 23 Oct., in Hill, *Works*, I, 272-76.
- GF **THE SPANISH FRYAR.** Torrismond - Delane; Lorenzo - Giffard; Fryar - W. Giffard; Gomez - Penkethman; Bertran - Bardin; Raymond - Hulett; Alphonso - Lyon; Pedro - Havard; Queen - Mrs Giffard; Elvira - Mrs Hamilton; Teresa - Miss Tollet. Also HARLEQUIN IN THE CITY. As 17 Oct.

COMMENT. The King grants a subsidy of £1,000 to Handel's opera company. *See Deutsch, Handel*, p. 370. Wednesday 23
King's

VENICE PRESERV'D; or, A Plot Discover'd. Pierre - Mills; Jaffeir - Milward; Priuli - Boman; Renault - Cibber; Belvidera - Mrs Thurmond. Also **THE DEVIL TO PAY.** As 14 Sept. Thursday 24
DL

DANCING. *Revellers*, as 10 Sept. *Pierrots*, as 23 Oct.

COMMENT. By Command of His Royal Highness.

OTHELLO, MOOR OF VENICE. As 19 Oct. Also **THE MOCK DOCTOR.** CG
As 23 Oct.

DANCING. As 23 Oct.

THE CONSCIOUS LOVERS. Sir John Bevil - Mills; Bevil Jr - Quin; Tom - Cibber; Indiana - Mrs Heron; Phillis - Mrs Clive; Myrtle - W. Mills; Sealand - Milward; Humphrey - Shepard; Daniel - Master Arne; Cimberton - Griffin; Lucinda - Miss Holliday; Mrs Sealand - Mrs Shireburn; Isabella - Mrs Pritchard. Also **THE HARLOT'S PROGRESS.** As 21 Oct. Friday 25
DL

SINGING. In II: *Was ever Nymph like Rosamond* by Mrs Cibber.

DANCING. IV: *Les Bergeries* by Essex, Mrs Walter, Villeneuve, Pelling, Davenport, Mrs Pelling, Miss Mann, Miss Brett.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir Richard Steele.

SHE WOUD IF SHE COUD. Courtal - Ryan; Gatty - Miss Bincks; Freeman - Walker; Ariana - Mrs Bullock; Sir Oliver - Hippisley; Lady Cockwood - Mrs Hallam; Sir Joslin - Morgan; Sentry - Mrs Stevens; Rakehell - Chapman. Also **THE NECROMANCER.** As 2 Oct. CG

COMMENT. For the Entertainment of Tomo Chachi . . . Tenauki . . . Prince Toonahowi. Mainpiece: Written by Sir George Etheridge.

KING RICHARD THE THIRD. Richard III - Quin; Henry VI - Milward; Buckingham - Mills; Richmond - Cibber; Queen Elizabeth - Mrs Thurmond; Lady Anne - Mrs Heron; Duchess of York - Mrs Butler; Edward V - Miss Brett; Tressel - Cross; Mayor - Harper; Duke of York - Miss Cole; Norfolk - Boman; Stanley - Berry; Lieutenant - Winstone; Catesby - Oates; Ratcliff - Hewitt. Also **THE HARLOT'S PROGRESS.** As 21 Oct. Saturday 26
DL

DANCING. III: *La Follette sc'est Ravizée* by Nivelon and Miss Mann. IV: *Drunken Peasant* by Le Brun. V: *Les Bergeries*, as 25 Oct.

MUSIC. Select Pieces.

OTHELLO, MOOR OF VENICE. As 19 Oct. Also **THE MOCK DOCTOR.** CG
As 23 Oct.

DANCING. *The Nassau. Tambourine* by Miss Rogers. *Richmond Maggot* by Le Sac and Miss Rogers.

L'EMBARRAS DES RICHESSES. Harlequin - Francisque. Also **HARLEQUIN HULLA.** Harlequin - Francisque. HAY

DANCING.

COMMENT. By the Company of French Comedians lately arrived. Boxes 5s. Pit 3s. Gallery 2s. 6 P.M. [Princess of Orange and Princess Caroline present.]

KING RICHARD THE THIRD. As 26 Oct. Also **THE BURGOMASTER TRICKED.** As 30 Sept. Monday 28
DL

DANCING. By Mlle Roland, the first time of her performance since her arrival from Paris, Poitier, Castiglion, Livier, Villeneuve, Pelling, Davenport, Mrs Walter, Mrs Pelling, Miss Mann.

- Monday 28* THE CONSTANT COUPLE. *Cast not listed*, but see 13 Sept. Also THE NECROMANCER; or, Harlequin Doctor Faustus. Harlequin – Lun Jr; Spirits – Hulett, Mrs Chambers, Miss Jones; 1st Fury – Haughton; Furies – Vallois, Tench, Sandham, Delagarde; Haymakers – Bardin, Woodward, Topham, Hind, Mrs Dove, Mrs Vallois, Miss Gerrard, Miss Sandham; Doctor's Man – Penkethman; Miller – Vallois; Miller's Wife – Mrs Woodward; Miller's Man – Ray; Demons – Tench, Mrs Woodward, Vallois, Mrs Bullock, Sandham, Miss Sandham, Taylor, Delagarde; Punch – Topham.
- HAY HARLEQUIN SAUVAGE. Harlequin – Francisque. Also LA SILPHIDE. *Cast not listed.*
SINGING AND DANCING.
 COMMENT. By Command of their Royal Highnesses the Princess of Orange and the Princess Caroline.
- Tuesday 29* KING HENRY VIII. As 14 Oct., but Norfolk, Suffolk, Lord Chamberlain, Campeius, Abergavenny, Capucius, Cromwell, Butts, Surveyor omitted. Also THE LOTTERY. Jack Stocks – Cibber; Chloe – Mrs Clive; Mr Stocks – Harper; Lovemore – Salway.
 COMMENT. By Desire. Mainpiece: Written by Shakespear. Afterpiece: With a Scene representing the Drawing of the Lottery at Guildhall.
- CG THE LONDON CUCKOLDS. Ramble – Ryan; Townly – Walker; Wiseacre – Hippisley; Dashwell – Neale; Doodle – Mullart; Loveday – Hale; Roger – James; Eugenia – Mrs Templer; Lady No – Mrs Bullock; Peggy – Miss Norsa; Engin – Mrs Stevens; Jane – Mrs Kilby; Aunt – Mrs Cook. Also THE NECROMANCER. As 2 Oct.
 COMMENT. *Daily Advertiser*, 30 Oct.: Yesterday Morning died of a Consumption . . . Mr Hall the Comedian.
- GF A BOLD STROKE FOR A WIFE. *Cast not listed.* Also THE NECROMANCER. As 28 Oct.
- King's ARTAXERXES. *Cast not listed*, but edition of 1734 lists: Artaserse – Montagnana; Arbace – Carlo Broschi called Farinelli; Mandane – Signora Fran. Cuzzoni; Artabano – Francis Barnardi called Senesino; Semira – Signora Bertolli; Megabise – Signora Maria Segatti.
 COMMENT. A New Opera. [Text by Metastasio. Music by J. A. Hasse and R. Broschi.] Pit and Boxes by Tickets at a half guinea. Gallery 5s. 6 P.M. *Daily Advertiser*, 30 Oct.: All the Royal Family were at the Opera, when Signior Farinelli perform'd . . . with prodigious Applause. The Theatre was exceedingly crowded.
- Wednesday 30* LOVE FOR LOVE. As 7 Sept., but Sir Sampson – Sheppard. Also THE BURGOMASTER TRICK'D. As 30 Sept.
 DL DANCING. As 28 Oct.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve.
- GF THE DRUMMER. *Cast not listed.* Also THE NECROMANCER. As 28 Oct.
- HAY TIMON LE MISANTROPE. *Cast not listed.* Also LE PORTRAIT. *Cast not listed.*
 DANCING. *Les Caracteres de la Dance* by Mlle Chateauneuf.
- Thursday 31* THE REHEARSAL. Bays – Cibber Sr.
 DL DANCING. As 28 Oct.

HAMLET, PRINCE OF DENMARK. As 18 Sept., but Ghost - Stephens. *Tbursday 31*
Also THE DEVIL TO PAY. As 23 Sept. CG

DANCING. By Glover, Le Sac, De la Garde, Duke, Miss Rogers, Miss Baston, Miss Norsa, Mrs Ogden, particularly Glover's *Nassau*, Miss Rogers' *Tambourine*, Le Sac's *Ricbmond Maggot*.

COMMENT. For a long discussion of Stephens' acting, see *Grub St. Journal*, 31 Oct.

THE STRATAGEM. *Cast not listed*. Also THE NECROMANCER. As 28 Oct. GF

LE JEU DE L'AMOUR & DU HAZARD; ou, Arlequin Maitre & Valet. *Cast* HAY
not listed. Also ARLEQUIN POLY PAR L'AMOUR. *Cast not listed*.

DANCING. As 30 Oct.

November 1734

THE MOTHER-IN-LAW. As 19 Oct. With the Original Epilogue (By Desire) spoken by Cibber and Mrs Clive. Also CEPHALUS AND PROCRIS: With Harlequin Grand Volgi. Neptune - Cross; Cephalus - Salway; Aurora - Mrs Cantrell; Delia - Miss Oates; Procris - Mrs Clive; Sea God - Castiglione; Tritons - Livier, Villeneuve, Pelling, Davenport; Syrens - Mrs Walter, Mrs Pelling, Mrs Anderson, Mrs Davenport; Deities of Pleasure - Essex, Mrs Walter; Gardeners - Pelling, Davenport; Gardeners' Wives - Mrs Davenport, Miss Brett; Harlequin - Le Brun; Noble Venetian - Este; Italian Bravo - Harper; Miller - Oates; Columbine - Miss Mann; Pierrot - Lalauze; Mandarin Gormogons - Livier, Villeneuve, Pelling, Davenport; Chinese Guards - Wright, Jones, Grey, Leigh. *Friday 1*
DL

THE WONDER: A Woman Keeps a Secret. Violante - Mrs Horton; Briton - Walker; Felix - A. Hallam; Pedro - Morgan; Lopez - James; Frederick - Hale; Lissardo - Chapman; Gibby - Neale; Isabella - Miss Norsa; Flora - Mrs Mullart; Inis - Mrs Stevens. Also THE MOCK DOCTOR. As 23 Oct.

DANCING. *Tambourine* by Miss Rogers. *Ricbmond Maggot* by Le Sac and Miss Rogers.

THE OLD BACHELOR. *Cast not listed*. Also THE NECROMANCER. As 28 Oct. GF

L'AVARE. *Cast not listed*. Also LA REUNION DES AMOURS. *Cast not listed*.
COMMENT. Mainpiece: Written by Moliere. [Princess of Orange and Princesses Amelia and Caroline present. For a letter on this night's performance, see *Grub St. Journal*, 7 Nov.] HAY

THE TENDER HUSBAND. Clermont - Mills; Capt Clermont - W. Mills; Sir Harry - Harper; Humphrey - Miller; Pounce - Sheppard; Tipkin - Griffin; Biddy - Mrs Heron; Mrs Clermont - Miss Holliday; Fainlove - Mrs Charke; Mrs Tipkin - Mrs Shireburn. Also CEPHALUS AND PROCRIS. As 1 Nov. *Saturday 2*
DL

COMMENT. Mainpiece: Written by the late Sir Richard Steele.

OTHELLO, MOOR OF VENICE. As 19 Oct. Also SEE IF YOU LIKE IT. CG
As 9 Nov.

DANCING. As 1 Nov.

COMMENT. As 9 Oct. Mainpiece: Written by Shakespeare. Afterpiece: Taken from Plautus and Shakespeare.

- Saturday 2* ARTAXERXES. *Cast not listed, but see 29 Oct.*
 King's COMMENT. [Prince of Wales and Princess Amelia present.] Lord Hervey to Henry Fox, 2 Nov.: No place is full but the Opera; and Farinelli is so universally liked, that the crowds there are immense. By way of public spectacles this winter, there are no less than two Italian Operas, one French play house, and three English ones. Heidegger has computed the expense of these shows, and proves in black & white that the undertakers must receive seventy-six thousand odd hundred pounds to bear their charges, before they begin to become gainers.—Ilchester, *Lord Hervey and his Friends*, p. 211.
- Monday 4* TAMERLANE. Tamerlane — Quin; Bajazet — Mills; Moneses — Milward; Axalla — Cibber; Arpsia — Mrs Thurmond; Selima — Miss Holliday. With the usual Prologue. Also CEPHALUS AND PROCRIS. As 1 Nov.
 DL DANCING. Serious and Comic, by Monsieur Denoyer, the first time of his performance since his arrival from Poland, Mlle Roland, Poitier.
 COMMENT. By Command of His Royal Highness. Mainpiece: Written by the late N. Rowe, Esq; Poet-Laureat.
- CG TAMERLANE. Tamerlane — Stephens; Moneses — Ryan; Axalla — A. Hallam; Prince — Hale; Dervise — Roberts; Omar — Marshall; Stratocles — Aston; Selima — Miss Bincks; Bajazet — Walker; Arpsia — Mrs Hallam. With the usual Prologue. Also THE NECROMANCER. As 2 Oct.
 COMMENT. *London Daily Post and General Advertiser*, 4 Nov.: We are informed, that when Mr Handel waited on their Majesties with his New Opera of Ariodante, his Majesty . . . was graciously pleased to subscribe 1000*l.* towards carrying on the Opera [at CG. No confirmation of this point is known].
- GF TAMERLANE. Tamerlane — Delane; Bajazet — Hulett; Moneses — Giffard; Selima — Mrs Giffard; Arpsia — Mrs Roberts. With the usual Prologue spoken by Rosco. Also THE NECROMANCER. As 28 Oct., but Nichols and Cunningham added to Spirits.
- HAY LA FILLE CAPITAINE; ou, La Fille Scavante. With the Scene of Le Professeur D'Amour: In which Harlequin performs unmask'd. Also ARLEQUIN GARDIEN DU FLEUVE D'OUBLY. Harlequin — Francisque.
 DANCING.
- GR TAMERLANE. Tamerlane — R. Harrington; Bajazet — Dyer; Moneses — J. Harrington; Axalla — Mason; Omar — Paul; Dervise — Tenoe; Zama — Goadby; Mirvan — Lawder; Arpsia — Mrs Herle; Selima — Mrs Purden.
 DANCING.
 COMMENT. By a Company of Comedians from the Theatres in London. At the Great Room at the Ship Tavern. Stage 2*s. 6d.* Pit 2*s.* First Gallery 1*s.* Second 6*p.m.*
- Tuesday 5* TAMERLANE. As 4 Nov. With the usual Prologue. Also CEPHALUS AND PROCRIS. As 1 Nov.
 DL DANCING. By Denoyer, Mlle Roland, Poitier.
- CG TAMERLANE. As 4 Nov. With the usual Prologue. Also THE NECROMANCER. As 2 Oct.
- GF TAMERLANE. As 4 Nov. Also THE NECROMANCER. As 4 Nov.
- GR TAMERLANE. As 4 Nov.

ARTAXERXES. *Cast not listed, but see 29 Oct.*

Tuesday 5
King's

COMMENT. *Daily Advertiser*, 6 Nov.: The King, the Prince of Wales and Princess Amelia, were again to . . . Artaxerxes, in which Signor Farnelli continues to sing to a crowded Audience, with all imaginable Applause. *Egmont, Diary*, II, 132: Went to the opera, where I heard the finest voice that Europe affords, Faranelli, lately come over. *Norwich Gazette*, 9 Nov.: We hear that both Operas (occasion'd by their dividing) are at a vast expence to entertain the Nobility and Gentry for the ensuing Season; the Opera House in the Haymarket are reckon'd to stand near 12000*l.* and Mr Handell at near 9000*l.* for the Season.

THE COMMITTEE. As 26 Sept., but Abel - Oates; Ruth - Mrs Heron. Also **CEPHALUS AND PROCRIS.** As 1 Nov.

Wednesday 6
DL

COMMENT. At the Desire of several Persons of Quality.

TAMERLANE. As 4 Nov. Also **THE NECROMANCER.** As 2 Oct.

CG

COMMENT. At the particular Desire of several Persons of Quality.

LOVE MAKES A MAN. Carlos - Delane; Cludio - Giffard; Angelina - Mrs Giffard; Louisa - Mrs Roberts; Lewis - Penkethman. Also **THE NECROMANCER.** As 4 Nov.

GF

TIMON LE MISANTROPE. Harlequin - Francisque. Also **ARLEQUIN HULLA.** *Cast not listed, but see 26 Oct.*

HAY

SINGING AND DANCING.

COMMENT. By Command of their Royal Highnesses the Princess Amelia and Princess Caroline. [King, Duke, and all the Princesses present.]

THE RELAPSE. As 17 Oct., but Hoyden - Mrs Clive. Also **THE DEVIL TO PAY.** As 14 Sept.

Tursday 7
DL

DANCING. II: *Drunken Peasant* by Le Brun. IV: *Revellers* by Essex, Mrs Walter, &c. V: *Pierrots* by Lalauze and Nivelon.

COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Sir John Vanbrugh.

TUNBRIDGE WALKS; or, The Yeoman of Kent. Hillaria - Mrs Reed, who never appeared on any stage before; Reynard - A. Hallam; Loveworth - Walker; Woodcock - Mullart; Squib - Chapman; Maiden - Neale; Belinda - Mrs Templer; Mrs Goodfellow - Mrs Martin; Penelope - Mrs Forrester; Lucy - Mrs Stevens. Also **THE MOCK DOCTOR.** As 26 Oct., but Dorcas - Mrs Reed; Hellebore omitted.

CG

DANCING. As 1 Nov.

COMMENT. For an essay on Stephens' acting, see *Grub St. Journal*, 7 Nov.

ARLEQUIN ASTROLOGUE, RAMONEUR, STATUE. ENFANT ET PERROQUET; or, Harlequin Astrologer, Chimney-Sweeper, Statue, Child, and Parrot. *Cast not listed.*

HAY

DANCING. *The Double Face* by Mlle Chateauneuf. *Wooden Shoe Dance* by Master Francis Cochoy.

MACBETH. Macbeth - Delane; Macduff - Giffard; Banquo - Hulett; King - Huddy; Malcolm - Bardin; Donalbain - Woodward; Lenox - Rosco; Seyton - Havard; Lady Macbeth - Mrs Roberts; Lady Macduff - Mrs Hamilton; Hecate - Lyon; Witches - Penkethman, Ray, Jenkins, Stoppelaer. Also **THE NECROMANCER.** As 4 Nov.

GF

MUSIC. Vocal and Instrumental, by Ray, Mrs Chambers, Miss Jones.

- Friday 8*
- DL **JULIUS CAESAR.** Caesar – W. Mills; Calphurnia – Mrs Butler; Brutus – Quin; Cassius – Mills; Anthony – Milward; Caska – Cibber; Portia – Mrs Thurmond; Octavius Caesar – Salway; Decius Brutus – Hewitt; Messala – Corey; Artimedorus – Shepard; Flavius – Berry; Metellus Cimber – Turbutt; Cinna – Este; Popilius – Woodbourn; Trebonius – Winstone; Lepidus – Cole; Caius Ligarius – Bowman; Lucullius – Leigh; Pindarus – Oates; Caesar's Servant – Raftor; Anthony's Servant – Cross; Lucius – Master Arne; Citizens – Johnson, Miller, Harper, Griffin, Mechlin.
DANCING. By Poitier and Mlle Roland.
COMMENT. Not Acted [there] these Eight Years [but see 4 Jan. 1728]. Written by Shakespeare. With New Scenes, Habits, and other Decorations, and proper Pieces of Musick between the Acts.
- GF **MACBETH.** As 7 Nov., but Norris added to Witches; Murderers – Wetherilt, Pearce.
MUSIC. By Ray, Nichols, Mrs Chambers, Miss Jones.
COMMENT. By particular Desire. At Common Prices.
- HAY **LE DIVORCE;** ou, Les Fourberies d'Arlequin. *Cast not listed.* Also **ARLEQUIN ESPRIT FOLET;** or, Arlequin the Mad Spright. *Cast not listed.*
DANCING.
COMMENT. By Command of His Royal Highness. 5:30 P.M.
- CG **PASTOR FIDO.** Rehearsed at noon.
COMMENT. *The Bee,* 9 Nov.: Mr Handel opens Tomorrow . . . with the Opera of Pastor Fido . . . and we hear there was a Rehearsal this Day at Twelve o'Clock.
- Saturday 9*
- DL **JULIUS CAESAR.** As 8 Nov.
DANCING. As 8 Nov.
COMMENT. Written by Shakespeare.
- King's **ARTAXERXES.** *Cast not listed,* but see 29 Oct.
- CG **TERPSICORE.** *Cast not listed,* but edition of 1734 lists: Apollo – Carestino; Erato – Signora Strada; Terpsichore – Mlle Salle. Also **PASTOR FIDO.** *Cast not listed,* but edition of 1734 lists: Mirtillo – Carestino; Amarillis – Signora Strada; Silvius – Beard; Dorinda – Signora Catterina Negri; Eurilla – Signora Rosa Negri; Tirenus – Waltz.
COMMENT. First Piece: A new Dramatick Entertainment in Musick. [Music by Handel.] Second Piece: An Opera. With several Additions, intermix'd with Choruses. Pit and Boxes half a guinea. First Gallery 4s. Upper Gallery 2s. 6d. [King and Princesses Amelia and Caroline present.]
- Monday 11*
- DL **JULIUS CAESAR.** As 8 Nov. Also **THE INTRIGUING CHAMBERMAID.** *Cast not listed.*
DANCING. *Serious Dance* by Denoyer and Mlle Roland. *Comic Dance* by Poitier and Mlle Roland.
COMMENT. By Command of His Royal Highness [who was present].
- CG **THE COUNTRY WIFE.** Pinchwife – Ryan; Horner – A. Hallam; Harcourt – Walker; Sparkish – Chapman; Dorilant – Hale; Sir Jasper – Hippisley; Quack – Mullart; Lady Fidget – Mrs Bullock; Country Wife – Miss Bincks; Alithea – Mrs Templer; Mrs Squeamish – Miss Horsington; Mrs Dainty – Mrs Forrester; Lucy – Mrs Kilby. Also **THE MOCK COUNTESS.** Sir Solomon – Morgan; Sir Toby – Hippisley; Bellamie – Aston; Octavio – Stoppelaer; Guzzle – Mullart; Lucinda – Miss Norsa; Lucy – Miss Bincks; Mrs Guzzle – Mrs Mullart.
DANCING.

JANE SHORE.	Gloster – Hulett; Hastings – Giffard; Dumant – Delane; Bellmour – W. Giffard; Jane Shore – Mrs Giffard; Alicia – Mrs Roberts. Also THE NECROMANCER. As 4 Nov.	Monday 11 GF
COMMENT.	As this Entertainment has been frequently perform'd at another Theatre [CG] (but notwithstanding has been equally Expensive as if entirely New) to oblige the Town, it will, for the future, be perform'd At Common Prices.	
LA DOUBLE INCONSTANCE;	ou, Arlequin a la Cour Malgre Luy. <i>Cast not listed.</i> Also LES ANIMAUX RAISONABLES. <i>Cast not listed.</i>	HAY DANCING.
JULIUS CAESAR.	As 8 Nov. Also CEPHALUS AND PROCRIS. As 1 Nov.	Tuesday 12 DL
THE STRATAGEM.	As 23 Sept., but Sullen – Bridgwater; Mrs Sullen – Mrs Horton; Dorinda – Miss Norsa. Also THE MOCK COUNTESS. As 11 Nov. DANCING. Miss Rogers' Tambourine and (by Desire) Glover's Scór's Dance.	CG
THE PROVOK'D HUSBAND.	Townly – Giffard; Manly – Delane; Lady Townly – Mrs Giffard; Lady Wronghead – Mrs Roberts; Lady Grace – Mrs Hamilton. Also THE NECROMANCER. As 4 Nov., but Time – Nichols; Death – Ray.	GF
ARTAXERXES.	<i>Cast not listed</i> , but see 29 Oct.	King's
JULIUS CAESAR.	As 8 Nov. Also THE INTRIGUING CHAMBERMAID. Chambermaid – Mrs Clive.	Wednesday 13 DL
TERPSICORE.	<i>Cast not listed</i> , but see 9 Nov. Also PASTOR FIDO. <i>Cast not listed</i> , but see 9 Nov.	CG
THE FOND HUSBAND; or, The Plotting Sisters.	Rashly – Giffard; Peregrine Bubble – Penkethman; Ranger – Richardson; Old Fumble – Norris; Sir Roger – Lyon; Sneak – Wetherilt; Spatterdash – Martin; Cordelia – Mrs Hamilton; Governess – Mrs Wetherilt; Betty – Miss Tollett; Emilia – Mrs Giffard; Maria – Mrs Roberts. Also THE NECROMANCER. As 12 Nov.	GF
LA FOIRE DE ST. GERMAIN:	With the Scene of Tarquin and Lucrece, perform'd by Harlequin and Columbine. Also LA BAGUETTE DE VULCAIN. <i>Cast not listed.</i>	HAY
THE CARELESS HUSBAND.	Foppington – Cibber Sr. <i>DANCING.</i> By Mlle Roland.	Thursday 14 DL
COMMENT.	At the particular Desire of several Ladies of Quality. Admission: ss., 3s., 2s., 1s.	
HENRY IV, Part I.	Falstaff – Vaughan, who never appear'd on any Stage before; Hotspur – Walker; King – Bridgwater; Prince – Ryan; Worster – Aston; Poyns – Hale; Vernon – A. Hallam; Blunt – Ridout; Glendower – Marshall; Kate – Mrs Bullock; Hostess – Mrs Martin; Francis – Hippisley; Carriers – Morgan, Mullart. Also THE NECROMANCER. As 2 Oct.	CG
THE FOND HUSBAND.	As 13 Nov. Also THE NECROMANCER. As 12 Nov.	GF

- Tbursday 14* ARLEQUIN ASTROLOGUE, STATUE, ENFANT, RAMONEUR, PERROQUET: With the Scene of the Moor. Also LES AMOURS DE NANTERRE. *Cast not listed.*
 MUSIC. Mr Job Baker will perform a Preamble on the Kettle Drums, accompanied by other Instruments.
 COMMENT. By Command of Their Royal Highnesses the Duke and the Princesses Amelia and Caroline.
- Friday 15* THE TEMPEST. *Cast not listed*, but see 22 Oct.
 DL DANCING. I: A *Grand Serious Dance* by Denoyer and Mlle Roland. II: *Revellers* by Essex and Mrs Walter. III: A new *Comic Dance* by Denoyer. IV: *The Black and White Jock* by Nivelon and Miss Mann. V: A *Grand Comic Dance* by Poitier and Mlle Roland.
 COMMENT. By His Majesty's Command.
- GF THE FOND HUSBAND. As 13 Nov. Also THE NECROMANCER. As 12 Nov.
- HAY ARLEQUIN CRU COLOMBINE; ET COLOMBINE CRUE ARLEQUIN; ou, L'Heureux Naufrage. *Cast not listed.* Also LES ANIMAUX RAISONABLES. *Cast not listed.* With the Prologue.
 DANCING, SINGING.
- Saturday 16* THE DOUBLE GALLANT; or, The Sick Lady's Cure. Sir Solomon - Johnson; Atall - Cibber; Lady Dainty - Mrs Butler; Lady Sadlife - Mrs Heron; Clarinda - Mrs Thurmond; Clerimont - Milward; Careless - W. Mills; Sir Wilful - Miller; Sir Harry - Shepard; Finder - Berry; Bolus - Harper; Strut - Mechlin; Sylvia - Miss Holliday; Wishwell - Mrs Shireburn; Situp - Miss Mann. Also THE INTRIGUING CHAMBERMAID. As 13 Nov.
 DANCING. I: *Drunken Peasant* by Le Brun. II: *Revellers* by Essex, Mrs Walter, Pelling, Davenport, Mrs Pelling, Miss Mann. IV: *Dutchman and his Frow* by Le Brun and Miss Brett. V: *Les Bergeries* by Essex, Mrs Walter, Villeneuve, Pelling, Mrs Pelling, Miss Mann.
- CG TERPSICORE. *Cast not listed*, but see 9 Nov. Also PASTOR FIDO. *Cast not listed*, but see 9 Nov.
- GF THE FOND HUSBAND. As 13 Nov. Also THE NECROMANCER. As 12 Nov.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct.
- Monday 18* THE MOTHER-IN-LAW. As 19 Oct., but Opium omitted; Gallipot - Harper. And the Original Epilogue (by Desire) by Cibber and Mrs Clive. Also THE BURGOMASTER TRICK'D. As 30 Sept.
 DANCING. By Poitier, Mlle Roland, &c.
 COMMENT. By Command of his Royal Highness the Duke. Mainpiece: Taken from the French of Moliere.
- CG OTHELLO, MOOR OF VENICE. As 19 Oct., but Brabantio, Lodovico, Montano omitted.
 DANCING. By Lally, Mlle Salle, especially *Les Bergeries* and *La Tambourine*.
 COMMENT. By Desire.
- GF THEODOSIUS; or, The Force of Love. Theodosius - Giffard; Varanes - Delane; Marcian - Hulett; Athenais - Mrs Giffard; Pulcheria - Mrs Roberts. Also

BRITANNIA: With Harlequin in the City. Britannia - Mrs Chambers; Germanicus - Miss Jones; Cupid - Miss Roberts; Victory - Woodward; Dancing by Haughton; Serjeant - Hulet; Grenadiers - Huddy, Excell, Moore, Wetherilt, Richardson, West, Monlass, Morris; Watermen - Bardin, Jenkins, Stoppelaer, Harbin, Taylor, Sandham, Delagarde, Dove; Colombine - Mrs Hamilton; Colombine's Husband - Rosco; Harlequin - Lun Jr; Clown - Penkethman; but see 11 Oct.	Monday 18 GF
COMMENT. At the particular Desire of several Persons of Quality.	
LA FAUSSE COQUETTE; ou, Arlequin Magicien. <i>Cast not listed.</i> Also ARLEQUIN HULLA. <i>Cast not listed,</i> but see 26 Oct. <i>DANCING.</i>	HAY
COMMENT. By His Royal Highness's Command. [In <i>Daily Advertiser</i> and <i>Daily Journal</i> , 16 Nov., <i>Tartuffe</i> and <i>Arlequin Poly par l'Amour</i> had been advertised for this night.]	
THE MOURNING BRIDE. As 28 Sept. Also THE INTRIGUING CHAMBERMAID. As 13 Nov. <i>DANCING.</i> I: <i>Drunken Peasant</i> by Le Brun. II: <i>Dutchman and his Frow</i> by Le Brun and Miss Brett. V: <i>Revellers</i> , as 16 Nov.	Tuesday 19 DL
COMMENT. Mainpiece: Written by the late Mr Congreve. [For a long comment on Cibber Sr as actor, see <i>Prompter</i> , 19 Nov.]	
THE ALBION QUEENS. As 2 Oct. Also FLORA. Hob - Russel, the first time of his appearing on this stage; Sir Thomas - Hippisley; Friendly - Stoppelaer; Dick - Wignell; Old Hob - Mullart; Hob's Mother - Mrs Martin; Betty - Mrs Kilby; Flora - Miss Norsa. <i>DANCING.</i> <i>Tambourine</i> by Glover and Miss Rogers. <i>Richmond Maggot</i> by Le Sac and Miss Rogers.	CG
THE FOND HUSBAND. As 13 Nov. Also BRITANNIA. As 18 Nov.	GF
ARTAXERXES. <i>Cast not listed,</i> but see 29 Oct.	King's
OTHELLO, MOOR OF VENICE. Othello to be attempted by the Author of the Farce [Robert Drury]. Also THE MAD CAPTAIN. <i>Cast not listed.</i> And a New Prologue and Epilogue.	YB
COMMENT. Benefit the Author of <i>The Mad Captain</i> . Mainpiece: Written by Shakespear. Afterpiece: With several Alterations. 6 P.M. Boxes 3s. Pit 2s.	
LOVE MAKES A MAN. Cholerick - Miller; Carlos - Milward; Clodio - Cibber; Charino - Griffin; Antonio - Shepard; Duart - Berry; Manuel - Turbutt; Governor - Winstone; Monsieur - Salway; Sancho - Mechlin; Jaquez - Jones; Elvira - Mrs Butler; Louisa - Mrs Charke; Angelina - Miss Holliday; Honoria - Miss Mann. Also CEPHALUS AND PROCRIS. As 1 Nov., but Neptune - Turbutt. <i>DANCING.</i> I: <i>Serious Ballet</i> by Poitier and Mlle Roland. III: <i>Comic Ballet</i> by Poitier and Mlle Roland.	Wednesday 20 DL
TERPSICORE. <i>Cast not listed,</i> but see 9 Nov. Also PASTOR FIDO. As 9 Nov.	CG
THE FOND HUSBAND. As 13 Nov. Also BRITANNIA. As 18 Nov.	GF
LE TARTUFFE. Tartuffe - Francisque; Orgon - Dessesars; Valere - Le Sage Jr; Damis - Le Sage Sr; Cleanthe - de Verneuil; Loyal - Cochoy; L'Exempt - Malter; Elmire - Mrs Francisque; Madame Perenelle - Mrs Dessesars; Marianne - Mrs Fompre; Dorine - Mrs Verneuil. Also ARLEQUIN POLY PAR L'AMOUR. <i>Cast not listed.</i>	HAY

- Wednesday 20* DANCING. *Harlequin Dance* by Miss Chateauneuf.
HAY COMMENT. Mainpiece: By Moliere.
- Thursday 21* VENICE PRESERV'D. As 24 Oct. Also THE LOTTERY. As 29 Oct.
DL COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Mr Otway. At Common Prices.
- CG** THE DOUBLE GALLANT. Lady Dainty - Mrs Horton; Sir Solomon - Hippisley; Clerimont - Walker; Atall - Chapman; Careless - A. Hallam; Bolus - Morgan; Rhubarb - Neale; Wilful - Mullart; Strut - Wignell; Finder - James; Supple - Clarke; Lady Sadliffe - Mrs Bullock; Clarinda - Mrs Stevens; Sylvia - Miss Norsa; Wishwell - Mrs Mullart; Situp - Mrs Kilby.
 DANCING. By Lally and Mlle Salle, particularly *Les Bergeries* and *La Tambourine*.
- GF** THE FOND HUSBAND. As 13 Nov. Also BRITANNIA. As 18 Nov.
- HAY** LA FOIRE DE ST. GERMAIN: With the Scene of Tarquin and Lucretia, performed by Arlequin and Columbine. Also LES AMOURS DE NANTERRE. *Cast not listed.*
 SINGING AND DANCING.
 COMMENT. At the particular Desire of several Persons of Quality.
- Friday 22* THE CONSTANT COUPLE. Sir Harry - Cibber; Lady Lurewell - Mrs Heron; Standard - Mills; Smugler - Johnson; Clincher Sr - Miller; Clincher Jr - Mechlin; Vizard - Cross; Dicky - Master Arne; Errand - Hallam; Constable - Harper; Angelica - Miss Holliday; Lady Darling - Mrs Shireburn; Parly - Miss Mann. Also COLOMBINE COURTEZAN: With the Ridotto Al' Fresco. Pierrot - Potier; Harlequin - Le Brun; Colombine - Mrs Clive; Spaniard - Salway; Mopsophil - Mrs Pritchard; Les Capricieux - Essex, Mrs Walter; Fingalians - Davenport, Mrs Pelling; Masqueraders - Pelling, Villeneuve, Janno; but see 10 Oct.
 DANCING. By Mlle Roland.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Farquhar.
- GF** THE MOURNING BRIDE. King - Hulett; Osmyn - Delane; Gonsalez - Rosco; Garcia - Bardin; Heli - Havard; Selim - Woodward; Alonso - Jenkins; Almeria - Mrs Giffard; Zara - Mrs Roberts; Leonora - Mrs Haughton. Also BRITANNIA. As 18 Nov.
- HAY** ARLEQUIN MISANTROPE. *Cast not listed.* Also LE CARILLON DE MAITRE GERVAISE ET DAME ALISON. Dame Alison - Francisque, unmask'd.
 COMMENT. Afterpiece: Intermix'd with Songs and Dances. [The Duke and Princesses Amelia, Mary, and Louisa present.]
- Saturday 23* THE MISER. As 8 Oct., but Frederick - Cross; Mrs Wisely - Mrs Grace; Clerimont omitted. Also COLOMBINE COURTEZAN. As 22 Nov.
DL DANCING. By Denoyer and Mlle Roland.
 COMMENT. Mainpiece: Taken from Plautus and Moliere by Mr Fielding.
- CG** TERPSICORE. *Cast not listed*, but see 9 Nov. Also PASTOR FIDO. *Cast not listed*, but see 9 Nov.
- King's** ARTAXERXES. *Cast not listed*, but see 29 Oct.

JUNIUS BRUTUS. By Mills, Milward, Cibber, W. Mills, Berry, Mr Heron; but edition of 1735 lists: Junius Brutus - Mills; Valerius Publicola - Berry; Titus - Milward; Caelius - W. Mills; Messala - Theo. Cibber; Silvius - Winstone; Rufus - Turbutt; Proculus - Woodbourne; Albinus - Hewit; Lucia - Mrs Heron; Hortensia - Mrs Pritchard. Prologue spoken by Milward. Epilogue spoken by Mrs Heron.

Monday 25
DL

COMMENT. Never Acted before. [By William Duncombe.] 5s., 3s., 2s., 1s.
Prompter, 18 Feb.: Accordingly, the Reception it met with, answer'd what the Author might have expected, if parental Fondness had not over-rated it in his Esteem. . . . The ill Success then this Play met with, gave me as much Satisfaction, as I had already conceived Indignation against the Poet, for having been so servile, as to stoop to translate a Frenchman's Plagiarism.

THE FATAL EXTRAVAGANCE. Bellmour - Walker; Louisa - Mrs Bullock. Also **RULE A WIFE AND HAVE A WIFE.** Estifania - Mrs Horton; Leon - Ryan; Copper Captain - A. Hallam; Duke - Hale; Cacafogo - Mullart; Margarita - Mrs Buchanan; Old Woman - Hippisley; Juan - Ridout; Sancho - Aston; Alonzo - Wignell; Altea - Mrs Stevens.

CG

SINGING. By Leveridge.

DANCING. Glover's *Scot's Dance. Richmond Maggot* by Le Sac and Miss Rogers.

COMMENT. Benefit the Author. By Command of their Royal Highnesses the Princesses Amelia and Caroline.

THE RIVAL QUEENS; or, The Death of Alexander the Great. Alexander - Delane; Clytus - Hulett; Lysimachus - Rosco; Hephestion - Havard; Cassander - Giffard; Polyperchon - Huddy; Phillip - Jenkins; Thessalus - Harbin; Perdiccas - Bardin; Statira - Mrs Giffard; Roxana - Mrs Roberts. Also **BRITANNIA.** As 18 Nov.

GF

LES EMBARRAS DES RICHESSES. *Cast not listed*, but see 26 Oct. Also **LE TOMBEAU DE MAITRE ANDRE:** In which Harlequin and Colombine will perform a Scene, in Imitation of the famous Tragedy call'd, *Le Cid*, by Corneille. *Cast not listed.*

HAY

DANCING.

THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. The Parts to be performed by young Gentlemen.

YB

COMMENT. For the Entertainment of the Lumber Troop. For the Benefit of a Comrade. 6 P.M.

JUNIUS BRUTUS. As 25 Nov.

Tuesday 26
DL

THE RIVAL QUEENS. As 25 Nov. Also **BRITANNIA.** As 18 Nov.

GF

ARTAXERXES. *Cast not listed*, but see 29 Oct.

King's

JUNIUS BRUTUS. As 25 Nov.

Wednesday 27
DL

COMMENT. Benefit the Author. Lady Elizabeth Compton to Countess of Northampton, 28 Nov.: Mr Buncombe's Brother has written a Play & last night was the Poetts night, I was there & I think he had a prodigious full house, especially considering that the Town is not near so full as it will be after Xmas. A Play comes out now with great disadvantage for 'twas sadly acted.—MSS of Marquess Townshend, p. 244.

ARIADNE [IN CRETA]. *Cast not listed*, but see conjectures by Deutsch, *Handel*, p. 375.

CG

- Wednesday 27* THE FUNERAL; or, Grief a la mode. Hardy - Delane; Campley - Giffard; Brumpton - Huddy; Trusty - Hulett; Cabinet - Havard; Sable - Lyon; Puzzle - Rosco; Trim - R. Wetherilt; Tom - Hamilton; Tattleaid - Mrs Monlass; Mrs Fardingale - Penkethman; Kate - Pearce; Lady Brumpton - Mrs Roberts; Sharlot - Mrs Hamilton; Harriet - Mrs Giffard; Mlle D'Epingle - Bardin. Also BRITANNIA. As 18 Nov.
- HAY LE TARTUFFE. As 20 Nov. Also LA SYLPHIDE. *Cast not listed.*
DANCING.
- CR CONCERT.
COMMENT. Egmont, *Diary*, II, 135: Public music at the Crown and Anchor . . . Faranelli, Curona, and Mr Matheis were our singers, and we had 24 performers on instruments.
- Thursday 28* JUNIUS BRUTUS. As 25 Nov.
- DL CG CATO. Cato - Stevens; Lucius - Roberts; Sempronius - Walker; Juba - A. Hallam; Syphax - Chapman; Portius - Ryan; Marcus - Hale; Decius - Bridgwater; Marcia - Mrs Horton; Lucia - Mrs Buchanan.
DANCING. As 21 Nov.
COMMENT. Written by the late Mr Addison.
- GF THE FOND HUSBAND. As 13 Nov. Also BRITANNIA. As 18 Nov.
COMMENT. By particular Desire.
- HAY LE MEDECIN MALGRE LUY. *Cast not listed.* Also LES DEUX ARLEQUINS. *Cast not listed.*
DANCING.
COMMENT. Mainpiece: By Moliere. Afterpiece: A Comedy in Three Acts.
- Friday 29* JUNIUS BRUTUS. As 25 Nov.
- DL MUSIC. Select Pieces.
DANCING.
- CG CATO. As 28 Nov.
DANCING. *Pigmalion* by Lally, Mlle Salle, S. Lally, Le Sac, Duke, Dupre, De la Garde, Richardson.
COMMENT. As 28 Nov.
- GF KING LEAR. Lear - Delane; Gloster - Hulett; Edgar - Giffard; Bastard - Rosco; Kent - Huddy; Albany - Bardin; Burgundy - Hamilton; Cornwall - Havard; Gentleman Usher - Penkethman; Cordelia - Mrs Giffard; Goneril - Mrs Haughton; Regan - Mrs Monlass. Also BRITANNIA. As 18 Nov.
- HAY LE JEU D'AMOUR ET DU HAZARD; ou, Arlequin Maitre et Valet. *Cast not listed.* Also LE FRANCOIS A LONDRES. *Cast not listed.*
DANCING.
COMMENT. At the particular Desire of several Persons of Quality.
- YB OTHELLO, MOOR OF VENICE. Othello - Drury; the other parts as 19 Nov.
COMMENT. By particular Desire.
- PM A new Opera rehearsed.
COMMENT. *London Daily Post and General Advertiser*, 30 Nov.: Last Night there was a Rehearsal of a new Opera before his Royal Highness the Prince of Wales at his House in Pall-Mall, in which Farinelli and Senesino each of them perform'd a Part.

JUNIUS BRUTUS. As 25 Nov. Also COLOMBINE COURTESAN. As 22 Nov. DANCING. By Mlle Roland.	Saturday 30 DL
ARIADNE [IN Creta]. <i>Cast not listed.</i>	CG
ARTAXERXES. <i>Cast not listed</i> , but see 29 Oct.	King's

December 1734

THE PROVOK'D WIFE. Sir John - Cibber Sr. DANCING. <i>La Coquette & Les Jaloux</i> (new) by Denoyer, Potier, and Mlle Roland. With New Habits.	Monday 2 DL
COMMENT. By Command of his Royal Highness. Written by the late Sir John Vanbrugh. <i>Daily Journal</i> , 2 Dec.: We hear that the Tragedy of Junius Brutus is not to be acted a second Time for the benefit of the Author, till after the Meeting of Parliament.	
CATO. As 28 Nov. DANCING. As 29 Nov. COMMENT. As 28 Nov.	CG
THE COUNTRY LASSES; or, The Custom of the Manor. Heartwell - Delane; Modely - Giffard; Freehold - Hulett; Sir John - Penkethman; Lurcher - Bardin; Carbuncle - Lyon; Shacklefigure - Norris; Doublejugg - Rosco; Vulture - Wetherilt; Sneak - Woodward; Longbottom - Martin; Flora - Mrs Giffard; Aura - Mrs Roberts. Also THE LOTTERY. Chloe - Mrs Roberts; Lovemore - Miss Jones; Stocks - Lyon; Jack Stocks - Wetherilt. DANCING. A new <i>Scot's Dance</i> by Haughton, Mrs Bullock, Vallois, Mrs Woodward, Tench, Miss Sandham.	GF
SAMPSON JUDGE OF ISRAEL. Sampson - Le Sage Jr; Phanor - Verneuil; Acab - Le Sage Sr; Emanuel - Dessessars; Azael - De Lisle; Zamec - Dubuisson; Ascalon - Harlequin; Dalila - Mrs Malter; Armilla - Mrs Francisque. Also LE CARILLON DE MAITRE GERVAISE AND DAME ALISON. As 22 Nov. COMMENT. With all New Scenes, Machines, and Decorations, as much as the Theatre will admit of.	HAY
THE ALCHYMIST. As 19 Sept. Also COLOMBINE COURTEZAN. As 22 Nov. DANCING. As 2 Dec. COMMENT. Mainpiece: Written by Ben. Johnson. By Desire.	Tuesday 3 DL
CATO. As 28 Nov. DANCING. As 29 Nov. COMMENT. As 28 Nov.	CG
THE COUNTRY LASSES. As 2 Dec. Also THE LOTTERY. As 2 Dec. DANCING. As 2 Dec. IV: <i>La Follette S'est Ravisee</i> by F. Tench and Mrs Woodward.	GF
ARTAXERXES. <i>Cast not listed</i> , but see 29 Oct.	King's

- Wednesday 4* JULIUS CAESAR. As 8 Nov. Also THE INTRIGUING CHAMBERMAID.
DL As 13 Nov.
DANCING. By Nivelon, Essex, Lalauze, Le Brun, particularly *Drunken Peasants, Pierots, and Les Bergeries*.
COMMENT. Mainpiece: Written by Shakespear.
- CG ARIADNE [IN CRETA]. *Cast not listed.*
- GF THE COUNTRY LASSES. As 2 Dec. Also THE LOTTERY. As 2 Dec.
DANCING. IV: *La Follette c'est Ravizée* by F. Tench and Mrs Woodward. New Scot's Dance, as 2 Dec.
- HAY HARLEQUIN TIRESIAS. *Cast not listed.* Also LE FRANCOIS A LONDRES.
Cast not listed.
COMMENT. Printed Books of the Argument of the Play will be given gratis.
- Thursday 5* THE RELAPSE. Foppington - Cibber Sr, but see 17 Oct.
DL DANCING. As 2 Dec.
- CG THE RECRUITING OFFICER. Balance - Bridgwater; Plume - Ryan; Worthy - Walker; Brazen - Chapman; Kite - Mullart; Bullock - Neale; Silvia - Miss Bincks; Melinda - Mrs Bullock; Rose - Miss Norsa; Lucy - Mrs Stevens; Collier - Hippisley. Also THE LOTTERY. Lovemore - Stoppelaer; Stocks - Morgan; Coachman - Mullart; Buyers - Wignel, James; Irishman - Hallam; Chloe - Miss Norsa; Lady - Miss Horsington; Mrs Stocks - Mrs Martin; Jenny - Mrs Forrester; Mrs Sugarsops - Mrs Kilby; Jack Stocks - Chapman.
DANCING. By Glover, Le Sac, De la Garde, Mrs Ogden, Miss Rogers, Miss Baston, particularly *Tambourine, Richmond Maggot, Glover's Scottish Dance*.
COMMENT. Benefit an Officer's Widow and Six Children.
- GF THE COUNTRY LASSES. As 2 Dec. Also THE LOTTERY. As 2 Dec.
DANCING. *Dutch Skipper* by Vallois and Mrs Bullock. *La Follette c'est Ravizée* by F. Tench and Mrs Woodward.
- HAY L'EMBARRAS DES RICHESSES. *Cast not listed*, but see 26 Oct. Also LE FRANCOIS A LONDRES. *Cast not listed.*
DANCING.
COMMENT. By Command of their Royal Highnesses the Princess Amelia and Princess Caroline.
- King's OTHO. Rehearsed before a numerous Audience of the first Quality.
- Friday 6* THE MERRY WIVES OF WINDSOR. Falstaff - Quin; Shallow - Johnson; Slender - Cibber; Caius - Harper; Host - Miller; Bardolph - Shepard; Nym - Jones; Pistol - Hallam; Rugby - Leigh; Simple - Master Arne; Robin - Master Green; Fenton - Este; Anne Page - Miss Holliday; Mrs Quickly - Mrs Shireburn; Sir Hugh Evans - Griffin; Ford - Milward; Page - Berry; Mrs Ford - Mrs Heron; Mrs Page - Mrs Butler. Also COLOMBINE COURTEZAN. As 22 Nov.
DANCING. By Mlle Roland.
COMMENT. Not Acted [there] these Thirty Years. Written by Shakespear.
- CG THE WAY OF THE WORLD. As 7 Oct., but Mrs Fainall - Mrs Buchanan.
Also THE NECROMANCER. As 2 Oct.
COMMENT. Mainpiece: Written by the late Mr Congreve.

KING RICHARD THE THIRD. Richard III - Delane; Henry VI - Giffard; Buckingham - W. Giffard; Richmond - Bardin; Norfolk - Harbin; Ratcliff - Jenkins; Stanley - Rosco; Catesby - Havard; Tressel - Huddy; Oxford - Moore; Prince Edward - Miss Norris; Duke of York - Miss Haughton, the first time of her appearing on the stage; Mayor - Penkethman; Queen Elizabeth - Mrs Roberts; Lady Anne - Mrs Giffard; Dutchess of York - Mrs Haughton. Also **THE LOTTERY**. As 2 Dec.
DANCING. *La Follette s'est Ravisee* by F. Tench and Mrs Woodward. *Pastoral* by Vallois and Mrs Bullock. *Scots Dance*, as 2 Dec.

ARLEQUIN ASTROLOGUE, RAMONEUR, STATUE, ENFANT, & PERROQUET: With a New Scene of Arlequin Skelleton. *Cast not listed.* Also **ARLEQUIN HULLA.** *Cast not listed*, but see 26 Oct.
DANCING. *The Caprice* by Miss Chateauneuf.
COMMENT. By Command of His Royal Highness.

THE MERRY WIVES OF WINDSOR. As 6 Dec. Also **THE INTRIGUING CHAMBERMAID.** As 13 Nov. **Saturday 7**
DANCING. By Poitier and Mlle Roland. **DL**

COMMENT. Mainpiece: Written by Shakespear. *London Daily Post and General Advertiser*, 12 Dec.: Whereas, on Saturday last, the Audience . . . was greatly incens'd at their Disappointment in Mr Poitier and Madem Roland's not Dancing, as their Names were in the Bills for the Day; and Mr Quin, seeing no way to appease the Resentment then shewn, but by relating the real Messages sent from the Theatre, to know the Reasons why they did not come to perform, and the Answers return'd: And whereas there were two Advertisements in the Daily Post of Tuesday last, insinuating that Mr Quin had with Malice falsely accus'd the said Mr Poitier and Madem Roland, I therefore think it (in Justice to Mr Quin) incumbent on me to assure the Publick, that Mr Quin has conducted himself in this Point towards the Abovemention'd with the strictest regard to Truth and Justice; and as Mr Quin has acted in this Affair in my Behalf, I think myself oblig'd to return him Thanks for so doing. Charles Fletewood.

ARIADNE [IN CRETA]. *Cast not listed.* **CG**

ARTAXERXES. *Cast not listed*, but see 29 Oct. **King's**

THE MERRY WIVES OF WINDSOR. As 6 Dec. Also **THE DEVIL TO PAY.** **Monday 9**
As 14 Sept. **DL**
DANCING. By Nivelon, Essex, Lalauze, Le Brun, Mrs Walter, Pelling, Davenport, Mrs Pelling, Miss Mann, particularly *Drunken Peasant*, *Pierrots*, and *Revellers*.
COMMENT. Mainpiece: Written by Shakespear.

THE FATAL MARRIAGE. Advertised but apparently dismissed. **CG**

MACBETH. As 8 Nov. Also **THE CHYMICAL COUNTERFEITS;** or, Harlequin Worm-Doctor. Doctor Pestle - Penkethman; His Man Mortar - Dove; Columbine (Doctor's Wife) - Mrs Hamilton; Her Maid - Mrs Dove; Harlequin - Lun Jr; Pierot - Hind; Courtesan - Pearce. **GF**
MUSIC. As 8 Nov.

DANCING. *Scot's Dance*, as 2 Dec.
COMMENT. Afterpiece: a New Comic Pantomime Entertainment. [Author unknown. Apparently not published.] With new Machines and Decorations.

- Monday 9* **SAMPSON, JUDGE OF ISRAEL.** As 2 Dec. Also **LE FRANCOIS A LONDRES.** Le Marquis de Polinville – Le Sage Sr; Le Baron de Polinville – Le Sage Jr; Lord Crass – Verneuil; Lord Houssay – Young Master Cochoy; Roast Beef – Dessessars; Eliante – Mrs Mimi; Finette – Mrs Verneuil. [Tinette in *Daily Advertiser.*] **DANCING.**
- Tuesday 10* **THE MERRY WIVES OF WINDSOR.** As 6 Dec. Also **THE DEVIL TO PAY.** As 14 Sept. **DANCING.** As 9 Dec. **COMMENT.** Mainpiece: Written by Shakespear.
- GF** **THE FOND HUSBAND.** As 13 Nov. Also **THE CHYMICAL COUNTERFEITS.** As 9 Dec. A new Comic Medley Overture compos'd by Prelleur. **DANCING.** *Scot's Dance*, as 2 Dec.
- King's** **OTHO.** *Cast not listed.* **COMMENT.** [Their Majesties, Prince, Princesses Amelia and Caroline present.]
- Wednesday 11* **THE MERRY WIVES OF WINDSOR.** As 6 Dec. Also **THE LOTTERY.** As 29 Oct. **DANCING.** III: *Dutchman and his Frow* by Le Brun and Miss Brett. IV: *Pierrots* by Nivelon and Lalauze. V: *Les Bergeries* by Essex, Mrs Walter, Pelling, Villeneuve, Davenport, Mrs Pelling, Miss Mann, Mrs Anderson. **COMMENT.** Mainpiece: Written by Shakespear.
- CG** **ARIADNE [IN CRETA].** *Cast not listed.*
- GF** **THE WONDER.** As 9 Sept., but Pedro – Monlass; Inis – Mrs Monlass. Also **BRITANNIA.** As 18 Nov., but Rosco replaces West as Grenadier. **COMMENT.** At the particular Desire of several Persons of Quality. As the Entertainment of Britannia was particularly desir'd this Night, by several Persons of Quality, we are oblig'd to defer the Chymical Counterfeits.
- HAY** **LE MEDECIN MALGRE LUY;** or, **The Mock Doctor.** *Cast not listed.* Also **LES DEUX ARLEQUINS.** *Cast not listed,* but see 28 Nov. **DANCING.** **COMMENT.** Mainpiece: Written by Moliere.
- Thursday 12* **THE MOURNING BRIDE.** As 28 Sept. Also **MERLIN;** or, **The Devil of Stone-Henge.** Merlin – Laguerre; Spirits – Mrs Cibber, Mrs Clive; Ghost of Faustus – Salway; Harlequin Faustulus – Le Brun; Harlequin's Servant – Nivelon; Italian – Lalauze; Farmer – Mechlin; Italian Lady – Cibber; Country Lass – Mrs Clive; Italian Lady's Servant – Mrs Laguerre; Shepherds – Pelling, Davenport; Shepherdesses – Mrs Pelling, Mrs Davenport; Pluto – Denoyer; Furies – Livier, Villeneuve, Pelling, Davenport; but edition of 1734 lists: Merlin – Laguerre; Ghost of Faustus – Salway; Spirits – Mrs Cibber, Mrs Clive; Mountebank's Zany – Salway; Country Girl – Mrs Clive; Time – Salway. **COMMENT.** By Command of His Royal Highness. Mainpiece: Written by the late Mr Congreve. Afterpiece: A New Pantomime Entertainment. [By Lewis Theobald and John Galliard.] With New Habits, Scenes, Machines, and other Decorations. No Money under the full Price to be taken during the whole Time of the Performance. The advanc'd Money to be return'd to those who go out before the Overture of the Entertainment begins. 5s., 3s., 2s., 1s.
- CG** **LOVE MAKES A MAN.** As 20 Sept., but Antonio – Mullart; Charino – Morgan. A new Prologue proper to the Occasion.

DANCING. *Tambourine* by Miss Rogers. *Richmond Maggot* by Le Sac and Miss Rogers. *Scotch Dance* by Glover, Miss Rogers, De la Garde, Mrs Ogden, Le Sac, Miss Baston. Also by Mlle Salle. Thursday 12
CG

COMMENT. Benefit a Gentlewoman under Misfortune. The Stage will be form'd into Boxes.

THE DISTREST MOTHER. Pyrrhus - Giffard; Orestes - Delane; Phoenix - Huddy; Pylades - Rosco; Andromache - Mrs Haughton; Hermione - Mrs Roberts; Cephisa - Mrs Norman; Cleone - Miss Tollet. Also THE CHYMICAL COUNTERFEITS. As 10 Dec. GF

DANCING. *Scot's Dance* by Haughton, Mrs Bullock, Vallois, Mrs Woodward, Tench, Miss Sandham.

COMMENT. At the particular Desire of several Persons of Quality.

ARLEQUIN SAUVAGE. *Cast not listed.* Also L'ETOURDI; ou, Arlequin Fourbe, Fourbe et Demy; or, Harlequin a Cheat and a Half. *Cast not listed.* HAY

DANCING.

COMMENT. As 5 Dec.

PHORMIO. By the young Gentlemen of Mr Stodherd's Academy in Charles-street, St. James's. YB

COMMENT. A Comedy of Terence.

THE TENDER HUSBAND. As 2 Nov. Also MERLIN. As 12 Dec. Friday 13

COMMENT. Mainpiece: Written by the late Sir Richard Steele. [For an essay on the state of the drama, see *Prompter*, 13 Dec.] DL

THE MISTAKE; or, The Wrangling Lovers. Carlos - Giffard; Leonora - Mrs Giffard; Alvarez - Hulett; Felix - Lyon; Lorenzo - Bardin; Metaphrasus - Monlass; Sancho - Penkethman; Lopez - Rosco; Toledo - Pearce; Camillo - Mrs Hamilton; Isabella - Mrs Monlass; Jacinta - Mrs Roberts. Also THE CHYMICAL COUNTERFEITS. As 10 Dec., but Dropsical Men - Ayres, Martin. GF

DANCING. As 12 Dec.

LE JOUEUR; or, The Gamester. Valere - Le Sage Jr; Le Marquis du Hazard - Le Sage Sr; Dorante - Verneuil; Geronte - Dubuisson; Tout a bas or Count Cogdie - Cochoy; Gallomier - Malter; Hector - Dessessars; Angeligne - Miss Mimie; La Comtesse - Mrs Verneuil; Nerine - Mrs Le Sage; Madame La Ressource - Mrs Dessessars; Madame Adame - Mrs Malter. Also ARLEQUIN GUARDIEN DE FLEUVE D'OUNBLY. *Cast not listed*, but see 4 Nov. HAY

DANCING.

CONCERT.

MUSIC. Vocal by Miss Cecilia Young and Miss Isabella Young. Instrumental from the Opera, with Violin by Festing, Violoncello by Caporali, Hautboy by Kytch. *Water Musick* by Handel, with Benj. Baker doing a Preamble on the Kettle Drums. MR

COMMENT. Benefit Mr Young, Organist. 7 P.M. 5s.

THE RECRUITING OFFICER. Ballance - Quin; Plume - W. Mills; Brazen - Cibber; Bullock - Miller; Worthy - Milward; Kite - Harper; Appletree - Mechlin; Pearmain - Oates; Sylvia - Mrs Thurmond; Melinda - Mrs Butler; Rose - Miss Holliday; Lucy - Miss Mann. Also MERLIN. As 12 Dec. Saturday 14

COMMENT. Mainpiece: Written by the late Mr Farquhar.

- Saturday 14** **HAMLET, PRINCE OF DENMARK.** As 31 Oct.
 CG *DANCING. La Coquette Francois* (new) by Mlle Salle, Lally, S. Lally. *The Medley* (new) by Lally Jr, Delagarde, Miss Baston.
- GF** **THE COUNTRY LASSES.** As 2 Dec. Also **THE CHYMICAL COUNTERFEITS.** As 13 Dec.
 DANCING. As 12 Dec.
- King's** **OTHO.** *Cast not listed.*
- Monday 16** **THE OLD BACHELOR.** As 3 Oct., but Lucy - Mrs Shireburn. Also **MERLIN.**
 DL As 12 Dec.
 COMMENT. Mainpiece: Written by the late Mr Congreve.
- CG** **SHE WOU'D IF SHE COU'D.** As 25 Oct. Also **THE LOTTERY.** As 5 Dec.
 DANCING. As 14 Dec.
 COMMENT. Mainpiece: Written by Sir George Etheridge.
- GF** **OEDIPUS, KING OF THEBES.** Oedipus - Delane; Adrastus - Giffard; Creon - Hulett; Tiresias - Lyon; Haemon - W. Giffard; Alcander - Bardin; Diocles - Richardson; Pyracmon - Harbin; Ghost of Laius - Huddy; Aegeon - Rosco; Phorbas - Havard; Jocasta - Mrs Roberts; Eurydice - Mrs Giffard; Citizens - Penkethman, Wetherilt, Norris, Monlass.
 MUSIC. With the Original Music, the Vocal Parts by Nichols, Mrs Chambers, Miss Jones.
 COMMENT. Benefit Delane.
- HAY** **ARLEQUIN ASTROLOGUE, RAMONEUR, STATUE, ENFANT, & NEGRE:**
 With the Scene of the Skeleton. *Cast not listed.* And by Way of Prologue:
 LE BARON DE LA CRASSE; or, My Lord Sloven. **Le Baron - Francisque,**
 unmask'd.
 DANCING.
 COMMENT. By Command of His Royal Highness.
- Tuesday 17** **RULE A WIFE AND HAVE A WIFE.** As 23 Oct. Also **MERLIN.** As 12 Dec.
 DL **DANCING. Revellers** by Essex, Mrs Walter, Pelling, Davenport, Mrs Pelling, Miss Mann.
 COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- GF** **OEDIPUS, KING OF THEBES.** As 16 Dec. Also **THE CHYMICAL COUNTERFEITS.** As 13 Dec.
 MUSIC. As 16 Dec.
 DANCING. As 12 Dec.
- King's** **OTHO.** *Cast not listed.*
- Wednesday 18** **THE MERRY WIVES OF WINDSOR.** As 6 Dec., but Bardolph, Nym, Pistol, Rugby, Simple, Robin omitted. Also **MERLIN.** As 12 Dec.
 DL **COMMENT.** Mainpiece: Written by Shakespear.
- CG** **ORESTES.** *Cast not listed.*
 COMMENT. [For a discussion of this revival, see Deutsch, *Handel*, p. 377. Their Majesties present.]

OEDIPUS, KING OF THEBES. As 16 Dec. Also THE CHYMICAL COUNTERFEITS. As 13 Dec.
 MUSIC. As 16 Dec.
 DANCING. As 12 Dec.

Wednesday 18
 GF

ARLEQUIN ET SA TROUPE COMEDIENS ESCLAVES; or, Harlequin and his Company of Comedians Slaves. Compos'd of three Different Plays, representing an Idiom of the French Stage, in General, beginning with a Prologue: The First Piece call'd ARCACAMBIS, a Tragedy. The Second L'ECOLE DES MARIS, a Comedy in Three Acts, written by Moliere. The Third HARLEQUIN ALWAYS HARLEQUIN, of the Italian Theatre. *Cast not listed.*
 DANCING.

COMMENT. [Duke and the young Princesses present.]

ALL FOR LOVE; or, The World Well Lost. Antony - Milward; Ventidius - Mills; Dollabella - W. Mills; Alexas - Cibber; Cleopatra - Mrs Heron; Octavia - Mrs Butler. Also COLOMBINE COURTEZAN. As 22 Nov., but Pierrot - Lalauze.

Thursday 19
 DL

DANCING. *Les Bergeries* by Essex, Mrs Walter, &c.

COMMENT. Mainpiece: Written by Mr Dryden.

OTHELLO, MOOR OF VENICE. As 18 Nov. Also THE NECROMANCER. Harlequin - Lun; Genius, &c. - Leveridge, Stoppelaer, Miss Norsa; Fury - Lally; Harlequin Man and Woman - Le Sac, Miss Baston; Pierrots - Duke, De la Garde; Mezzetin - Glover, Miss Rogers; Scaramouch - Dupre, Mrs Ogden; Punch - Boval; Doctor's Man - Hippisley; but see 2 Oct.

CG

OEDIPUS, KING OF THEBES. As 16 Dec. Also THE CHYMICAL COUNTERFEITS. As 13 Dec.
 MUSIC. As 16 Dec.
 DANCING. As 12 Dec.

GF

ARLEQUIN SAUVAGE. *Cast not listed.* Also L'ETOURDY. *Cast not listed.*
 COMMENT. At the Desire of several Persons of Quality.

HAY

ALL FOR LOVE. As 19 Dec. Also COLOMBINE COURTEZAN. As 19 Dec.
 DANCING. As 19 Dec.
 COMMENT. As 19 Dec.

Friday 20
 DL

LOVE FOR LOVE. Valentine - Giffard; Sir Sampson - Penkethman; Ben - Ray; Scandal - W. Giffard; Tattle - Wetherilt; Trapland - Norris; Foresight - Lyon; Jeremy - Rosco; Mrs Foresight - Mrs Haughton; Mrs Frail - Mrs Roberts; Prue - Mrs Hamilton; Nurse - Mrs Wetherilt; Angelica - Mrs Giffard. Also THE CHYMICAL COUNTERFEITS. As 13 Dec.
 DANCING. As 12 Dec. III: *Hornpipe* by Taylor.

GF

AMPHITRYON; or, The Two Sosias. Amphitryon - Le Sage Sr; Jupiter - Le Sage Jr; Alcmena - Mrs Fompre; Cleanthis - Mrs Le Sage Jr; Mercury - Verneuil; Sosia - Dessessars. Also ISABELLE FILLE CAPITAINE ET ARLEQUIN SERGEANT; ou, Colombine Fille Savante: With the Scene of the Professor of Love. Professor - Arlequin unmask'd.
 DANCING.
 COMMENT. Mainpiece: Written by Moliere.

HAY

ALL FOR LOVE. As 19 Dec. Also COLOMBINE COURTEZAN. As 19 Dec.
 DANCING. A new *Grand Polish Ballet* by Essex, Mrs Walter, Castiglione, Livier,

Saturday 21
 DL

- Saturday 21** Villeneuve, Davenport, Mrs Pelling, Miss Man, Miss Anderson, Mrs Davenport.
DL COMMENT. As 19 Dec.
- CG ORESTES. *Cast not listed.*
- GF THE COMMITTEE. As 18 Oct., but Bookseller - Norris; Teague - Stoppelaer.
Also THE CHYMICAL COUNTERFEITS. As 13 Dec.
DANCING. As 12 Dec.
- King's OTHO. *Cast not listed.*
- Monday 23** HAMLET, PRINCE OF DENMARK. As 16 Sept., but Gravediggers - Penkethman, Ray; but see also 17 Oct. Also THE CHYMICAL COUNTERFEITS.
As 13 Dec.
DANCING. As 12 Dec.
COMMENT. By particular Desire.
- HAY LE MALADE IMAGINAIRE; or, The Mother-In-Law. Argante - Dessessars; Cleanthe - Le Sage Jr; Beralt - Verneuil; Diaphoirus - Dubuisson; Thomas Diaphoirus - Le Sage Sr; Apothecary - Malter; Belina - Mrs Dessessars; Angelica - Mrs Fompre; Antoinette - Mrs Le Sage Jr; Louisa - Miss Malter. Also ARLEQUIN POLY PAR L'AMOUR. *Cast not listed.*
DANCING.
COMMENT. Mainpiece: Written by Moliere.
- King's OTHO. *Cast not listed.*
- Tuesday 26** CATO. As 14 Sept. Also COLOMBINE COURTEZAN. As 19 Dec., but Signiora Garagantula - Mrs Webb, the Tall Woman from Leicestershire.
DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Grand Comic Ballet* by Poitier and Mlle Roland. III: *Black Jack* by Nivelon and Miss Mann. IV: *Grand Polish Dance* (with New Habits), as 21 Dec.
COMMENT. Mainpiece: Written by the late J. Addison, Esq.
- CG KING RICHARD THE THIRD. Richard - Ryan; King Henry - Walker; Buckingham - Bridgwater; Richmond - A. Hallam; Tressel - Chapman; Stanley - Hale; Catesby - Aston; Norfolk - Marshall; Mayor - Mullart; Ratcliff - Wignel; Oxford - Ridout; Elizabeth - Mrs Hallam; Dutchess of York - Mrs Buchanan; Lady Ann - Mrs Bullock. Also THE NECROMANCER. As 19 Dec.
DANCING. *Tambourine* by Mlle Salle. *La Coquette Francoise*, as 14 Dec.
- GF THE FOND HUSBAND. As 13 Nov. Also THE CHYMICAL COUNTERFEITS. As 13 Dec.
DANCING. As 12 Dec.
- HAY L'EMBARRAS DES RICHESSES. *Cast not listed*, but see 26 Oct. Also HARLEQUIN ALWAYS HARLEQUIN. *Cast not listed*, but see 18 Dec.
DANCING. *The Frolick* by a Gentleman for his Diversion and Miss Chateauneuf.
COMMENT. As 5 Dec.
- Friday 27** KING HENRY THE EIGHTH. As 14 Oct., but King Henry - Quin, but see also 29 Oct. Also COLOMBINE COURTEZAN. As 26 Dec.
DL COMMENT. Mainpiece: Written by Shakespear.
- CG TAMERLANE. As 4 Nov., but Dervise - Aston; Stratocles omitted. Also THE NECROMANCER. As 19 Dec.
COMMENT. At the Desire of several Persons of Quality.

THE FOND HUSBAND. As 13 Nov. Also **THE CHYMICAL COUNTERFEITS.** As 13 Dec. **DANCING.** As 12 Dec. Friday 27
GF

ARLEQUIN BALOURD; or, Harlequin Blunderer. Harlequin – Francisque; Leandre – Le Sage Sr; Doctor – Desessars; Geronte – Verneuil; Pierot – Malter; Scaramouch – Cochoy; News Cryer – Dubuisson; Rare-Show Man – De Lisle; Marinette or Countess Leonora – Mrs Malter; Isabella – Mrs Mimie; Columbine – Mrs Francisque. Also **LE PORTRAIT.** *Cast not listed.* HAY

DANCING. A new *Cbacone* in several Characters: Harlequin Man – Cochoy Jr; Harlequin Woman – Miss Chateauneuf; Pierot Man – Roland; Pieraite – Mrs Mimie; Punch – Villeneuve; Dame Jigogne – Malter; Scaramouch Man – De Lisle; Scaramouch Woman – Mrs Le Sage Jr. *The Frolick*, as 26 Dec. (latter in *Daily Advertiser* only).

COMMENT. Mainpiece: Not Acted these Sixteen Years. Written by the late Dr Procope. Calculated for the Meridian of London. [Princesses Mary and Louisa present.]

THE COMMITTEE. As 6 Nov. Also **COLOMBINE COURTEZAN.** As 26 Dec. Saturday 28
DL
DANCING. *Black Jack* by Nivelon and Miss Mann. *Polonese* by Essex and Mrs Walter.

ORESTES. *Cast not listed.* CG

THE FOND HUSBAND. As 13 Nov. Also **THE CHYMICAL COUNTERFEITS.** As 13 Dec. **DANCING.** *Pierrots* by Vallois and Delagarde. *La Folette c'est Ravizee* by Tench and Mrs Woodward.

ARLEQUIN BALOURD. As 27 Dec. Also **LE FRANCOIS A LONDRES.** HAY
Cast not listed, but see 9 Dec.
DANCING. *Tambourine* by Miss Chateauneuf.

ARTAXERXES. *Cast not listed*, but see 29 Oct. King's

HENRY IV, Part I. As 24 Sept., but see 4 Oct. Also **COLOMBINE COURTEZAN.** As 26 Dec. Monday 30
DL
COMMENT. Mainpiece: Written by Shakespear.

THE DOUBLE GALLANT. As 21 Nov., but China Woman – Mrs Martin. Also **THE RAPE OF PROSERPINE:** With the Birth and Adventures of Harlequin. Ceres – Mrs Wright; Proserpine – Miss Hillyard; Jupiter – Stoppelaer; Mercury – Vincent; Sylvans – Miss Rogers, Mlle De L'Orme, Mrs Ogden, Miss Baston, Mlle Villepierre; Pluto – Leveridge; Demons – Lally, S. Lally, Le Sac, De la Garde, Duke; Yeoman – Boval; Clodpole – Hippisley; Harlequin – Lun; Old Man – Smith; Columbine – Mlle Quinault, the first time of her appearance on this stage; Countrymen and Lasses – Du Pre, Bencraft, Ferguson, Mrs Forrester, Miss Horsington, Miss Brunette; Savoyard – Mullart; Gardeners – Smith, De la Garde; Elements: Earth – S. Lally; Air – Glover; Fire – Le Sac; Water – Lally; Females – Miss Baston, Miss Rogers, Mrs Ogden, Mrs De L'Orme. CG

OEDIPUS, KING OF THEBES. As 16 Dec. Also **THE CHYMICAL COUNTERFEITS.** As 13 Dec. GF
DANCING. As 28 Dec.
MUSIC. As 16 Dec.

- Monday 30* HAY INES DE CASTRO; or, Royal Justice. Don Pedro - Francisque; Alphonsus - Verneuil; Don Rodrigues - Le Sage Jr; Don Henriquez - Dubuisson; Ambassador - Dessessars; Queen - Mrs Verneuil; Costantia - Mrs Malter; Ines de Castro - Mrs Fompre. Also LA FILLE CAPITAIN ET ARLEQUIN SON SERGEANT: With the Scene of Le Professeur d'Amour. Woman Captain - Mrs Cochoy; Serjeant - Harlequin; Colombine - Mrs Francisque; Tortillon - Dessessars; L'Arc & Ciel - Dubuisson; Octave - Le Sage Sr; Scaramouch - Cochoy; Pierrot - Malter; Le Professeur - Harlequin unmasked.
DANCING. Tambourine by Miss Chateauneuf. *La Frolick* (*Daily Advertiser* only).
COMMENT. By Command of his Royal Highness. Mainpiece: Written by the late Mr Houdart De La Motte.
- Tuesday 31* DL THE MISER. As 23 Nov., but Frederick - Milward; Clerimont - W. Mills. Also COLOMBINE COURTEZAN. As 26 Dec.
DANCING. English Maggot by Villeneuve and Mrs Walter. Black Jack by Nivelon and Miss Mann. Polonese by Essex and Mrs Walter.
COMMENT. Mainpiece: Taken from Plautus and Moliere by Mr Fielding.
- CG THE PROVOK'D HUSBAND. As 16 Oct., but Richard - Neale; Poundage - Mullart; Mrs Motherly omitted. Also THE RAPE OF PROSERPINE. As 30 Dec.
- GF THE RECRUITING OFFICER. Plume - Giffard; Kite - Hulett; Balance - W. Giffard; Worthy - Havard; Brazen - Bardin; Bullock - Lyon; Appletree - Wetherilt; Pearmain - Penkethman; Collier - Monlass; Melinda - Mrs Haughton; Rose - Mrs Hamilton; Lucy - Mrs Monlass; Sylvia - Mrs Roberts. Also THE CHYMICAL COUNTERFEITS. As 13 Dec.
DANCING. W'blm by Mrs Woodward and Miss Sandham. *La Follette c'est Ravizée* by Tench and Mrs Woodward.
- King's ARTAXERXES. Cast not listed, but see 29 Oct.
COMMENT. N.B. Whereas an Abuse has been discovered in admitting Persons into the Footmens Gallery; Notice is hereby given, that for the Future, no Persons out of Livery will be admitted into that Gallery.

January 1735

- Wednesday 1* DL LOVE FOR LOVE. As 30 Oct. 1734. Also COLOMBINE COURTEZAN. As 26 Dec. 1734.
DANCING. Grand Polish Ballet by Essex and Mrs Walter. Black Jack by Nivelon and Miss Mann. Grand Comic Ballet: French Peasants by Potier and Mlle Roland.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve.
- CG THE WONDER. As 1 Nov. 1734. Also THE RAPE OF PROSERPINE. As 30 Dec. 1734, but 2d Gardener - Dupre.
- GF THE UNHAPPY FAVOURITE. Essex - Delane; Southampton - Rosco; Burleigh - W. Giffard; Raleigh - Harbin; Lieutenant - Hamilton; Queen Elizabeth - Mrs Roberts; Rutland - Mrs Giffard; Nottingham - Mrs Haughton. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.
DANCING. As 31 Dec. 1734.

- AMPHITRYON.** As 20 Dec. 1734. Also **LES FILLES ERRANTES**; or, **Arlequin Aubergiste**; or, **The Wandring Maids**; or, **Harlequin an Inn Keeper**. *Cast not listed.* **DANCING.** Wednesday 1
HAY
- THE SPANISH FRYAR.** As 9 Oct. 1734. Also **COLOMBINE COURTEZAN**. Thursday 2
DL
As 26 Dec. 1734.
COMMENT. Mainpiece: Written by Mr Dryden.
- RULE A WIFE AND HAVE A WIFE.** As 25 Nov. 1734. Also **THE RAPE OF PROSERPINE**. As 1 Jan. CG
- THE SPANISH FRYAR.** As 23 Oct. 1734, but Queen - Mrs Roberts; Elvira - Mrs Giffard. Also **THE CHYMICAL COUNTERFEITS**. As 13 Dec. 1734. **DANCING.** As 31 Dec. 1734.
COMMENT. At the particular Desire of several Persons of Distinction. Mainpiece: Written by Mr Dryden. GF
- ARLEQUIN BALOURD.** As 27 Dec. 1734. Also **LA SERENADE**. *Cast not listed.* **DANCING.** *The Frolick*, as 26 Dec. 1734. *L'Allemande* by Miss Chateauneuf.
COMMENT. By Command of their Highnesses the Princess Amelia and Princess Caroline. [Daily Advertiser lists Granier instead of the Gentleman in *The Frolick*.] HAY
- OROONOKO.** As 5 Oct. 1734, but Driver - Harper. Also **COLOMBINE COURTEZAN**. As 26 Dec. 1734. **DANCING.** *Polonese*, as 21 Dec. 1734. Friday 3
DL
- THE BEGGAR'S OPERA.** As 27 Sept. 1734, but Macheath - Stoppelaer; Lockit - Mullart; Mat omitted; Jenny - Mrs Mullart. Also **THE RAPE OF PROSERPINE**. As 1 Jan., but Savoyard - Thompson. **COMMENT.** Mainpiece: Written by the late Mr Gay. CG
- THE BUSY BODY.** Sir George - Giffard; Marplot - Wetherilt; Sir Jealous - Lyon; Charles - Richardson; Whisper - Hamilton; Sir Francis - Penkethman; Isabinda - Mrs Hamilton; Patch - Mrs Haughton; Scentwell - Miss Tollett; Miranda - Mrs Giffard. Also **THE CHYMICAL COUNTERFEITS**. As 13 Dec. 1734. **DANCING.** As 31 Dec. 1734. GF
- BELPHEGOR; ou, Arlequin Aux Enfers.** *Cast not listed.* To which by way of Prologue: **LE BARON DE LA CRASSE**. As 16 Dec. 1734. Also, being the Sequel of Belphegor, **ARLEQUIN GARDIEN DU FLEUVE D'OUNBLY**. *Cast not listed*, but see 4 Nov. 1734. **DANCING.** HAY
- THE MOTHER-IN-LAW.** As 18 Nov. 1734. Also **COLOMBINE COURTEZAN**. As 26 Dec. 1734.
COMMENT. By particular Desire. *London Daily Post and General Advertiser*, 4 Jan.: The kind Reception which Mr Poitier met with in his Performance on Wednesday last . . . lays him under the greatest Obligation to the Publick; and if he has lost the good Opinion of anyone, by the late unhappy Disturbance [see 7 Dec. 1734], he hopes his future constant Endeavours to oblige, will both be accepted, and regain their Favour. Saturday 4
DL
- THE ORPHAN.** As 11 Oct. 1734, but Acasto - Aston; Polydore - Stephens; Ernesto - Ridout. Also **THE RAPE OF PROSERPINE**. As 3 Jan. CG

- Saturday 4 GF OTHELLO, MOOR OF VENICE. Othello - Delane; Iago - Rosco; Brabantio - Hulett; Cassio - Giffard; Lodovico - Bardin; Roderigo - Wetherilt; Gratiano - Lyon; Montano - Ayres; Desdemona - Mrs Giffard; Emilia - Mrs Haughton. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.
DANCING. As 31 Dec. 1734.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- Monday 6 DL VENICE PRESERV'D. As 24 Oct. 1734. Also AN OLD MAN TAUGHT WISDOM; or, The Virgin Unmask'd. Goodwill - Shepard; Blister - Harper; Bookish - Berry; Coupee - Laguerre; Wormwood - Mechlin; Quaver - Salway; Thomas - Este; Lucy - Mrs Clive.
COMMENT. Mainpiece: Written by Mr Otway. Afterpiece: A new Farce of one Act [by Henry Fielding].
- CG THE FOND HUSBAND. Fond Husband - Chapman; Rashly - A. Hallam; Ranger - Bridgwater; Fumble - Hippisley; Sir Roger - Mullart; Sneak - Neale; Emilia - Mrs Bullock; Maria - Mrs Hallam; Cordelia - Miss Bincks; Betty - Mrs Stevens. Also THE RAPE OF PROSERPINE. As 3 Jan.
- GF THE DOUBLE GALLANT. Atall - Giffard; Careless - Havard; Clerimont - Harbin; Sir Solomon - Lyon; Sir Harry - Ayres; Wilful - Monlass; Finder - Wetherilt; Supple - Hamilton; Strut - Bardin; Lady Dainty - Mrs Giffard; Lady Sadlife - Mrs Roberts; Clarinda - Miss Hughes; Silvia - Mrs Hamilton. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.
DANCING. Pierrots by Vallois and Delagarde. *La Follette c'est Ravizée* by Tench and Mrs Woodward.
COMMENT. By Desire.
- HAY ARLEQUIN ASTROLOGUE, STATUE, ENFANT, &c.: With the Scene of the Moor and the Skelleton. *Cast not listed*. Also LES FILLES ERRANTES. *Cast not listed*.
DANCING.
COMMENT. As 2 Jan.
- Tuesday 7 DL KING RICHARD THE THIRD. As 26 Oct. 1734, but Lady Anne - Miss Holliday. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.
- CG THE FOND HUSBAND. As 6 Jan. Also THE RAPE OF PROSERPINE. As 3 Jan.
- GF THE RECRUITING OFFICER. As 31 Dec. 1734. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.
DANCING. Pierrots by Vallois and Delagarde. *La Follette c'est Ravizée* by Tench and Mrs Woodward.
COMMENT. At the particular Desire of several Persons of Distinction.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- Wednesday 8 DL THE UNHAPPY FAVOURITE. As 12 Oct. 1734, but Burleigh - Corey; Queen Elizabeth - Mrs Porter. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.
DANCING. *La Coquette & Les Jaloux* by Denoyer, Poitier, Mlle Roland.
- CG ARIODANTE. *Cast not listed*, but Deutsch, *Handel*, p. 382, lists: Il Re di Scozia - Waltz; Ginevra - Signora Strada; Ariodante - Carestini; Lurcanio - Beard;

Dalinda - Miss Young; Polinesso - Signora Maria Caterina Negri; Odoardo - Stoppelear. Wednesday 8
CG

COMMENT. A New Opera. [Text by A. Salvi. Music by Handel. King, Queen, Princesses Amelia and Caroline present.]

A BOLD STROKE FOR A WIFE. Fainwell - Huddy; Sir Philip - Bardin; Obadiah - Penkethman; Periwinkle - Lyon; Tradelove - Jenkins; Freeman - Havard; Sackbut - Wetherilt; Simon - Hamilton; Ann Lovely - Mrs Hamilton; Mrs Prim - Mrs Wetherilt; Betty - Mrs Woodward. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.

DANCING. As 31 Dec. 1734.

LE FESTIN DE PIERRE; ou, L'Atthee Foudroye; or, Don John; or, The Libertine Destroy'd. Don John - Le Sage Sr; Don Phillip - Le Sage Jr; Don Alvarez - Dubuisson; Ghost of Don Pedro - Verneuil; Grand Prevost - Cochoy; Le Pelerin - De Lisle; Don John's Servant - Harlequin; Amarille - Mrs Cochoy; Shepherdess - Mrs Mimi; Bride and Bridegroom - Malter and Mrs Malter. Also LE FRANCOIS A LONDRES. *Cast not listed*, but see 9 Dec. 1734.

DANCING.

COMMENT. [Princesses Mary and Louisa present.]

SIR COURTLY NICE. Sir Courtly (New Dress'd) - Cibber Sr. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan. Thursday 9
DL

DANCING. *The Russian Sailor* by Denoyer and others.

THE DISTRESS'D MOTHER. Distressed Mother - Mrs Horton; Pyrrhus - Stevens; Orestes - Ryan; Pylades - Hale; Hermione - Mrs Hallam. Also THE RAPE OF PROSERPINE. As 3 Jan.

THE RIVAL QUEENS. As 25 Nov. 1734, but Sysigambis - Mrs Haughton; Parisatis - Miss Norman. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.

DANCING. As 31 Dec. 1734.

COMMENT. At the particular Desire of several People of Distinction.

ZAIRE. Zaire - Mrs Fompre; Orosmane - Le Sage Sr; Lusignan - Verneuil; Nerestan - Le Sage Jr; Chatillon - Dessessars; Corasmin - Dubuisson; Meledor - De Lisle; Fatime - Mrs Mimi. Also HARLEQUIN ALWAYS HARLEQUIN. *Cast not listed*, but see 18 Dec. 1734.

DANCING.

COMMENT. By Command of his Royal Highness the Duke, their Highnesses the Princess Amelia, the Princess Caroline, the Princess Louisa, and the Princess Maria. Mainpiece: Written by Mr Voltaire.

SIR COURTLY NICE. As 9 Jan. Also AN OLD MAN TAUGHT WISDOM. Friday 10
DL

DANCING.

COMMENT. At the particular Desire of several Persons of Quality, who could not have Places Yesterday.

THE DISTRESS'D MOTHER. As 9 Jan. With the Original Epilogue spoken by Mrs Horton. Also THE RAPE OF PROSERPINE. As 3 Jan.

THE BEGGAR'S OPERA. Macheath - Hulett; Polly - Mrs Hamilton; Lucy - Mrs Roberts; Peachum - Rosco; Locket - Huddy; Filch - Jenkins; Mat - Eyres; Mrs Peachum - Mrs Haughton; Diana - Monlass; Mrs Coaxer - Miss Norman;

- Friday 10**
GF Mrs Vixen - Miss Tollett; Betty - Miss Sandham; Jenny - Mrs Monlass; Sukey - Mrs Vallois; Molly - Mrs Dove; Mrs Slammekin - Mrs Woodward. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.
DANCING. As 31 Dec. 1734.
- HAY** TARTUFFE. As 20 Nov. 1734. Also ATTENDEZ MOY SOUS L'ORME; or, The Reform'd Officer. Dorante - Francisque.
DANCING.
COMMENT. At the particular Request of several Persons of Distinction.
- Saturday 11**
DL THE BUSY BODY. Sir George - W. Mills; Sir Francis - Griffin; Miranda - Mrs Clive; Sir Jealous - Shepard; Charles - Este; Whisper - Mechlin; Isabinda - Miss Holliday; Patch - Mrs Pritchard; Scentwell - Miss Dancey; Marplot - Cibber. Also COLOMBINE COURTEZAN. As 26 Dec. 1734.
DANCING. *Black Jack* by Nivelon and Miss Mann. *Revellers* by Essex, Mrs Walter, &c.
COMMENT. Written by the late Mrs Centlivre.
- CG ARIODANTE. *Cast not listed*, but see 8 Jan.
- GF THE OLD BACHELOR. Belmour - Giffard; Laetitia - Mrs Giffard; Heartwell - W. Giffard; Vainlove - Rosco; Sharper - Havard; Sir Joseph - Wetherilt; Bluff - Huddy; Setter - Hamilton; Araminta - Mrs Haughton; Belinda - Mrs Hamilton; Silvia - Miss Tollet; Lucy - Mrs Woodward; Fondlewife - Penkethman. Also THE CHYMICAL COUNTERFEITS. As 13 Dec. 1734.
DANCING. As 7 Jan.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- Monday 13**
DL THE CHRISTIAN HERO. Parts by Quin, Milward, Mills, Cibber, W. Mills, Berry, Winstone, Hewit, Este, Mrs Thurmond, Mrs Butler, Mrs Pritchard; but edition of 1735 lists: Amurath - Quin; Mahomet - W. Mills; Hellena - Mrs Thurmond; Osmyn - Berry; Kister Aga - Hewit; Cleora - Mrs Pritchard; Scanderbeg - Milward; Aranthes - Mills; Althea - Mrs Butler; Amasic - Cibber; Paulinus - Winstone. Prologue spoken by Cibber. Epilogue spoken by Mrs Clive.
COMMENT. Never Acted before. [By George Lillo.] *Prompter*, 18 Feb.: And, indeed, the Pulpit seems the properest Theatre for such Representations, and the Clergy, the properest Actors in the Religious Drama. This then, of itself, sufficiently justified the Town in its Reception of this Piece.
- CG THE PROVOK'D HUSBAND. As 31 Dec. 1734.
DANCING. *The Medley* by S. Lally, De la Garde, Miss Baston. Glover's *Scots Dance* (By Desire) by Glover, Miss Rogers, De la Garde, Mrs Ogden, Le Sac, Miss Baston. By Mlle Salle.
COMMENT. At the particular Desire of several Persons of Quality. Benefit a Person who has sustain'd great Losses in Trade.
- GF THE CONSCIOUS LOVERS. Bevil Jr - Delane; Sealand - Hulett; Sir John - Huddy; Myrtle - Rosco; Cimberton - Penkethman; Humphrey - Lyon; Daniel - Hamilton; Indiana - Mrs Giffard; Phillis - Mrs Roberts; Mrs Sealand - Mrs Monlass; Isabella - Mrs Haughton; Lucinda - Mrs Hamilton; Tom - Giffard. Also THE CHYMICAL COUNTERFEITS. Pestle - Penkethman; Mortar - Dove; Colombine - Mrs Hamilton; Maid - Mrs Dove; Courtezan - Lyon; Dropsical Men - Ayres, Martin; Harlequin - Lun Jr; Pierrot - Hind; but see 13 Dec. 1734.
DANCING. *Scot's Dance* by Haughton, Mrs Bullock, Vallois, Mrs Woodward, Tench, Miss Sandham.
COMMENT. At the particular Desire of several Persons of Distinction.

LE BOURGEOIS GENTILHOMME; or, The Citizen Turn'd Gentleman. Jourdain - Dessessars; Cleontes - Le Sage Jr; Coville - Verneuil; Dorante - Le Sage Sr; Singing Master - Dubuisson; Madame Jourdain - Mrs Dessessars; Lucille - Mrs Fompre; Nicole - Mrs Le Sage Jr; Dorimene - Mrs Mimi. <i>ENTERTAINMENT.</i> With the Ceremony of Reception, after the Turkish Manner. <i>DANCING.</i>	<i>Monday 13</i> HAY
COMMENT. By Command of her Royal Highness the Princess Caroline. Written by Moliere.	
THE CHRISTIAN HERO. As 13 Jan. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.	<i>Tuesday 14</i> DL
RULE A WIFE AND HAVE A WIFE. As 25 Nov. 1734. Also THE COUN- TRY HOUSE. <i>Cast not listed.</i> <i>DANCING.</i> By Mlle Salle. <i>The Medley</i> by S. Lally, De la Garde, Miss Baston. <i>Rich- mond Maggot</i> by Le Sac and Miss Rogers.	CG
COMMENT. At the Desire of several Persons of Quality. Benefit Mr Foster, at the Mitre in Islington, who has a large and sickly Family in Distress.	
OROONOKO. As 11 Sept. 1724. Also THE CHYMICAL COUNTERFEITS. GF As 13 Jan. <i>DANCING.</i> As 13 Jan.	
ARTAXERXES. <i>Cast not listed</i> , but see 29 Oct. 1734.	King's
THE CHRISTIAN HERO. As 13 Jan. COMMENT. Benefit the Author.	<i>Wednesday 15</i> DL
ARIODANTE. <i>Cast not listed</i> , but see 8 Jan.	CG
THE FOND HUSBAND. As 13 Nov. 1734, but Cordelia - Miss Hughes. Also THE CHYMICAL COUNTERFEITS. As 13 Jan. <i>DANCING.</i> As 13 Jan.	GF
LE BOURGEOIS GENTILHOMME. As 13 Jan. Also ARLEQUIN POLY HAY PAR L'AMOUR. <i>Cast not listed.</i> <i>ENTERTAINMENT.</i> As 13 Jan. <i>DANCING.</i>	
COMMENT. Written by Moliere.	
THE CHRISTIAN HERO. As 13 Jan. <i>DANCING.</i> <i>Drunken Peasant</i> by Le Brun. <i>Repellers</i> by Essex and Mrs Walter.	<i>Thursday 16</i> DL
THE DISTRESS'D MOTHER. As 9 Jan. Original Epilogue by Mrs Horton. CG Also THE RAPE OF PROSERPINE. As 3 Jan.	
OEDIPUS, KING OF THEBES. As 16 Dec. 1734. Also THE CHYMICAL COUNTERFEITS. As 13 Jan. <i>MUSIC.</i> As 16 Dec. 1734. <i>DANCING.</i> As 13 Jan.	GF
COMMENT. At the Desire of several eminent Merchants.	
LA VIE EST UN SONGE; ou, Arlequin Boufon a la Cour de Naples; or, Life is a Dream. Sigismond - Le Sage Sr; King Basil - Verneuil; Duke of Muscovy - Le Sage Jr; Clotalde - Dessessars; Ulric - Dubuisson; Sophronia - Mrs Malter. Also ARLEQUIN CARTOUCHE, GRAND PROVOST & JUDGE. <i>Cast not listed.</i> <i>DANCING.</i>	HAY

- Friday 17**
- DL THE CONSCIOUS LOVERS. As 25 Oct. 1734. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.
DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Black Jack* by Nivelon and Miss Mann. III: *Drunken Peasant* by Le Brun. IV: *Pierrots* by Lalauze and Nivelon. V: *Revellers* by Essex, Mrs Walter, Pelling, Davenport, Mrs Pelling, Miss Mann.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir Richard Steele. At Common Prices.
- CG THE BUSY BODY. Sir George – Ryan; Sir Francis – Hippisley; Sir Jealous – Morgan; Charles – Walker; Marplot – Chapman; Miranda – Miss Norsa; Isabinda – Mrs Bullock; Patch – Mrs Stevens; Scentwell – Miss Horsington. Also THE SCHOOL BOY. School Boy – Mrs Grainger, the first time of her appearing on any stage; Major Rakish – Hippisley; Young Rakish – Walker; Friendly – Wig nell; Benedict – Neale; Lady Manlove – Mrs Martin; Lettice – Miss Bincks. *DANCING.* *Richmond Maggot* by Le Sac and Miss Rogers. *Scot's Dance* by Glover, Miss Rogers, Le Sac, Miss Baston, De la Garde, Mrs De L'Orme, *La Coquette Francois* by Lally, S. Lally, Mlle Salle.
 COMMENT. At the particular Desire of several Persons of Quality. Benefit a Tradesman in Distress.
- GF THE COUNTRY LASSES. As 2 Dec. 1734, but Sneak – Hamilton. Also THE CHYMICAL COUNTERFEITS. As 13 Jan.
DANCING. *Scot's Dance*, as 2 Dec. 1734. IV: *Pastoral* by Vallois and Mrs Bullock.
- HAY AGNES DE CHALLIOT: Being a Critick and Paradox upon Ines de Castro. Also ARLEQUIN HULLA. *Cast not listed*, but see 26 Oct. 1734. Also ARLEQUIN AND SCARAMOUCHE DESERTERS.
DANCING.
 COMMENT. By Command of his Royal Highness.
- Saturday 18**
- DL JULIUS CAESAR. As 8 Nov. 1734. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.
DANCING. By Denoyer, Essex, Nivelon, Lalauze, Mrs Walter, Castiglion, Villeneuve, Livier, Pelling, Davenport, Mrs Pelling, Miss Mann, Mrs Anderson, Mrs Davenport, particularly *English Maggot*, *Russian Sailor*, *Pierrots*, and *Polonese*.
 COMMENT. Mainpiece: Written by Shakespear.
- CG ARIODANTE. *Cast not listed*, but see 8 Jan.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- GF THE FUNERAL. As 27 Nov. 1723, but Mrs Fardingale – Monlass; Kate – Dove. Also THE CHYMICAL COUNTERFEITS. As 13 Jan.
DANCING. As 6 Jan.
- Monday 20**
- DL THE WAY OF THE WORLD. Sir Wilful – Harper; Mirabel – Milward; Fainall – W. Mills; Witwoud – Cibber; Petulant – Mechlin; Waitwell – Shepard; Millamant – Mrs Heron; Marwood – Mrs Butler; Mrs Fainall – Mrs Pritchard; Lady Wishfort – Mrs Shireburn; Foible – Miss Mann. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.
DANCING. As 18 Jan., but Le Brun, Miss Brett, and *Dutchman and his Frow* added.
 COMMENT. Mainpiece: Written by the late Mr Congreve.
- CG HENRY IV, Part I. As 14 Nov. 1734, but Falstaff – Vaughan; Mortimer – Houghton; Westmoreland – Wignell. Also THE RAPE OF PROSERPINE. As 3 Jan.

THE CARELESS HUSBAND. Morelove - W. Giffard; Sir Charles - Giffard; Foppington - Wetherilt; Lady Easy - Mrs Roberts; Lady Betty - Mrs Giffard; Lady Graveairs - Mrs Haughton; Edging - Mrs Hamilton. Also THE CHYMICAL COUNTERFEITS. As 13 Jan.

DANCING. As 6 Jan.

COMMENT. By particular Desire.

Monday 20
GF

LES AMANS REUNIES; or, The Lover's Happy Meeting; or, Harlequin in Love without Knowing it. *Cast not listed.* Also ARLEQUIN SAUVAGE. *Cast not listed.*

DANCING.

HAY

TAMERLANE. As 4 Nov. 1734. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.

DANCING. By Essex, Nivelon, Le Brun, Lalauze, Mrs Walter, Castiglion, Villeneuve, Livier, Pelling, Davenport, Mrs Pelling, Miss Mann, Mrs Anderson, Mrs Davenport, Miss Brett, particularly I: Dutchman and his Frow. II: English Maggot. III: Lively Lad and Lass. IV: Pierots. V: Polonese.

COMMENT. Mainpiece: Written by the late N. Rowe, Esq; Poet-Laureat.

Tuesday 21
DL

THE CONSTANT COUPLE. Sir Harry - Ryan; Standard - Bridgwater; Smuggler - Hippisley; Beau Clincher - Chapman; Clincher Jr - Neale; Vizard - Hale; Dicky - James; Lady Darling - Mrs Martin; Angelica - Mrs Buchanan; Parly - Mrs Mullart; Lady Lurewell - Mrs Horton. Also THE RAPE OF PROSERPINE. As 3 Jan.

CG

ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734. King's

L'EMBARRAS DES RICHESSES. *Cast not listed*, but see 26 Oct. 1734. Also HAY
L'ETOURDY. *Cast not listed.*

DANCING.

COMMENT. Benefit Shephard.

HAY

ALL FOR LOVE. As 19 Dec. 1734. Also THE PLOT. Dr Chronos - Harper; Dr Thickscull - Turbutt; Dr Cathartick - Berry; Dr Mildman - Shepard; Dr Phlebotomy - Oates; Dr Proby - Cole; Crocus - Este; Emetick - Raftor; Porter - Turbutt Sr; Undertaker - Mechlin; Gravedigger - Wright; Torchbearer - Woodbourne; Harlequin - Le Brun; Monsieur Harlequin - Chose; Harlequin's Valet - Salway; Clark - Leigh; English Lady - Mrs Pritchard; Nurse - Mrs Willis; Russians - Hallam, Beckham; Coffin Makers - Grey, Jones; Frenchwomen - Mrs Charke, Mrs Shireburn; but edition of 1735 lists: Crocus - Raftor; Emetick - Este.

Wednesday 22
DL

DANCING. Polish Ballet, as 21 Dec. 1734.

COMMENT. Mainpiece: Written by Mr Dryden. Afterpiece: A New Tragi-Comi-Farcical Operatical Grotesque Pantomime. [By John Kelly.]

ARIODANTE. *Cast not listed*, but see 8 Jan. CG

TIMON LE MISANTROPE. *Cast not listed*, but see 6 Nov. 1734. With the usual Prologue. To which will be prefix'd LA FEINTE VERITABLE; or, The Tender Return. *Cast not listed.*

HAY

DANCING.

COMMENT. At the Desire of several Persons of Quality.

- Tbursday 23* **THE FATAL MARRIAGE.** Isabella – Mrs Porter; Baldwin – Boman; Villeroy – Mills; Biron – Quin; Carlos – Cibber; Frederick – Este; Belfont – W. Mills; Pedro – Winstone; Fabian – Oates; Julia – Mrs Pritchard; Nurse – Mrs Shireburn; Fernando – Griffin; Sampson – Harper; Jaqueline – Miller; Victoria – Mrs Thurmond.
DANCING. *Russian Sailor* by Denoyer. *Polonese* by Essex, Mrs Walter, &c.
SINGING. *English Dialogue* by Salway and Mrs Clive.
 COMMENT. Benefit Mrs Porter. By Their Majesties' Command. Pit and Front Boxes together at 5s.
- CG** **THE AMOROUS WIDOW;** or, *The Wanton Wife.* Barnaby – Hippisley; Sir Peter – Mullart; Lovemore – Walker; Cunningham – Hale; Merryman – Chapman; Clodpole – Morgan; Jeffery – James; Lady Laycock – Mrs Mullart; Lady Pride – Mrs Cook; Mrs Brittle – Mrs Bullock; Philadelphia – Miss Norsa; Prudence – Mrs Stevens; Damaris – Mrs Binks. Also **THE RAPE OF PROSERPINE.** As 3 Jan.
- GF** COMMENT. GF had advertised *The Mistake* and *Jupiter and Io*, but advertises in *London Daily Post and General Advertiser*, 23 Jan.: Upon the Practice of the Entertainment last Night, by Accident the principal Machine was considerably Damag'd.
- HAY** **LA DOUBLE INCONSTANCE.** *Cast not listed.* Also **LA SYLPHIDE.** *Cast not listed.*
DANCING.
- Friday 24* **THE TENDER HUSBAND.** As 2 Nov. 1734. Also **THE PLOT.** As 22 Jan.
DL COMMENT. Mainpiece: Written by the late Sir Richard Steele.
- CG** **OTHELLO, MOOR OF VENICE.** As 18 Nov. 1734. Also **THE RAPE OF PROSERPINE.** As 3 Jan.
 COMMENT. Mainpiece: Written by Shakespear.
- HAY** **ARLEQUIN TIRESIAS;** or, *The Lovers Metamorphosed.* *Cast not listed.* To which will be prefix'd in three Acts **LES AMANS REUNIES.** *Cast not listed.*
DANCING.
 COMMENT. At the particular Desire of several Persons of Quality.
- GF** **THE MISTAKE.** *Cast not listed*, but see 13 Dec. 1734. Also **JUPITER AND IO.** Jupiter – Miss Jones; Juno – Mrs Roberts; Io – Mrs Chambers; Mercury – Cunningham; Inachus – Excell; Argus – Hind; Iris – Miss Gerrard; Nereus – Haughton; His Followers – Vallois, Tench, Topham, Delagarde; Laverna – Mrs Bullock; Nymphs – Mrs Woodward, Miss Sandham, Mrs Vallois, Miss Norman; Attendants on Jupiter – Richardson, Havard, Hamilton, Moore, Presgrove, Morrice; Attendants on Juno – Mrs M. Giffard, Miss Hughes, Mrs Dove, Miss Tollett, Miss Norman, Mrs Monlass; In it Mother Shipton's Wish; or, Harlequin's Origin. Mother Shipton – Lyon; Infernal Spirit – Nichols; Witches – Topham, Martin, Stoppelaer, Jenkins; Harlequin – Lun Jr; Columbine's Father – Norris; Squire – Wetherilt; Pierrot – Vallois; Columbine – Mrs Hamilton; Clown – Penkethman.
 COMMENT. A new Dramatick Entertainment. With Musick, Cloaths, Scenes, Machines, and other Decorations entirely New. The Scenes painted by Mr Devoto. And the Musick compos'd by Mr Prelleur and Mr Eversman. Admission as 25 Sept. 1734.

THE PROVOK'D HUSBAND.	As 21 Oct. 1734, but Richard - Cross; Mrs Motherly - Mrs Sherburn. Also THE PLOT.	As 22 Jan. DANCING. <i>Polonese</i> by Essex, Mrs Walter, &c.	Saturday 25 DL
COMMENT.	Mainpiece: Written by the late Sir John Vanbrugh and C. Cibber Esq; Poet-Laureat. The Advance Money to be return'd to those who go out before the Overture of the Entertainment begins.		
JANE SHORE.	Jane Shore - Mrs Horton; Gloster - Ryan; Hastings - Stevens; Dumont - A. Hallam; Belmour - Hale; Catesby - Ridout; Ratcliff - Aston; Alicia - Mrs Hallam. Also THE RAPE OF PROSERPINE.	As 3 Jan.	CG
THE RECRUITING OFFICER.	<i>Cast not listed</i> , but see 31 Dec. 1734. Also JUPITER AND IO.	As 24 Jan., but Pierot - Dove; Two Chimneysweeps - Two Masters Hamilton.	GF
COMMENT.	At the particular Desire of several Persons of Quality.		
ARTAXERXES.	<i>Cast not listed</i> , but see 29 Oct. 1734.		King's
THE MAN OF MODE; or, Sir Fopling Flutter.	Sir Fopling - Cibber Sr.	DANCING.	Monday 27 DL
COMMENT.	Written by Sir George Etheridge.		
JANE SHORE.	As 25 Jan. Also THE RAPE OF PROSERPINE.	As 3 Jan.	CG
THE STRATAGEM.	<i>Cast not listed</i> . Also JUPITER AND IO.	As 25 Jan.	GF
ARLEQUIN EMPEREUR DANS LA LUNE.	<i>Cast not listed</i> . To which will be prefix'd LA FEMME JALOUSE; or, The Jealous Wife.	<i>Cast not listed</i> .	HAY
DANCING.	COMMENT. By Command of his Royal Highness. Not acted these Sixteen Years.		
WIT WITHOUT MONEY.	Widow - Mrs Heron; Valentine - Mills Jr; Lance - Miller; Shorthose - Cibber; Roger - Harper; Francisco - Cross; Uncle - Shepard; Merchant - Corey; Bellamour - Winstone; Fountain - Este; Hairbrain - Oates; Isabella - Miss Holyday; Lucy - Mrs Grace. Also AN OLD MAN TAUGHT WISDOM.	As 6 Jan.	Tuesday 28 DL
DANCING.	As 21 Jan., but I: <i>English Maggot</i> . II: <i>Lively Lad and Lass</i> . III: <i>Pierots</i> . IV: <i>Dutchman and his Frow</i> . V: <i>Polonese</i> .		
COMMENT.	Written by Beaumont and Fletcher.		
THE PLAIN DEALER.	As 18 Oct. 1734, but Petulant - Mullart. Also THE RAPE OF PROSERPINE.	As 3 Jan.	CG
COMMENT.	Mainpiece: Written by Mr Wicherley.		
THE WONDER.	<i>Cast not listed</i> , but see 11 Dec. 1734. Also JUPITER AND IO.	As 25 Jan.	GF
ARTAXERXES.	<i>Cast not listed</i> , but see 29 Oct. 1734.		King's
THE SCORNFUL LADY.	Scornful Lady - Mrs Heron; Elder Loveless - W. Mills; Welford - Milward; Roger - Griffin; Abigail - Mrs Willis; Savil - Johnson; Young Loveless - Cross; Captain - Winstone; Poet - Hallam; Morecraft - Shepard; Martha - Miss Holliday; Widow - Mrs Grace. Also AN OLD MAN TAUGHT WISDOM.	As 6 Jan.	Wednesday 29 DL
DANCING.	<i>Pierrots</i> by Nivelon and Lalauze. <i>Drunken Peasant</i> by Le Brun.		
COMMENT.	Written by Beaumont and Fletcher.		

- Wednesday 29 ARIODANTE. *Cast not listed*, but see 8 Jan.
CG COMMENT. [Their Majesties present.]
- GF THE MERRY WIVES OF WINDSOR. *Cast not listed*. Also JUPITER AND IO.
As 25 Jan.
- HAY ARLEQUIN EMPEREUR DANS LA LUNE. *Cast not listed*. To which will be
prefix'd LA FEMME JALOUSE. *Cast not listed*.
DANCING.
- Friday 31 THE CARELESS HUSBAND. As 14 Nov. 1734.
DL DANCING.
COMMENT. At the particular Desire of several Persons of Quality.
- CG THE PROVOK'D WIFE. Sir John - Bridgwater; Constant - Walker; Heartfree -
Ryan; Razor - Chapman; Lady Brute - Mrs Hallam; Belinda - Mrs Bullock;
Mademoiselle - Miss Norsa; Lady Fanciful - Mrs Horton. Also THE RAPE
OF PROSERPINE. As 3 Jan.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh.
- GF JANE SHORE. *Cast not listed*, but see 11 Nov. 1734. Also JUPITER AND IO.
As 25 Jan.
- HAY ARLEQUIN CONJURER, STATUE, ENFANT, MOOR & SKELETON. *Cast
not listed*. Also ARLEQUIN POLY PAR L'AMOUR. *Cast not listed*.
MUSIC. Select Pieces between the Acts, particularly the Song of *Love would Inrade me*,
the Song-Part on the Hautboy by Mr Kytch, and the Trumpet by Mr Snow.
DANCING.
COMMENT. At the particular Desire of several Persons of Quality.

February 1735

- Saturday 1 THE ALCYHMIST. As 19 Sept. 1734. Also AN OLD MAN TAUGHT WIS-
DOM. As 6 Jan.
DL DANCING. As 29 Jan.
COMMENT. Mainpiece: Written by Ben Johnson. By Desire.
- CG THE LONDON CUCKOLDS. As 29 Oct. 1734. Also THE RAPE OF PRO-
SERPINE. As 3 Jan.
- GF THE INCONSTANT. *Cast not listed*, but see 14 Oct. 1734. Also JUPITER AND
IO. As 25 Jan.
- HAY LA SURPRISE DE L'AMOUR; or, Harlequin in Love Against his Will. *Cast not
listed*. Also ARLEQUIN EMPERUR DE LA LUNE. *Cast not listed*.
DANCING.
- King's POLIFEMO. *Cast not listed*, but edition of 1734 lists: Polifemo - Montagnana;
Aci - Farinello; Galatea - Signora Cuzzoni; Ulisse - Senesino; Calipso - Signora
Bertolli; Nerea - Signora Segatti.
COMMENT. [Text by Paul Rollo. Music by Nicholas Porpora.] A New Opera.
London Daily Post and General Advertiser, 3 Feb.: On Saturday Their Majesties . . .

the Prince of Wales, and the Princesses Amelia and Carolina . . . saw the Opera of Polifemo, which was perform'd to one of the greatest Audiences that hath been known this Season. Saturday 1
King's

THE TENDER HUSBAND. As 2 Nov. 1734.

DANCING. By Essex, Mrs Walter, &c., particularly *English Maggot* and *Polonese*.

COMMENT. At the Desire of several Ladies of Quality. Benefit a Gentleman and his Family under Misfortunes. Written by the late Sir Richard Steele.

*Monday 3
DL*

THE DRUMMER. Sir George - Ryan; Tinsel - Chapman; Fantom - Walker; Lady Trueman - Mrs Bullock; Abigail - Mrs Mullart; Vellum - Hippisley; Butler - Morgan; Coachman - Neale; Gardener - James. Also **THE TOY-SHOP.** Parts by Chapman, Bridgwater, A. Hallam, Hippisley, Wignell, Hale, James, Neale, Mrs Bullock, Miss Norsa, Miss Binks; but edition of 1735 lists: Master of the Shop - Chapman; Gentlemen - Bridgwater, Wignell, Hallam, Hale; Beau - Neale; Old Man - James; 2d - Hippisley; Ladies - Mrs Bullock, Miss Norsa, Mrs Mullart, Miss Bincks. Epilogue.

CG

DANCING. *Scot's Dance* by Glover, Miss Rogers, Le Sac, Miss Baston, De la Garde, Mrs De l'Orme. *Tambourine* by Miss Rogers. *The Medley* by S. Lally, de la Garde, Miss Baston.

COMMENT. Afterpiece: A New Farce of one Act. [By Robert Dodsley.] *Prompter*, 18 Feb.: This little Performance, without any Theatrical Merit whatsoever, received the loudest Applauses that I have heard this long while, only on Account of its General and Well-Adapted Satire on the Follies of Mankind.

THE CARELESS HUSBAND. *Cast not listed*, but see 20 Jan. Also **JUPITER AND IO.** As 25 Jan., but Attendants omitted. GF

LE DOUBLE INCONSTANCE; or, Harlequin a Courtier against his Will. *Cast not listed.* Also **ARLEQUIN EMPEREUR DANS LA LUNE.** *Cast not listed.* HAY

DANCING.

COMMENT. By Command of Their Royal Highnesses the Princesses Amelia and Caroline.

HAY

THE COUNTRY WIFE. Pinchwife - Quin; Horner - W. Mills; Sparkish - Cibber; Harcourt - Mills; Dorilant - Este; Sir Jasper - Griffin; Quack - Shepard; Mrs Pinchwife - Mrs Clive; Alithea - Mrs Butler; Lady Fidget - Mrs Pritchard; Mrs Squeamish - Mrs Grace; Dainty - Miss Mann; Lucy - Mrs Cross.

Tuesday 4
DL

MUSIC. For the Second Musick, the First Concerto of the 2d Opera of Geminiani. For the Third Musick, the Overture to *Esther*. I: Concerto for Hautboys by Geminiani.

DANCING. II: *Pierrots* by Nivelon and Lalauze. III: *Drunken Peasant* by Le Brun. IV: *Polonese* by Essex, Mrs Walter, &c. v: *Russian Sailor* by Denoyer.

COMMENT. Written by Mr Wycherley.

SHE WOUD AND SHE WOUD NOT; or, The Kind Impostor. Manuel - Hippisley; Philip - Ryan; Octavio - Walker; Trappanti - Chapman; Soto - Neale; Louis - Aston; Hypolita - Miss Bincks; Rosara - Mrs Bullock; Flora - Mrs Stevens; Viletta - Mrs Kilby. Also **THE TOY-SHOP.** As 3 Feb. CG

DANCING. As 3 Feb.

THE BUSY BODY. *Cast not listed*, but see 3 Jan. Also **JUPITER AND IO.** As 3 Feb., but Attendants restored. GF

POLIFEMO. *Cast not listed*, but see 1 Feb. King's

- Wednesday 5* **KING RICHARD III.** As 7 Jan., but King Henry - Hyde; Duchess of York - Mrs Cross. Also **COLOMBINE COURTEZAN.** Pierot - Lalauze; Harlequin - Le Brun; Colombine - Mrs Clive; Spaniard - Salway; Mopsophil - Mrs Pritchard; Les Capricieux - Villeneuve, Mrs Walter; Fingaliens - Davenport, Mrs Pelling; Masqueraders - Pelling, Livier, Janno.
 COMMENT. Benefit Hyde.
- CG **ARIODANTE.** *Cast not listed*, but see 8 Jan.
- GF **CATO.** Cato - Delane; Juba - Giffard; Sempronius - Hulett; Syphax - Rosco; Lucius - Lyon; Portius - Havard; Marcus - Bardin; Decius - Harbin; Marcia - Mrs Giffard; Lucia - Mrs Hamilton. Also **JUPITER AND IO.** As 4 Feb.
 COMMENT. At the particular Desire of several Persons of Distinction.
- HAY **GUSTAVE VASA;** or, Gustavus the Great, King of Sweden. Gustavus - Le Sage Jr; Christierne - Verneuil; Frederick - Le Sage Sr; Casimir - Dessessars; Rodolphe - Dubuisson; Adelaide - Mrs Fompre; Leonor - Mrs Verneuil; Sophie - Mrs Le Sage Jr. Also **HARLEQUIN AND SCARAMOUCHE DESERTERS.** *Cast not listed.*
DANCING. *Shepherd and Shepherdess* by Granier and Miss Chateauneuf.
- Thursday 6* **THE COUNTRY WIFE.** As 4 Feb.
 DL **MUSIC.**
DANCING. II, III, and v as 4 Feb.
 COMMENT. As 4 Feb.
- CG **RULE A WIFE AND HAVE A WIFE.** As 25 Nov. 1734. Also **THE TOY SHOP.** *Cast not listed*, but see 3 Feb.
DANCING.
 COMMENT. Benefit the Author of the Toy Shop. At the particular Desire of several Ladies of Quality. N.B. Books of the Toy-Shop will be sold in the House.
- GF **THE TENDER HUSBAND.** Clerimont Sr - Delane; Capt Clerimont - Giffard; Sir Harry - Lyon; Humphrey - Penkethman; Tipkin - Morris; Pounce - Rosco; Mrs Clerimont - Mrs Roberts; Biddy - Mrs Giffard; Aunt - Mrs Wetherilt; Fainlove - Mrs Hamilton; Jenny - Mrs Woodward. Also **JUPITER AND IO.** As 4 Feb.
- HAY **LA FILLE CAPITAINNE.** Le Professeur - Francisque unmasked, but see 30 Dec. 1734. Also **THE FRENCH CUCKOLD.** To be perform'd by Mr Cochoy's Lilliputians. Also **ARLEQUIN SAUVAGE.** *Cast not listed.*
DANCING. A Lilliputian Dance call'd *La Polissone.*
 COMMENT. Benefit Cochoy, Mrs Cochoy, and their Children. Second Piece: A Farce of one Act (written by Moliere).
- Friday 7* **KING HENRY THE VIIIITH.** As 27 Dec. 1734, but Queen Katherine - Mrs Porter. Also **COLOMBINE COURTEZAN.** As 5 Feb.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Shakespear.
- CG **JANE SHORE.** As 25 Jan., but Catesby and Ratcliff omitted. Also **THE TOY SHOP.** As 3 Feb.
DANCING. As 4 Feb.

LOVE FOR LOVE. As 20 Dec. 1734, but Tattle - Jenkins. Also JUPITER AND IO. As 4 Feb. Friday 7
GF

COMMENT. At the Desire of several Commanders of Ships.

LE MARRIAGE FORCE. *Cast not listed.* Also LE MALADE IMAGINAIRE. HAY
Cast not listed, but see 23 Dec. 1734.
DANCING.

COMMENT. Both Written by Moliere. At the particular Desire of several Persons of Quality.

THE MISER. As 31 Dec. 1734. Also COLOMBINE COURTEZAN. As 5 Feb. Saturday 8
DL
COMMENT. By Desire. [In a letter to the *Daily Journal*, 13 Feb., Michael Potier thanks the public for the applause given him on 8 Feb., and refers to the earlier disturbance there occasioned by his failure to appear with Mlle Roland. He states that she was indisposed and that he sent a message to that effect to the manager.]

THE CHEATS OF SCAPIN. Scapin - Hippisley. Also THE TOY SHOP. As 3 Feb. Also THE RAPE OF PROSERPINE. As 3 Jan., but Yeoman - Bencraft. CG

LADY GANE GRAY. Pembroke - Delane; Dudley - Giffard; Northumberland - Rosco; Suffolk - Huddy; Sussex - Bardin; Winchester - W. Giffard; Lady Jane Gray - Mrs Giffard; Dutchess of Suffolk - Mrs Haughton. Also JUPITER AND IO. As 4 Feb. GF

POLIFEMO. *Cast not listed,* but see 1 Feb. King's

COMMENT. Their Majesties present. *London Daily Post and General Advertiser*, 11 Feb.: On Saturday Night a Disturbance happen'd at the Opera House . . . occasion'd by the Footmen's coming into the Passages with their lighted Flambeaux, which gave Offence to the Ladies, &c. in the House; whereupon the Footmen were order'd out, but they refus'd to go, and attack'd the Centinels, but a stronger Guard coming to their Assistance, with their Bayonets fix'd, drove them out; in the Fray one of the Footmen was stabb'd in the Groin, and in the Body, and its thought will die of the Wounds.

THE UNIVERSAL GALLANT; or, The Different Husbands. Parts by Quin, Cibber, Griffin, Harper, Wm. Mills, Mrs Heron, Mrs Butler, Miss Holliday; but edition of 1735 lists: Mondish - Quin; Gaylove - W. Mills; Capt Spark - Cibber; Sir Simon Raffler - Griffin; Colonel Raffler - Harper; Lady Raffler - Mrs Butler; Mrs Raffler - Mrs Heron; Clarinda - Miss Holliday. Prologue spoken by Quin. Epilogue spoken by Mrs Heron. Monday 10
DL

COMMENT. Never Acted before. [By Henry Fielding.] Admission: 5s., 3s., 2s., 1s. Preface: What could incense a Number of People to attack it with such an inveterate Prejudice, is not easy to determine; for Prejudice must be allowed, be the Play good or bad, when it is condem'd unheard. *Prompter*, 18 Feb.: Here I had an Opportunity of making an Observation very much in Favour of the Town; viz, That the Accusation of Bad Taste is very falsly and unjustly brought against them, since if the Town had really the bad Taste, they are represented to have, the Play would have run the remaining Part of the Season, in an uninterrupted Course of Applause. I had likewise an Opportunity of observing much more Impartiality than I expected, in the Behaviour of the Audience, for till almost the third Act was over, they sat very quiet, in hopes it would mend.

DUKE AND NO DUKE. Lavinio - Walker; Trapolin - Chapman. Also THE TOY SHOP. As 3 Feb. Also THE RAPE OF PROSERPINE. As 8 Feb. CG

- Monday 10* THE FUNERAL. As 27 Nov. 1734. Also JUPITER AND IO. As 4 Feb.
 GF
 HAY LA DOUBLE INCONSTANCE. *Cast not listed.* Also ARLEQUIN SAUVAGE.
Cast not listed.
DANCING.
 COMMENT. By Command of his Royal Highness the Duke, their Royal
 Highnesses the Princesses Amelia and Caroline.
- Tuesday 11* THE UNIVERSAL GALLANT. As 10 Feb.
 DL COMMENT. The Characters new Drest.
- CG THE JEW OF VENICE. Duke - Hale; Bassanio - Walker; Antonio - Ryan;
 Shylock - Aston; Lorenzo - Houghton; Gratiano - Chapman; Salerio - Wignell;
 Portia - Mrs Hallam; Nerissa - Mrs Bullock; Jessica - Miss Bincks. Also THE
 TOY SHOP. As 3 Feb. Also THE RAPE OF PROSERPINE. As 8 Feb.
- GF RULE A WIFE AND HAVE A WIFE. As 18 Sept. 1734, but Duke - Harbin;
 Juan - Bardin; Sanchio - Jenkins; Alonzo - Hamilton; Margaretta - Mrs Roberts;
 Altea - Mrs Monlass; Old Woman - Penkethman. Also JUPITER AND IO.
 As 4 Feb.
- King's POLIFEMO. *Cast not listed*, but see 1 Feb.
- Wednesday 12* THE UNIVERSAL GALLANT. As 10 Feb.
 DL COMMENT. Benefit the Author.
- CG ARIODANTE. *Cast not listed*, but see 8 Jan.
 COMMENT. [Their Majesties present.]
- GF THE CONSTANT COUPLE. As 13 Sept. 1734, but Dicky - Norris; Parly -
 Mrs Monlass; Tom, Constable omitted. Also JUPITER AND IO. As 4 Feb.
 COMMENT. At the Desire of several Ladies of Distinction.
- LIF THE BUSY BODY. Sir George - Ryan; Sir Francis - Hippisley; Sir Jealous -
 Morgan; Charles - Walker; Marplot - Chapman; Miranda - Miss Norsa; Isabinda -
 Mrs Bullock; Patch - Mrs Stevens; Scentwell - Miss Horsington; but see CG,
 17 Jan. And a New Prologue, done by the same [Gentleman for whom it was
 a benefit], spoken by a Gentleman for his Diversion.
 SINGING. A New Song, compos'd by the said Gentleman, proper to the Occasion,
 inscrib'd to the Ladies of Great-Britain.
 COMMENT. Benefit of an Unfortunate Gentleman in Confinement.
- HAY SAMPSON, JUDGE OF ISRAEL. As 2 Dec. 1734. Also LE CARILLON DE
 MAITRE GERVAISE AND DAME ALISON. As 22 Nov. 1734.
 DANCING. As 5 Feb.
- Thursday 13* THE MERRY WIVES OF WINDSOR. As 6 Dec. 1734, but see 18 Dec. Also
 DL THE DEVIL TO PAY. As 14 Sept. 1734.
 DANCING. By Essex, Nivelon, Le Brun, Lalause, Mrs Walter, Pelling, Davenport,
 Mrs Pelling, Miss Mann, particularly *Drunken Peasant, Revellers*, and *Pierots*.
 COMMENT. Mainpiece: Written by Shakespear.
- CG THE ROYAL MERCHANT; or, The Beggar's Bush. Royal Merchant - Ryan;
 Clause - Bridgwater; Woolfort - Walker; Hubert - A. Hallam; Vandunck -
 Morgan; Hemskirk - Hale; Higgen - Hippisley; Prig - Chapman; Bertha -
 Mrs Bullock; Jaqueline - Miss Bincks. Also PERSEUS AND ANDROMEDA;

or, The Cheats of Harlequin. Perseus - Stoppelaer; Cepheus - Leveridge; Mercury - Vincent; Cassiope - Mrs Wright; Andromeda - Miss Norsa; Medusa - Mrs Wright; Stheno - Thompson; Euryale - Howard; Ethiopians - Thompson, Howard; Amazons - Miss Bincks, Mrs De l'Orme, Mrs Ogden, Miss Rogers, Miss Baston, Mrs Vincent, Mrs Kilby; Infernals - Leveridge, Lally, S. Lally, Glover, Le Sac, De la Garde, Duke; Hussar - Boval; Harlequin - Lun; Petit Maitre - Mlle Grognet; Hussar's Servant - Hippisley; Valet de Chambre - James; Colombine - Mlle Quinault; *Grand Dance of Momus.*

THE UNHAPPY FAVOURITE. As 1 Jan. Also JUPITER AND IO. As 4 Feb. GF

LA VIE EST UN SONGE. *Cast not listed*, but see 16 Jan. Also ARLEQUIN EMPEREUR DE LA LUNE. *Cast not listed*. Also LE FRANCOIS A LONDRES. HAY

Cast not listed, but see 9 Dec. 1734.

DANCING. Pierrot and Pierraire by Le Sage Jr and Miss Verneuil.

COMMENT. Benefit Le Sage Sr and Jr.

THE TEMPEST. As 22 Oct. 1734, but Watermen - Harper, Davenport, Wright, Oates, Leigh, Janno. Also THE DEVIL TO PAY. As 14 Sept. 1734. Friday 14 DL

DANCING. By Nivelon, Essex, Lalauze, Le Brun, Mrs Walter, Pelling, Davenport, Mrs Pelling, Miss Mann: I: *Dutcbman and his Frow.* III: *Pierots.* v: *Revellers.*

COMMENT. By Desire.

THE DOUBLE GALLANT. As 30 Dec. 1734, but Bolus, Rhubarb, Wilful, Strut, Finder, Supple, Wishwell, Situp omitted. Also PERSEUS AND ANDROMEDA. CG

As 13 Feb.

THE FOND HUSBAND. As 15 Jan. Also JUPITER AND IO. As 4 Feb., but GF Jupiter - Kelly.

ARLEQUIN BALOURD. As 27 Dec. 1734. Also THE FRENCH CUCKOLDS. HAY

As 6 Feb.

DANCING.

COMMENT. By Command of his Royal Highness.

CONCERT. YB

COMMENT. Benefit John Richter. 6 P.M.

THE WAY OF THE WORLD. As 20 Jan., but Lady Wishfort - Mrs Cross. Saturday 15 DL

Also THE DEVIL TO PAY. As 14 Sept. 1734.

DANCING. *Drunken Peasant* by Le Brun. A new Comic Dance called Tit for Tat by Denoyer, Nivelon, Mrs Walter, Miss Anderson.

COMMENT. Mainpiece: Written by the late Mr Congreve.

ABRA MULE; or, Love and Empire. Mahomet - Stevens; Solymann - Walker; Pyrrhus - Ryan; Kister Aga - Hale; Hali - Paget; Cuproli - Marshall; Mursa - Bridgwater; Abra - Mrs Buchanan; Zaida - Mrs Templer; Marama - Mrs Mullart. CG

Also PERSEUS AND ANDROMEDA. As 13 Feb.

COMMENT. Mainpiece: Not Acted these Eight Years.

KING LEAR. As 29 Nov. 1734, but Albany and Cornwall omitted. Also JUPITER AND IO. As 14 Feb. GF

POLIFEMO. *Cast not listed*, but see 1 Feb.

King's

- Monday 17*
- DL THE FATAL MARRIAGE. As 23 Jan., but Nurse - Mrs Cross. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.
DANCING. French Peasant by Lalauze, Mrs Walter, Miss Mann. *Tit for Tat*, as 15 Feb.
 COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by Mr Southern.
- CG ABRA MULE. As 15 Feb. Also PERSEUS AND ANDROMEDA. As 13 Feb.
- GF THE PROVOK'D HUSBAND. As 12 Nov. 1734, but Sir Francis - Penkethman. Also JUPITER AND IO. As 14 Feb., but in it: Plot and No Plot; or, Hanging Better than Marriage. Harlequin - Lun Jr; Colombine - Mrs Hamilton; Count Rappee - Bardin; Soup Meagre - Penkethman; Don Babinetto - Norris; Toledo - Dove; Chimneysweepers - Two Masters Hamilton.
- HAY LE PRINCE TRAVESTIE; ou, L'Illustrie Avanturier; or, Harlequin an Innocent Traytor. *Cast not listed.* Also ARLEQUIN ESPRIT FOLET. *Cast not listed.*
DANCING. The Characters of the Dance by Miss Chateauneuf.
- Tuesday 18*
- DL THE SCORNFUL LADY. As 29 Jan., but Abigail - Mrs Charke. Also AN OLD MAN TAUGHT WISDOM. As 6 Jan.
DANCING. A New Ballet call'd *The Shepherd's Mount*, Composed by Denoyer, and performed by Denoyer, Essex, Mrs Walter, Mrs Anderson, Villeneuve, Livier, Davenport, Miss Mann, Mrs Davenport, Miss Brett.
 COMMENT. Mainpiece: Written by Beaumont and Fletcher. The Dance: With a new Scene, and new Habits.
- CG ABRA MULE. As 15 Feb. Also PERSEUS AND ANDROMEDA. As 13 Feb.
- GF THE OLD BACHELOR. As 11 Jan. Also JUPITER AND IO. As 17 Feb.
- King's POLIFEMO. *Cast not listed*, but see 1 Feb.
- HAY L'HEUREUX NAUFRAGE; or, Harlequin Supposed Colombine, and Colombine Supposed Harlequin. *Cast not listed.* Also LE MARIAGE FORCE. Dr Panciasse - Francisque.
 COMMENT. Afterpiece: Written by Moliere. [For a survey of the principal new pieces of the season, see *Prompter*, 18 Feb., and for a discussion of foreign companies, see *Grub St. Journal*, 20 Feb.]
- Thursday 20*
- DL THE COMMITTEE. As 6 Nov. 1734, but Lieutenant - Winstone; Mrs Day - Mrs Cross. Also THE DEVIL TO PAY. As 14 Sept. 1734.
DANCING. As 18 Feb.
 COMMENT. By Desire.
- CG ARIODANTE. *Cast not listed*, but see 8 Jan.
 COMMENT. [The Duke and Princess Caroline present.]
- GF LOVE FOR LOVE. As 7 Feb., but Tattle - Wetherilt. Also JUPITER AND IO. As 17 Feb.
 COMMENT. At the Desire of several Ladies of Quality.
- HAY LA FILLE CAPITAINE ET ARLEQUIN SERJEANT. *Cast not listed*, but see 6 Feb. Also ARLEQUIN SAUVAGE. *Cast not listed.*
DANCING.
 COMMENT. At the particular Desire of several Persons of Quality.

LE FAUCON; ou, Les Oyes de Boccace; or, Harlequin an Anchoret. <i>Cast not listed.</i> Also L'ISLE DES ESCLAVES; or, Harlequin in the Island of Slaves. <i>Cast not listed.</i>	Friday 21 HAY
CONCERT. <i>MUSIC.</i> Vocal by Waltz. Instrumental by Opera Masters, especially Flute by Hagan, French Horn by Antony Uhl and Cook. <i>COMMENT.</i> Benefit Waltz, Singer in Mr Handel's Operas. 6 P.M. 5s.	HIC
OTHELLO, MOOR OF VENICE. As 10 Sept. 1734. Also THE INTRIGUING CHAMBERMAID. As 13 Nov. 1734. <i>DANCING.</i> II: A new Peasant Dance by Lalauze, Mrs Walter, Miss Mann. v: Shepherd's Mount, as 18 Feb. <i>COMMENT.</i> By Desire. Mainpiece: Written by Shakespear.	Saturday 22 DL
THE RIVAL WIDOWS; or, The Fair Libertine. Parts by Hippisley, Bridgwater, Ryan, Chapman, Mrs Horton, Mrs Hallam, Mrs Stevens; but edition of 1735 lists: Sir William Freelove - Hippisley; Modern - Bridgwater; Freelove - Ryan; Young Modern - Chapman; Lady Bellair - Mrs Horton; Lady Lurcher - Mrs Hallam; Double - Mrs Stephens. <i>DANCING.</i> The Faithful Shepherd (composed by Glover) by Glover, Le Sac, Duke, Dupre, Delagarde, Mrs Ogden, Miss Rogers, Miss Baston, Mlle de l'Orme, Mlle Villepierre. <i>COMMENT.</i> Never Acted before. [By Elizabeth Cooper.]	CG
GEORGE BARNWELL [The London Merchant]. Barnwell - a young Gentleman who never appeared on any Stage before; Thorogood - Rosco; Uncle - Huddy; Truman - Bardin; Blunt - Havard; Milwood - Mrs Roberts; Maria - Mrs Giffard; Lucy - Miss Tollet. Also JUPITER AND IO. As 17 Feb.	GF
POLIFEMO. <i>Cast not listed</i> , but see 1 Feb.	King's
JUNIUS BRUTUS. Brutus - Mills; Titus - Milward; Messala - Cibber; Caelius - W. Mills; Lucia - Mrs Heron; but see 25 Nov. 1734. Also THE DEVIL TO PAY. As 14 Sept. 1734. <i>COMMENT.</i> Benefit the Author. [In <i>Daily Journal</i> , 24 Feb., Michael Poitier publishes several notices relating to his failure to dance on 7 Dec. 1734.]	Monday 24 DL
ARIODANTE. <i>Cast not listed</i> , but see 8 Jan.	CG
LOVE'S LAST SHIFT. Loveless - Giffard; Sir Novelty - R. Wetherilt; Snap - Penkethman; Worthy Sr - Huddy; Worthy Jr - Bardin; Sir William - Lyon; Sly - Hamilton; Amanda - Mrs Giffard; Narcissa - Mrs Roberts; Hillaria - Mrs Hamilton; Flareit - Mrs Haughton. Also JUPITER AND IO. As 17 Feb. <i>COMMENT.</i> At the Desire of several Persons of Distinction.	GF
LA FAUSSE COQUETTE. <i>Cast not listed.</i> Also LE FRANCOIS A LONDRES. Le Francois - a new Actor, just arrived from Paris, who never appeared in England before; but see 9 Dec. 1734. <i>DANCING.</i> <i>COMMENT.</i> Egmont, <i>Diary</i> , II, 154: I went to the French play, where the farce that followed it . . . was very diverting and well acted.	HAY
THE EARL OF ESSEX [The Unhappy Favourite]. As 8 Jan., but Queen Elizabeth - Mrs Butler; Burleigh - Quin; Nottingham - Mrs Cross. Also A CURE FOR A SCOLD. Margaret - Mrs Clive; Sir William Worthy - Shepard; Manly -	Tuesday 25 DL

- Tuesday 25*
- DL Mechlin; Heartwell – Este; Gainlove – Cross; Toothdrawer – Hallam; Archer – Salway; Doctor – Turbutt; Peter – Raftor; Flora – Mrs Pritchard; Lucy – Mrs Cross; but edition of 1735 lists: Physician – Harper.
DANCING. As 22 Feb.
 COMMENT. At the particular Desire of several Ladies of Quality. Afterpiece: A New Farce of Two Acts. Taken from Shakespear: Intermix'd with Songs. [By James Worsdale.]
- CG THE RIVAL WIDOWS. As 22 Feb.
DANCING. As 22 Feb.
- GF THE STRATAGEM. Aimwell – Delane; Archer – Giffard; Bonniface – Hulett; Sullen – W. Giffard; Freeman – Havard; Gibbet – Wetherilt; Mrs Sullen – Mrs Giffard; Dorinda – Mrs Hamilton; Lady Bountiful – Mrs Haughton; Cherry – Mrs Roberts; Gypsey – Mrs M. Giffard; Scrub – Penkethman. Also JUPITER AND IO. As 17 Feb.
 COMMENT. At the Desire of several Ladies of Quality.
- King's POLIFEMO. *Cast not listed*, but see 1 Feb.
- Wednesday 26*
- DL THE OLD BACHELOR. As 16 Dec. 1734, but Fondlewife – Cibber Sr; Vainlove, Setter, Araminta, Silvia, Lucy omitted.
 COMMENT. Benefit Swiny. For the better Accommodation of the Ladies, Part of the Stage will be formed into Boxes; the Pit and Front Boxes to be put together (at the Desire of several Ladies of Quality). [For further discussion of the case of Poitier, see *London Daily Post and General Advertiser*, 26 Feb.]
- HAY LA DOUBLE INCONSTANCE. *Cast not listed.* Also ARLEQUIN SAUVAGE.
Cast not listed.
DANCING.
 COMMENT. At the particular Desire of several Persons of Quality.
- Thursday 27*
- DL THE BUSY BODY. As 11 Jan. Also A CURE FOR A SCOLD. As 25 Feb.
DANCING. A new Peasant Dance by Lalauze, Mrs Walter, Miss Mann. Russian Sailor by Denoyer, &c.
 COMMENT. Mainpiece: Written by the late Mrs Centlivre. Afterpiece: Taken from Shakespear.
- CG THE RIVAL WIDOWS. As 22 Feb., but Lady Bellair – by the Author.
DANCING. As 22 Feb.
 COMMENT. Benefit the Author.
- GF HAMLET, PRINCE OF DENMARK. As 23 Dec. 1734, but Ostrick – Wetherilt.
 Also JUPITER AND IO. As 17 Feb., but Cupid – Young Monlass.
- LIF ARLEQUIN ASTROLOGUE, STATUE, ENFANT, RAMONEUR, NEGRE & SKELETTE: With two New Scenes, viz, The Elbow-Chair and the Dog. *Cast not listed.* Also HARLEQUIN ALWAYS HARLEQUIN. *Cast not listed*, but see HAY, 18 Dec. 1734.
 COMMENT. Benefit Francisque. By Their Majesties' Command. N.B. Places may be taken next the Boxes built on the Stage for their Royal Highness the Princess Amelia and Princess Caroline. [King, Queen, and rest of the Royal Family present.]
- Friday 28*
- King's DAVID. *Cast not listed.*
 COMMENT. Set to Musick by Signor Nicola Porpora. With several Additions.

L'EMBARRAS DES RICHESSES. *Cast not listed*, but see 26 Oct. 1734. Also ARLEQUIN HULLA. *Cast not listed.*
DANCING.

COMMENT. At the particular Desire of several Persons of Quality.

CONCERT.

YB

MUSIC. Singing by Mrs Young and her Sister. Concertos by Caporali.

COMMENT. Benefit Caporali, First Violoncello in Mr Handel's Operas.

7 P.M. ss.

March 1735

CATO. As 14 Sept. 1724, but Lucia - Mrs Grace. Also A CURE FOR A SCOLD. As 25 Feb. And an Epilogue by Mrs Clive.

Saturday 1
DL

COMMENT. Benefit the Author of the Farce. Mainpiece: Written by the late Mr Addison. Afterpiece: Taken from Shakespear.

THE RIVAL WIDOWS. As 22 Feb., but see 27 Feb.

CG

DANCING. As 22 Feb.

LOVE MAKES A MAN. As 6 Nov. 1734. Also JUPITER AND IO. As 27 Feb.

GF

VENICE PRESERV'D. As 24 Oct. 1734. Also HARLEQUIN ORPHEUS; or, The Magical Pipe. Apollo - Salway; Mercury - Roberts; Caliope - Mrs Cantrel; Attendants on Apollo - Essex, Villeneuve, Livier; Attendants on Cassiope - Mrs Walter, Mrs Pelling, Mrs Davenport; Harlequin - Le Brun; Country Squire - Nivelon; Pierot - Lalauze; Petit Maitre - Laguerre; Columbine - Miss Mann; Countrymen - Thurmond, Pelling, Davenport; Countrywomen - Mrs Walter, Mrs Pelling, Miss Brett; Farmer - Harper; Innkeeper - Thurmond; with *Grand Ballet* by Denoyer, Essex, Mrs Walter, Villeneuve, Livier, Dace, Davenport, Mrs Pelling, Mrs Davenport, Miss Brett.

Monday 3
DL

MUSIC. Select Pieces on the Violin by a Youth of 13 Years of Age, who never performed in public before, a Scholar of Signior Catanio.

COMMENT. Mainpiece: Written by Mr Otway. Afterpiece: A New Grotesque Pantomime Entertainment. [Apparently not published. Author not known. For Poitier, see *Daily Journal*, 3 March.]

ARIODANTE. *Cast not listed*, but see 8 Jan.

CG

THE RECRUITING OFFICER. Ballance - Bridgwater; Plume - Ryan; Brazen - Chapman; Worthy - Walker; Kite - Mullart; Bullock - Morgan; Collier - Hippisley; Silvia - Miss Bincks; Melinda - Mrs Bullock; Rose - Miss Brunette; Lucy - Mrs Stevens.

LIF

COMMENT. Benefit a Gentleman under Misfortunes.

THE BEGGAR'S OPERA. As 10 Jan. Also JUPITER AND IO. As 27 Feb. COMMENT. At the particular Desire of several Ladies of Distinction.

GF

LE JEU D'AMOUR & DU HAZARD. *Cast not listed*. Also THE FRENCH CUCKOLDS. As 6 Feb. Also LES DEUX ARLEQUINS. *Cast not listed*, but see 28 Nov. 1734.

HAY

DANCING. A new *Lilliputian Scotch Dance*.

COMMENT. Benefit Malter, the Pierot.

- Monday 3* THE BEGGAR'S OPERA. Macheath - Boscawen; Polly - Miss Jones. Also FLORA. Friendly - Boscawen; Hob - a young Gentleman for his Diversion. COMMENT. Benefit Boscawen. Boxes 4*s*. Pit 2*s*. Balcony 2*s*. 6*d*.
- Tuesday 4* TAMERLANE. As 4 Nov. 1734. Also HARLEQUIN ORPHEUS. As 3 March. COMMENT. Mainpiece: Written by the late N. Rowe, Esq; Poet-Laureat.
- CG THE RIVAL WIDOWS. As 22 Feb. Also THE RAPE OF PROSERPINE. As 8 Feb.
- GF THE COUNTRY LASSES. As 17 Jan. Also JUPITER AND IO. As 27 Feb. COMMENT. At the particular Desire of several Ladies of Distinction.
- King's POLIFEMO. *Cast not listed*, but see 1 Feb.
- Wednesday 5*
- CG ESTHER. *Cast not listed*, but Deutsch, *Handel*, p. 383, conjectures: Esther - Signora Strada; Ahasuerus - Carestini; Haman - Waltz; Habdonah - Beard; Mordecai - Signora Maria Caterina Negri. COMMENT. With several new Additional Songs; likewise two new Concertos on the Organ.
- HAY LA DOUBLE INCONSTANCE. *Cast not listed*. Also ARLEQUIN SAUVAGE. *Cast not listed*. DANCING. COMMENT. At the particular Desire of several Ladies of Quality.
- Thursday 6*
- DL THE MAN OF TASTE; or, The Guardian. Parts by Mills, Cibber, Griffin, Harper, Miller, Milward, W. Mills, Este, Cross, Turbutt, Mrs Thurmond, Mrs Clive, Miss Holliday, Mrs Pritchard, Mrs Cross, Miss Mann; but edition of 1735 lists: Sir Positive Bubble - Griffin; Freelove - Mills; Valentine - Milward; Sir Humphrey Henpeck - Harper; Harcourt - Mills Jr; Horatio - Este; Martin - Cibber; Reynard - Miller; Lewis - Cross; Almanzor - Master Arne; Justice Diligence - Turbut; Lady Henpeck - Mrs Cross; Maria - Mrs Clive; Dorothea - Mrs Pritchard; Dorinda - Mrs Thurmond; Angelica - Mrs Holiday; Lisetta - Mrs Mann. Prologue spoken by Cibber. Epilogue spoken by Mrs Clive. Also HARLEQUIN ORPHEUS. *Cast not listed*, but see 3 March. COMMENT. Mainpiece: Never Acted before. [By James Miller.] *Daily Advertiser*, 6 March: We hear that Sir John Barnard has offer'd a Proposal limiting the Number of Playhouses, and for putting them under the Regulation of Parliament.
- CG THE RIVAL WIDOWS. As 27 Feb. Also THE TOY SHOP. As 3 Feb. DANCING. *The Faithful Shepherd*. COMMENT. Benefit the Author [of Mainpiece].
- GF THE COMMITTEE. As 21 Dec. 1734. Also JUPITER AND IO. Jupiter - Kelly; Juno - Miss Jones; Io - Mrs Chambers; Mercury - Cunningham; Inachus - Excell; Argus - Hind; Iris - Miss Gerrard; Nereus - Haughton; His Followers - Vallois, Tench, Topham, Delagarde; Laverna - Mrs Bullock; Nymphs - Mrs Woodward, Miss Sandham, Mrs Vallois, Miss Norman. In it The Chymical Counterfeits. Pestle - Ray; Mortar - Dove; Harlequin - Lun Jr; Rappee - Bardin; Meagre - Penkethman; Colombine - Mrs Hamilton; Colombine's Maid - Mrs Dove; Courtezan - Hamilton; Pierot - Norris; Dropsical Men - Ayres, Martin; Chimneysweepers - Two Masters Hamilton.
- HAY LA VIE EST UN SONGE. *Cast not listed*, but see 16 Jan. Also ARLEQUIN CARTOUCHE. *Cast not listed*. DANCING.

ESTHER. <i>Cast not listed</i> , but see 5 March. COMMENT. As 5 March.	Friday 7 CG
L'ECOLE DES MARIS. <i>Cast not listed</i> . Also LE FAUCON. <i>Cast not listed</i> . <i>DANCING.</i>	HAY
THE MAN OF TASTE. As in edition (6 March). Also HARLEQUIN ORPHEUS. As 3 March. COMMENT. For a letter on <i>The Man of Taste</i> , see <i>Daily Advertiser</i> , 8 March.	Saturday 8 DL
DUKE AND NO DUKE. As 10 Feb. Also PERSEUS AND ANDROMEDA. As 13 Feb.	CG
THE CARELESS HUSBAND. As 20 Jan. Also JUPITER AND IO. As 6 March. COMMENT. By Desire.	GF
POLIFEMO. <i>Cast not listed</i> , but see 1 Feb.	King's
HAMLET, PRINCE OF DENMARK. Hamlet - Mills; King - Milward; Ghost - Quin; Ostrick - Cibber; Polonius - Griffin; Laertes - W. Mills; Gravedigger - Johnson; Horatio - Este; Guildenstern - Winstone; Rosencrans - Cross; Marcellus - Berry; Player King - Turbutt; Player Queen - Mrs Cross; Queen - Mrs Butler; Ophelia - Mrs Clive. <i>DANCING.</i> <i>Russian Sailor</i> by Denoyer. <i>Revellers</i> by Essex, Mrs Walter, &c. <i>Amorous Swain and Rival Nymphs</i> by Lalauze, Mrs Walter, Miss Mann. COMMENT. Benefit Mills.	Monday 10 DL
SHE WOU'D IF SHE COU'D. As 25 Oct. 1734. Also PERSEUS AND ANDROMEDA. As 13 Feb. COMMENT. Mainpiece: Written by Sir George Etheridge.	CG
WOMAN'S A RIDDLE. Courtwell - Giffard; Manley - W. Giffard; Sir Amorous - Martin; Vulture - Lyon; Aspin - Penkethman; Butler - Hamilton; Lady Outside - Mrs Roberts; Necessary - Miss Tollett; Betty - Mrs M. Giffard; Miranda - Mrs Giffard. Also THE MOCK DOCTOR. Mock Doctor - Rosco; Dorcas - Mrs Roberts. <i>DANCING.</i> COMMENT. Benefit Mrs Giffard.	GF
TARTUFFE. Tartuffe - Francisque, but see 20 Nov. 1734. Also LES PRECIEUSES RIDICULES. Le Viconte Jodelet - Francisque; Le Marquis Mascarille - Dessimars. Also HARLEQUIN ALWAYS HARLEQUIN. <i>Cast not listed</i> , but see 18 Dec. 1734. <i>DANCING.</i> The last new <i>Lilliputian Scotch Dance</i> . COMMENT. Benefit Dessimars, the Pantalon, and Mrs Dessimars.	HAY
OROONOKO. <i>Cast not listed</i> . Also THE MOCK DOCTOR. Mock Doctor - Master Norsa; Dorcas - Little Miss Norsa; Leander - Miss Burgess. COMMENT. Afterpiece: By particular Desire of several Persons of Distinction. 6 P.M. Boxes 3s. Pit 2s.	YB
THE MAN OF TASTE. As 8 March. Also HARLEQUIN ORPHEUS. As 3 March. COMMENT. Benefit the Author [of Mainpiece. For an essay on the play, see <i>Prompter</i> , 11 March.]	Tuesday 11 DL

- Tuesday 11* ABRA MULE. As 15 Feb. Also MACHEATH IN THE SHADES; or, Bayes at Parnassus. Macheath – Stoppelaer; Bayes – Chapman; Polly – Miss Norsa; Alexander – Mullart; Peachum – Hippisley; Sejanus – Paget; Charon – Morgan; Cardinal Wolsey – Houghton; Mat – Clark; Ben Johnson – Aston; Horace – Wignell; Cleopatra – Mrs Templer; Jenny Diver – Miss Binks; Slammekin – Mrs Kilby; Thalestris – Mrs Forrester; Mrs Trapes – Mrs Martin; Helen – Miss S. Rogers; Mercury – Hale.
DANCING. Tambourine by Miss Rogers. *Scot's Dance* by Glover, Miss Rogers, Le Sac, Miss Baston, Delagarde, Mrs De L'Orme.
COMMENT. Benefit the Author of the Opera. Afterpiece: A new Serio-Comi-Farcical-Elysian Ballad Opera of Two Acts. [Author unknown. Apparently not printed.]
- GF A BOLD STROKE FOR A WIFE. As 8 Jan. Also JUPITER AND IO. As 6 March.
- King's POLIFEMO. *Cast not listed*, but see 1 Feb.
- Wednesday 12* ESTHER. *Cast not listed*, but see 5 March.
CG *COMMENT.* As 5 March. *London Daily Post and General Advertiser*, 13 March: Last Night their Majesties and the Princess Caroline . . . heard Esther, an Oratorio; and Mr Handel's two new inimitable Concertos on the Organ. [Egmont also present.]
- HAY L'AVARE; or, The Miser. *Cast not listed*. Also THE INTRIGUES OF HARLEQUIN. *Cast not listed*.
DANCING.
- YB THE FATAL EXTRAVAGANCE. *Cast not listed*. Also THE LOTTERY. *Cast not listed*. Also THE DEVIL TO PAY. *Cast not listed*.
COMMENT. Benefit Miss Burges. By a Company of Lilliputians. Pit and Boxes 3s. Gallery 1s. 6d.
- Thursday 13* VOLPONE; or, The Fox. Volpone – Quin; Corvino – Mills; Mosca – W. Mills; Voltore – Milward; Sir Politick – Griffin; Lady Woudbe – Mrs Clive; Celia – Mrs Butler; Corbaccio – Johnson. Also THE DEVIL TO PAY. As 14 Sept. 1734.
DANCING. Minuet by Denoyer and Mrs Walter. *Amorous Swain and Rival Nymphs*, as 10 March. *Russian Sailor* by Denoyer.
COMMENT. Benefit Quin. Mainpiece: Written by Ben. Johnson.
- CG MARIAMNE. Mariamne – Mrs Horton; Herod – Stephens; Pheroras – Walker; Sohemus – Bridgwater; Flaminius – Ryan; High Priest – Hale; Salome – Mrs Templer; Arsinoe – Mrs Bullock. Also THE TOY SHOP. *Cast not listed*, but see 3 Feb.
DANCING. *Pigmalion* by Mlle Salle and Lally. Glover's *Scotch Dance*.
COMMENT. Benefit Mrs Horton. At the Desire of several Persons of Quality.
- GF JULIUS CAESAR. As 20 Sept. 1734, but Metellus, Cinna, Lucius omitted. Also THE LOVER'S OPERA. Lucy – Mrs Roberts; Varole – Bardin.
DANCING. *Scotch Dance* by Haughton, Mrs Bullock, Vallois, Mrs Woodward, Tench, Mrs Vallois.
COMMENT. Benefit Wetherilt and Bardin.
- HAY LES FOLLIES AMOUREUSES. *Cast not listed*. Also LES INTRIGUES D'ARLEQUIN. *Cast not listed*.

<i>DANCING.</i>		
COMMENT. See <i>Grub St. Journal</i> , 13 March, for a letter on foreign comedians.	<i>Thursday 13</i> HAY	
<i>ESTHER.</i> <i>Cast not listed</i> , but see 5 March. COMMENT. As 5 March.	<i>Friday 14</i> CG	
<i>LE JOUEUR.</i> <i>Cast not listed</i> , but see 13 Dec. 1734. Also <i>LES INTRIGUES D'ARLEQUIN.</i> <i>Cast not listed.</i> <i>DANCING.</i>		HAY
<i>THE MAN OF TASTE.</i> As 8 March. Also <i>HARLEQUIN ORPHEUS</i> . As 3 March, but Attendants on Apollo – Villeneuve, Livier, Davenport; Country-women – Mrs Pelling, Mrs Davenport, Miss Brett.		<i>Saturday 15</i> DL
<i>SOPHONISBA</i> ; or, Hannibal's Overthrow. Hannibal – Stephens; Scipio – Ryan; Sophonisba – Mrs Bullock; Rosalinda – Mrs Buchanan; Massina – Mrs Stevens; Massinissa – Walker. Also <i>THE TOY SHOP</i> . As 3 Feb. <i>SINGING.</i> <i>Tippling Philosophers</i> by Leveridge, <i>DANCING.</i> <i>La Coquette Francoise</i> by Lally, S. Lally, Mlle Salle. <i>Scot's Dance</i> by Glover, Miss Rogers, Le Sac, Miss Baston, Delagarde, Mrs De l'Orme. <i>MUSIC.</i> Handel's <i>Water Musick</i> , with Preamble on Kettle Drum by Benj. Baker. COMMENT. Benefit Walker. At the Desire of several Persons of Quality.		CG
<i>THE DOUBLE GALLANT.</i> As 6 Jan. Also <i>JUPITER AND IO</i> . As 6 March. COMMENT. By Desire.		GF
<i>ARTAXERXES.</i> <i>Cast not listed</i> , but see 29 Oct. 1734. COMMENT. Benefit Carlo Broschi Farinello. With several Alterations and Additions. Pit and Boxes, Places on the Stage, at Half a Guinea. N.B. Signor Farinello humbly hopes, that the Subscribers will not make use of their Tickets on this Occasion. The Stage will be in the same Manner as in the Assembly with a great Number of Benches. Mrs Pendarves to Mrs Granville, 15 March: Tonight is Farinelli's benefit; all the polite world will flock there, and go at four o'clock, for fear they should not be time enough. I don't love mobbing, and so I shall leave them to themselves. <i>Daily Advertiser</i> , 13 March: 'Tis expected that Signor Farinelli will have the greatest Appearance on Saturday that has been known. We hear that a Contrivance will be made to accommodate 2000 People. His Royal Highness the Prince of Wales has been pleas'd to give him 200 Guineas, the Spanish Ambassador 100, the Emperor's Ambassador 50, his Grace the Duke of Leeds 50, the Countess of Portmore 50, Lord Burlington 50, his Grace the Duke of Richmond 50, the Hon. Col. Paget 30, Lady Rich 20, and most of the other Nobility 50, 30 or 20 Guineas each; so that 'tis believ'd his Benefit will be worth to him upwards of 2000 <i>l.</i>		King's
<i>THE MOTHER-IN-LAW.</i> As 18 Nov. 1734. Also <i>THE LOTTERY</i> . Jack Stocks – Cibber; Chloe – Mrs Clive, but see 29 Oct. 1734. <i>DANCING.</i> I: <i>Russian Sailor</i> by Denoyer, &c. II: By Denoyer's Apprentice. III: <i>Shepherd's Mount</i> by Denoyer, Mlle Salle, &c., with a new Scene, and New Habits. V: <i>Minuet</i> (in modern Habits) by Denoyer and Mlle Salle. COMMENT. Benefit Denoyer. By Command of His Royal Highness. Mainpiece: Taken from Moliere. <i>London Daily Post and General Advertiser</i> , 17 March: The celebrated Monsieur Denoyer and Mademoiselle Salle, by Permission of the Masters of the two Theatres Royal, have agreed to dance together at each other's Benefit.		<i>Monday 17</i> DL
<i>LOVE'S LAST SHIFT.</i> As 25 Sept. 1734. Also <i>PERSEUS AND ANDROMEDA</i> . As 13 Feb.		CG

- Monday 17* VENICE PRESERV'D. Jaffier - Giffard; Belvidera - Mrs Giffard; Priuli - W. Giffard; Antonio - Penkethman; Duke - Lyon; Bedamar - Bardin; Renault - Rosco; Spinoza - Richardson; Elliot - Havard; Pierre - Hulett. Also THE LOVER's OPERA. As 13 March.
SINGING. III: *Was ever Nymph like Rosamond* by Miss Jones. v: In Italian by Mrs Chambers.
DANCING. I: *Pierrots* by Vallois and Delagarde. II: *Scotch Dance* by Mrs Bullock. IV: *La Follette c'est Ravize* by Tench and Mrs Woodward.
COMMENT. Benefit Hulett. At the particular Desire of several Persons of Distinction.
- HAY LE FESTIN DE PIERRE. *Cast not listed*, but see 8 Jan. Also LE BARON DE LA CRASSE. Le Baron - Francisque.
DANCING.
- Tuesday 18* THE MAN OF TASTE. As 8 March. Also HARLEQUIN ORPHEUS. As DL 15 March.
- CG THE STRATAGEM. As 12 Nov. 1734, but Archer - A. Hallam; Cherry - Hippisley's Daughter, who never appeared on stage before. Also THE TOY SHOP. As 3 Feb.
SINGING. *Tippling Philosophers* by Leveridge.
DANCING. *Scot's Dance*, as 15 March.
COMMENT. Benefit Hippisley. At the Desire of several Persons of Quality. [Ryan, who was injured by street robbers, Sunday, 16 March, was forced to relinquish his roles for awhile.]
- GF OROONOKO. As 11 Sept. 1734. Also JUPITER AND IO. As 6 March.
- HAY L'EMBARRAS DES RICHESSES. *Cast not listed*, but see 26 Oct. 1734. Also LA SYLPHIDE. *Cast not listed*.
DANCING.
COMMENT. Benefit Mons Salle's Widow. N.B. Whereas it has been reported that the Box-Keepers . . . were to have their Benefit Night [Wednesday 19] . . . it is false . . . Witness our Hands. M. Mason. W. Cossins. J. Skinner.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- Wednesday 19* ESTHER. *Cast not listed*, but see 5 March.
CG COMMENT. As 5 March. *Old Whig*, 20 March: In the flourishing State of this Opera [Artaxerxes], 'tis no Wonder that the other Theatres decline. Handel, whose excellent Compositions have often pleased our Ears, and touched our Hearts, has this Winter sometimes performed to an almost empty Pitt. He has lately reviv'd his fine Oratorio of Esther, in which he has introduced two Concerto's on the Organ that are inimitable. But so strong is the Disgust taken against him, that even this has been far from bringing him crowded Audiences; tho' there were no other publick Entertainments on those Evenings.
- HAY LA FAUSSE COQUETTE. La Fausse Coquette - Francisque; La Prince Polonneux - Le Sage; Prudent Gouvernour - Dessessars; Arlequin Intriguant - Francisque; Scaramouch - Cochoy; Pierrot - Malter; Angelique - Mrs Cochoy. Also LE MARIAGE FORCE. As 18 Feb.
DANCING.
COMMENT. Benefit John Liege, Boxkeeper. Afterpiece: Written by Moliere.

OTHELLO, MOOR OF VENICE. Othello - Freeman; Desdemona - Miss Stuart; Iago - Oakly; Cassio - Machen; Roderigo - Smith; Emilia - Miss Turner. Also THE MOCK LAWYER. <i>Cast not listed.</i> With a new Prologue proper to the Play, and the Occasion.	Wednesday 19 YB
SINGING. COMMENT. By particular Desire. Boxes and Balconies 3s. Pit 2s. Gallery 1s. 6d. 6 P.M.	
LOVE FOR LOVE. As 30 Oct. 1734, but Sir Sampson - Harper. Also A CURE FOR A SCOLD. <i>Cast not listed,</i> but see 25 Feb.	Thursday 20 DL
DANCING. <i>Russian Sailor</i> by Denoyer. <i>Amorous Swain and Rival Nymphs</i> , as 10 March.	
COMMENT. Benefit Mrs Thurmond. Mainpiece: Written by the late Mr Congreve.	
THE PROVOK'D HUSBAND. As 31 Dec. 1734, but Townly - A. Hallam; Lady Wronghead - Mrs Kilby; Richard, Poundage, Jenny, Trusty omitted. Also A SCHOOL FOR WOMEN. Parts by Hippisley, Mullart, Hale, Neale, Aston, James, Miss Norsa, Mrs Martin.	CG
SINGING. By Leveridge and Mrs Wright.	
DANCING. <i>La Coquette Francoise</i> by Lally, S. Lally, Mlle Salle. <i>Scot's Dance</i> , as 15 March.	
COMMENT. Benefit Ryan. At the Desire of several Persons of Quality. After-piece: A Farce, never performed before. Taken from Moliere. [Author unknown. Apparently not printed. See <i>London Daily Post and General Advertiser</i> , 19, 20, and 21 March, for expressions of good will to Ryan, including a gift of ten guineas from the Prince of Wales.]	
THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Montezuma - Hulett; Guyomar - Delane; Cortez - Giffard; Almeria - Mrs Roberts; Cydaria - Mrs Giffard; Alibech - Mrs Hamilton; Kalib sung by Miss Jones. Also THE CONTRIVANCES. Rovewell - Kelly; Robin - Wetherilt; Boy - Miss Norris; Arethusa - Mrs Roberts.	GF
DANCING. After the Indian Manner by Haughton.	
COMMENT. Benefit Mrs Roberts. At the particular Desire of several Ladies.	
L'ECOLE DES FEMMES. Agnes - Mrs Fompere. Also HARLEQUIN ALWAYS HAY HARLEQUIN. <i>Cast not listed,</i> but see 18 Dec. 1734.	HAY
DANCING.	
COMMENT. Benefit Mrs Fompere.	
CONCERT.	YB
COMMENT. Benefit John Festin. 6 P.M.	
ESTHER. <i>Cast not listed,</i> but see 5 March.	Friday 21 CG
COMMENT. As 5 March.	
ARLEQUIN SAUVAGE. <i>Cast not listed.</i> Also LES DEUX ARLEQUINS. <i>Cast not listed,</i> but see 28 Nov. 1734.	HAY
DANCING. <i>The Jealousy between Three Lilliputians. A Harlequin</i> by Young Cochoy.	
COMMENT. Benefit Davis and Bartlet. At the particular Desire of several Ladies of Quality. [A puff in <i>Daily Advertiser</i> , 21 March, extols Davis as having been trained by Nicolini Haym.]	
LOVE MAKES A MAN. Cholerick - Jones; Charino - Hallam; Duard - Winstone; Sancho - Cole; Jacques - Lee, from DL; Clodio - Stonecastle; Charles - Machen; Page - Master Norsa; Louisa - Mrs Steele; Elvira - Mrs Peterson; Angelina - Miss Robinson. Also THE COVENT GARDEN TRAGEDY. Mother	YB

- Friday 21**
YB Punchbowl – Jones; Lovegirlo – Machen; Kissinda – Mrs Steele; Stormandra – Mrs Ferguson.
DANCING. By Le Sac, from DL.
SINGING. By E. Roberts, from DL.
COMMENT. Benefit Machen. [For an essay on the bill proposing regulation of the stage, see *Prompter*, 21 March.]
- Saturday 22**
DL THE SIEGE OF DAMASCUS. Eumenes – Mills; Caled – Quin; Phocyas – Milward; Abudah – W. Mills; Daran – Cibber; Herbis – Berry; Artamon – Turbutt; Eudocia – Mrs Heron. With a New Prologue to his [Hughes'] Memory. Also THE INTRIGUING CHAMBERMAID. Valentine – Salway; Buff – Macklin; Rakeit – Oates; Lucy – Mrs Clive; Charlot – Mrs Cantrel; but see 13 Nov. 1734.
DANCING. *Amorous Swain and Rival Nymphs*, as 10 March. *Minuet* (in Modern Habits) by Denoyer and Mrs Walter.
COMMENT. Benefit Milward. Mainpiece: Written by the late Mr Hughes. Part of the Stage formed into Side Boxes.
- CG THE PROVOK'D WIFE. As 31 Jan., but Heartfree – Hale. Also FLORA. As 19 Nov. 1734, but Hob – Bridgwater.
DANCING. *Scot's Dance*, as 15 March. *Pigmalion* by Mlle Salle and Lally.
COMMENT. Benefit Bridgwater. At the Desire of several Persons of Quality. Mainpiece: Written by Sir John Vanbrugh. With his Additional Scene. [Tickets at Bridgwater's Lodgings, No. 16, Craven Buildings.]
- GF THE PROVOK'D HUSBAND. As 17 Feb. Also JUPITER AND IO. As 6 March.
COMMENT. At the Desire of several Persons of Quality and Distinction.
- HAY L'EMBARRAS DES RICHES. *Cast not listed*, but see 26 Oct. 1734.
DANCING.
SINGING. In English and Italian by Topham.
ENTERTAINMENTS. After the Play [Topham] will shew Surprising Activities of Strength: And further to oblige the Audience, will endeavor to accommodate them with several New Performances.
COMMENT. Benefit Topham, the English Sampson. [Tickets at Topham's, Corner of Little Bridges Street.]
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- Monday 24**
DL THE CONSCIOUS LOVERS. As 25 Oct. 1734, but Mrs Sealand – Mrs Cross. Also AN OLD MAN TAUGHT WISDOM. Lucy – Mrs Clive; but see 6 Jan.
MUSIC. Solo on Violin by Charke.
DANCING. III: *Amorous Swain and Nymphs*, as 10 March. IV: *Russian Sailor* by Denoyer. V: By Denoyer's Apprentice.
COMMENT. Benefit Mrs Clive. Mainpiece: Written by Sir Richard Steele.
- CG THE BUSY BODY. As 17 Jan., but Sir George – A. Hallam. Also THE TOY SHOP. *Cast not listed*, but see 3 Feb.
DANCING. *Scot's Dance*, as 11 March. By Lally, S. Lally, Mlle Salle.
MUSIC. Solo on Violin by a Youth of 13 Years, who never performed in public before, a scholar of Signor Catonio.
COMMENT. Benefit a Gentleman under Misfortunes. [In *London Daily Post and General Advertiser*, 24 March, Ryan thanks the public for assistance at his benefit and adds that Sir William Saunderson engaged for Ryan "near a fourth Part of his Audience."]

THE ROYAL MERCHANT. Merchant – Havard; Clause – Hulett; Higgen – Penkethman; Prig – Rosco; Woolfort – Richardson; Hubert – Bardin; Vandunk – Huddy; Boor – Norris; Gertrude – Mrs Haughton; Jaquelin – Mrs Hamilton. Also **DAMON AND PHILLIDA.** *Cast not listed*, but see 18 Sept. 1734.
SINGING AND DANCING.

COMMENT. Benefit Rosco. At the Desire of several Ladies of Quality and Distinction.

ARLEQUIN ASTROLOGUE, RAMONEUR, ENFANT, STATUE, SKELLETE, HAY NEGRE. *Cast not listed.* Also **ARLEQUIN HULLA.** *Cast not listed.*
DANCING.

COMMENT. Benefit Verneuil, Mrs Verneuil, Miss Mimi Verneuil. By Command of his Royal Highness.

CONCERT.

CRT

MUSIC. Singing by Farinelli and Cuzzoni.

COMMENT. A public concert. [See Egmont, *Diary*, II, 164.]

THE MAN OF TASTE. As 8 March, but Valentine, Harcourt, Horatio, Lewis, Diligence, Alamanzor, Lady Henpeck, Lisetta omitted. Also **HARLEQUIN ORPHEUS.** *Cast not listed*, but **Ballet:** by Denoyer, Mrs Walter, Villeneuve, Pelling, Davenport, Mrs Pelling, Mrs Davenport, Miss Brett.

Tuesday 25
DL

COMMENT. Benefit the Author.

THE WAY OF THE WORLD. As 6 Dec. 1734, but Mirabel – A. Hallam; Lady Wishfort – Mrs Martin. Also **THE TOY SHOP.** As 3 Feb.

CG

SINGING. *Tippling Philosophers* by Leveridge.

DANCING. *La Coquette Françoise* by Lally, S. Lally, Mlle Salle. *Scot's Dance*, as 11 March. *Richmond Maggot* by Le Sac and Miss Rogers.

COMMENT. Benefit Mrs Hallam. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. [Tickets at Mrs Hallam's Lodgings, at Mr Baily's, Corner of James-street, Long Acre.]

LADY JANE GRAY. As 8 Feb. Also **JUPITER AND IO.** As 6 March, but Nymphs by Mrs Woodward, Miss M. Hughes, Mrs Vallois, Miss Norman; Courtezan – Lyon.

GF

COMMENT. At the Desire of several Persons of Quality and Distinction.

POLIFEMO. *Cast not listed*, but see 1 Feb.

King's

DEBORAH. *Cast not listed.* With a New Concerto on the Organ; also the first Concerto in the Oratorio of Esther.

Wednesday 26
CG

L'ETOURDY. *Cast not listed.* Also **ARLEQUIN SAUVAGE.** *Cast not listed.*
MUSIC. Several Concertoess, particularly a Grand Concerto with French Horns and Trumpets; and another with one French Horn, the French Horn part by Mr Charles.

HAY

COMMENT. Benefit De Fesch. At the Desire of several Persons of Quality.

THE CONSTANT COUPLE. As 22 Nov. 1734, but Vizard, Errand, Constable, Darling, Parly omitted. Also **AN OLD MAN TAUGHT WISDOM.** As 24 March.

Thursday 27
DL

DANCING. *Amorous Swain and Rival Nymphs* by Lalauze, Mrs Walter, Miss Mann. *Russian Sailor* by Denoyer, &c. *French Peasant* by Nivelon.

COMMENT. Benefit Johnson. [For a discussion of the impending bill to restrain the playhouses, see *Prompter*, 27 March.]

- Tursday 27* THE AMOROUS WIDOW. *Cast not listed*, but see 23 Jan. Also THE RAPE OF PROSERPINE. As 8 Feb., but Savoyard – Thompson.
- GF OTHELLO, MOOR OF VENICE. As 4 Jan., but Lodovico, Gratiano, Montano omitted. Also FLORA. Hob – Daniel French of Hampstead, who performed it twice last year at CG.
DANCING. I: *Pastoral Dance* by Vallois and Mrs Bullock. III: *La Follette c'est Ravise* by Tench and Mrs Woodward. v: *Scotch Dance* by Mrs Bullock.
SINGING. II: By Miss Jones. IV: By Mrs Chambers.
COMMENT. Benefit Huddy. At the particular Desire of several Persons of Quality.
- HAY L'HEUREUX NAUFRAGE. *Cast not listed*. Also ARLEQUIN ESPRIT FOLET.
Cast not listed.
DANCING.
COMMENT. Benefit a Family in Distress. By Command of their Royal Highnesses the Duke, the Princesses Maria and Louisa.
- HIC CONCERT.
COMMENT. Benefit Signor Arrigoni. 7 P.M. Tickets half a guinea.
- Friday 28* CG DEBORAH. *Cast not listed*, but Dean, *Handel's Dramatic Oratorios*, p. 238, conjectures: Deborah – Signora Strada; Barak – Carestini; Jael – Miss Cecilia Young; Priest of Baal – Hussey, with Reinhold and Beard possibly singing also. With a new Concerto on the Organ; Also the two Concertos in the Oratorio of Esther.
COMMENT. *London Daily Post and General Advertiser*, 27 March: We hear . . . that to perfect the Performance, Mr Handel designs to introduce, to-morrow Night (in the Oratorio of Deborah) a large new Organ, which is remarkable for its Variety of curious Stops; being a new Invention, and a great Improvement of that Instrument.
- HAY ARLEQUIN BALOURD. *Cast not listed*, but see 27 Dec. 1734.
DANCING. I: *Les Warriors*. II: *Les Transfigurations*. III: *The Prisoner*. IV: *Comical Pantomime Dance*. v: *Pierot and Peraitte. Wooden Shoe Dance. Pantomime after the Venetian Manner*. All by Castiglione.
COMMENT. Benefit Castiglione.
- SH CONCERT.
MUSIC. Seventy select voices and instruments perform the four anthems composed by Handel for the Coronation. A violin solo by Festing.
COMMENT. Benefit Winsch. 6 P.M. 5s. Gallery 2s. 6d.
- Saturday 29* DL THE MAN OF TASTE. As 8 March, but see 25 March. With the Original Prologue, and a new Epilogue recommending the Support of the English Theatre—To the Beauties of Great Britain, Both spoken by Mr Cibber. Also THE MOCK DOCTOR. Doctor – Cibber; Dorcas – Mrs Clive, but see 9 Oct. 1734.
DANCING. III: *Drunken Peasant* by Le Brun. v: *Russian Sailor* by Denoyer. End of Afterpiece: *Amorous Swain*, as 27 March.
COMMENT. Benefit Cibber. At the particular Desire of several Ladies of Quality. Afterpiece: Taken from Moliere. [Tickets of Cibber at Newton's Warehouse (the Crown and Scepters) in Tavistock-street.]
- CG THE GAMESTER. Gamester – Chapman; Sir Thomas – Mullart; Dorante – Hippisley; Lovewell – Hale; Marquis – Neale; Cogdie – Aston; Hector – Morgan; Galloon – James; Angelica – Miss Bincks; Lady Wealthy – Mrs Bullock; Favourite – Mrs Stevens; Mrs Security – Mrs Martin; Betty – Miss Horsington. Also THE TOY SHOP. *Cast not listed*, but see 3 Feb.

DANCING.	<i>Scot's Dance</i> , as 11 March. <i>Shepherd and Shepherdess</i> by Lally and Mlle Salle.	Saturday 29 CG
SINGING.	<i>Scotch Ballad</i> by Miss Hillyard.	
COMMENT.	Benefit Chapman. At the Desire of several Persons of Quality.	
THE RELAPSE.	Loveless - Giffard; Worthy - Delane; Foppington - Bowman Jr; Young Fashion - Bardin; Sir Tunbelly - Hulett; Lory - Penkethman; Sir John - Jenkins; Syringe - Rosco; Coupler - Lyon; Shoemaker - Ray; Amanda - Mrs Giffard; Berinthia - Mrs Roberts; Hoyden - Mrs Hamilton; Nurse - Mrs Wetherilt. Also THE CONTRIVANCES. As 20 March.	GF
DANCING.	I: <i>Pierrots</i> by Vallois and Delagarde. III: A new <i>Moors' Dance</i> by Haughton, Vallois, Tench, Mrs Bullock, Mrs Woodward. V: Last new <i>Scot's Dance</i> by Haughton, Mrs Bullock, Vallois, Mrs Woodward, Tench, Miss Norman.	
SINGING.	II: Song with French Horns by Mrs Jones. IV: Singing in Italian by Mrs Chambers.	
COMMENT.	Benefit Haughton. At the particular Desire of several Persons of Distinction.	
LA FAUCON.	<i>Cast not listed</i> . Also LES FILLES ERRANTES. <i>Cast not listed</i> .	HAY
DANCING.	By Lilliputians.	
COMMENT.	Benefit La Fontaine, who has sustained great Losses by the Fire in Marybone Street.	
POLIFEMO.	<i>Cast not listed</i> , but see 1 Feb.	King's
DEBORAH.	<i>Cast not listed</i> , but see 28 March. Concertos as 28 March.	Monday 31 CG
COMMENT.	<i>London Daily Post and General Advertiser</i> , 31 March, contains a long article outlining opposition to silencing the theatre in Goodman's Fields.	GF

April 1735

ATHALIA.	<i>Cast not listed</i> , but Deutsch, <i>Handel</i> , p. 385, constructs the cast: Athalia - Miss Young; Josabeth - Signora Strada; Joas - the Boy; Joad - Carestini; Mathan - Beard; Abner - Waltz. With a New Concerto on the Organ; Also the first Concerto in the Oratorio of Esther; and the last in Deborah.	Tuesday 1 CG
DAVID.	<i>Cast not listed</i> .	King's
COMMENT.	As 28 Feb.	
CONCERT.		ST
MUSIC.	By the best Masters. Mr Charles will perform several new Pieces on the French Horn and Clarinet.	
COMMENT.	Benefit Charles, Master of the French-Horn. 6:30 P.M. 3s.	
CONCERT.		YB
MUSIC.	Compositions by Mercy played by himself.	
COMMENT.	Benefit Mercy. At the Desire of several People of Distinction. 6:30 P.M. 5s.	
ATHALIA.	<i>Cast not listed</i> , but see 1 April. Concertos as 1 April.	Wednesday 2 CG

- Thursday 3* ATHALIA. *Cast not listed*, but see 1 April. Music as 1 April.
- CG
- King's DAVID. *Cast not listed*.
- COMMENT. As 28 Feb. [For a discussion of the proposed bill to restrain the theatres and the petitions submitted concerning it, see the *Journal of the House of Commons*, XXII, April 1735, 444-81. See also a discussion of plays in *Prompter*, 1 April and 4 April, and a discussion of the drama in *Universal Spectator*, 5 April.]
- Monday 7* THE MAN OF TASTE. As 8 March. Also HARLEQUIN ORPHEUS. Apollo – Salway; Mercury – Roberts; Caliope – Mrs Cantrel; Attendants on Apollo – Villeneuve, Livier, Davenport; Harlequin – Le Brun; Squire – Nivelon; Farmer – Harper; Pierrot – Lalauze; Innkeeper – Thurmond; Petit Maitre – Laguerre; Colombine – Miss Mann; Countrymen – Thurmond, Pelling, Davenport; Country-women – Mrs Walter, Mrs Pelling, Miss Brett; with *Grand Ballet* by Denoyer, Mrs Walter, Villeneuve, Pelling, Davenport, Mrs Pelling, Mrs Davenport, Miss Brett.
- DL
- CG THE FOND HUSBAND. As 6 Jan., but Mrs Snare – Mrs Mullart. Also PERSEUS AND ANDROMEDA. As 13 Feb., but Perseus – Rochetti.
- GF THE BEGGAR'S OPERA. As 10 Jan., but Lucy – Miss Jones; Mrs Peachum – Mrs Monlass; Jenny – Miss Gerrard; Betty omitted. Also JUPITER AND IO. As 25 March.
- HAY THE FRENCH CUCKOLD. As 6 Feb. Also THE INTRIGUES OF HARLEQUIN. *Cast not listed*. Also DON PASQUIN D'VALOS. By Lilliputians. Also LE CARILLON COMIQUE & DAME ALISON & MAITRE GERVAISE. As 22 Nov.
- DANCING. The last *Lilliputian Scotch Dance*. A new Lilliputian Chacone of Characters: *Harlequin Man and Woman. Pierot and Pierrate. Punch and Dame Ragondy. Scaramouch*.
- COMMENT. Benefit the Lilliputians. By Command of their Royal Highnesses the Princesses Mary and Louisa.
- SOU THE RECRUITING OFFICER. Plume – Gale; Worthy – Willis; Balance – Walker; Brazen – Turner; Bullock – Allison; Kite – James; Sylvia – Mrs More; Melinda – Mrs Ferguson; Rose – Mrs Bennet; Collier – Paddick. Also FLORA. Hob – Allison; Friendly – Boscawen; Sir Thomas – Thoral; Flora – Miss Green. ENTERTAINMENTS.
- COMMENT. At the particular Desire of several Gentlemen and Ladies. Admission: 2s. 6d., 1s. 6d., 1s., 6d. 6 P.M. The Great Booth on the Bowling Green.
- Tuesday 8* THE MAN OF TASTE. As 8 March. Also HARLEQUIN ORPHEUS. As 7 April.
- DL
- CG KING RICHARD III. As 26 Dec. 1734, but Richard – A. Hallam; Buckingham – Bridgwater; Mayor – Mullart; Stanley omitted. Also THE WHAT D'YE CALL IT. Timothy Peascod (by particular Desire) – Dan French.
- DANCING. *Pigmalion* by Glover, Lally, Mlle Salle. *Scot's Dance*, as 15 March.
- COMMENT. Benefit Mrs Bullock. Afterpiece: Written by the Author of the Beggar's Opera.
- GF THE RECRUITING OFFICER. *Cast not listed*, but see 31 Dec. 1734. Also JUPITER AND IO. As 25 March.
- COMMENT. At the Desire of several Persons of Quality.

ISSIPILE. *Cast not listed*, but edition of 1735 lists: Toante - Montagnana; Issipile - Signora Francesca Cuzzoni; Giasone - Carlo Broschi, called Farinelli; Learco - Francesco Bernardi, called Senesino; Eurinome - Signora Francesca Bertolli; Rodope - Signora Maria Segatti. Tuesday 8
King's

COMMENT. A New Opera. [Text by Angelo Cori. Music by Pietro Sandoni.]

THE MAN OF TASTE. As 8 March. Also **HARLEQUIN ORPHEUS**. As Wednesday 9
DL 7 April.

ATHALIA. *Cast not listed*, but see 1 April. Music as 1 April. CG

THE GAMESTER. Gamester - Giffard; Hector - Penkethman; Sir Thomas - W. Giffard; Lovewell - Rosco; Dorante - Norris; Marquis - Bardin; Cogdie - Martin; Lady Wealthy - Mrs Giffard; Mrs Security - Mrs Wetherilt; Mrs Favorite - Miss Tollet; Betty - Mrs Woodward; Mrs Topknot - Mrs M. Giffard; Angelica - Mrs Hamilton. Also **THE DEVIL TO PAY**. Jobson - Hulett; Nell - Mrs Hamilton; Sir John - Jenkins; Lady Loverule - Miss Jones.

DANCING. III: *Pierrots* by Vallois and Delagarde. V: *Scot's Dance*, as 29 March.

SINGING. II: *Watermen's Song in Britannia* by the two Masters Hamilton. IV: In Italian by Mrs Chambers.

COMMENT. Benefit Mrs Hamilton, and the Little Chimney-Sweepers, her Sons. At the Desire of several Ladies of Quality.

LOVE'S LAST SHIFT. Loveless - Chapman; Amanda - Mrs Hallam; Elder Worthy - Hale; Young Worthy - Walker; Snap - Morgan; Sly - Mullart; Narcissa - Mrs Bullock; Hillaria - Mrs Buchanan; Flareit - Mrs Kilby; Maid - Miss Horsington; Sir Novelty - Neale; Sir William - Hippisley. Also **THE TOY SHOP**. As at CG, 3 Feb. LIF

DANCING. By Lally and Mlle Salle. *Richmond Maggot* by Le Sac and Miss Rogers.

MUSIC. Preamble on the Kettle Drums by Job Baker.

COMMENT. Benefit Neale.

THE MAN OF TASTE. As 8 March. Also **HARLEQUIN ORPHEUS**. As Thursday 10
DL 7 April.

KING LEAR. Lear - Stephens; Edgar - A. Hallam; Gloster - Bridgwater; Bastard - Walker; Kent - Chapman; Cornwall - Aston; Albany - Hale; Gentleman Usher - Neale; Goneril - Mrs Buchanan; Regan - Mrs Templer; Cordelia - Mrs Horton. Also **THE TOY SHOP**. As 3 Feb. CG

DANCING. By Lally and Mlle Salle. *Scot's Dance* by Glover and Miss Rogers.

COMMENT. Benefit Stephens.

THE WONDER. As 11 Dec. 1734, but Flora - Mrs Haughton; Pedro - Norris. Also **THE WHAT D'YE CALL IT**. Kitty - Mrs Haughton; Timothy - Penkethman. GF

DANCING. I: *La Follette c'est Ravizee* by Tench and Mrs Woodward. III: *Pierrots* by Vallois and Delagarde. V: *Scot's Dance*, as 29 March.

SINGING. II: By Mrs Chambers. IV: By Mrs Chambers.

COMMENT. Benefit Penkethman. At the particular Desire of several Persons of Distinction.

INES DES CASTRO. Pedro - Francisque; Inis - Mrs Fompre, but see 30 Dec. 1734. Also **AGNES DE CHALLIOT**. Bailly de Challiot - Arlequin. HAY

COMMENT. By Command of his Royal Highness.

- Friday 11* HENRY IV, Part II. King - Mills; Prince - W. Mills; Lancaster - Salway; Canterbury - Cory; York - Milward; Justice - Boman; Falstaff - Harper; Shallow - Johnson; Silence - Miller; Pistol - Cibber Jr; Bardolph - Shepherd; Feeble - Griffin; Poins - Oates; Falstaff's Boy - Miss Cole; Mrs Quickly - Mrs Cross; Doll - Miss Mann. Also AN OLD MAN TAUGHT WISDOM. Lucy - Mrs Clive; Blister - Harper, but see 24 March.
 DL DANCING. By Nivelon, Lalauze, Le Brun, Pelling, Villeneuve, Davenport, Mrs Walter, Miss Mann, Mrs Pelling, Mrs Anderson, Mrs Davenport, Mrs Brett, particularly *Dutchman and his Frow*, *Amorous Swain and Rival Nymphs*, *Drunken Peasant*, *Pierrots*.
 COMMENT. Benefit Harper. Tickets at Harper's House in Katherine-street, Covent Garden.
- CG THE CONSTANT COUPLE. As 21 Jan., but Sir Harry - A. Hallam; Parly - Mrs Kilby. Also THE LOTTERY. Lovemore - Stoppelaer; Jack - Chapman; Stocks - Morgan; Chloe - Miss Norsa, but see 5 Dec. 1734.
 DANCING. *La Coquette Francoise* by Lally, S. Lally, Mlle Salle. *The Buxom Lass* (new) by Miss Baston. *Tambourine* by Glover and Miss Rogers.
 COMMENT. Benefit A. Hallam. At the Desire of several Persons of Quality. Tickets for Miss Baston also taken.
- HAY BELPHEGOR. *Cast not listed*. Also ARLEQUIN GARDIEN DU FLEUVE D'OUNLY. *Cast not listed*, but see 4 Nov. 1734.
 DANCING. I: *The Country Wedding*. II: *The Ghosts of the Elysian Fields*. III: *A Grand Dance*.
- HIC CONCERT.
 MUSIC. Wherein Messieurs Arrigoni and Verachini will perform.
 COMMENT. Tickets half a guinea. Benefit Mrs Segatti.
- Saturday 12* THE MAN OF TASTE. As 8 March. Also HARLEQUIN ORPHEUS. As 7 April.
- CG ATHALIA. *Cast not listed*, but see 1 April. Music as 1 April.
- King's ISSIPILE. *Cast not listed*, but see 8 April.
- GF THE CARELESS HUSBAND. As 20 Jan., but Lady Graveairs - Miss Tollett. Also JUPITER AND IO. As 25 March.
 COMMENT. At the particular Desire of several Persons of Quality.
- Monday 14* THE SILENT WOMAN. Morose - Johnson; Sir John - Cibber; Sir Amorous - Miller; Truewit - W. Mills; Clermont - Mills; Dauphine - Milward; Otter - Shepard; Cutbeard - Oates; Epicoene - Mrs Butler; Lady Haughty - Mrs Cross; Mrs Otter - Mrs Charke; Mrs Centaure - Mrs Grace; Doll Mavis - Miss Mann. Also THE MOCK DOCTOR. As 29 March.
 MUSIC. Select Pieces.
 DANCING. I: *La Follette c'est Ravize* by Nivelon and Miss Mann. II: *Dutchman and his Frow* by Le Brun and Miss Brett. III: *Pierrots* by Nivelon and Lalauze. IV: *Drunken Peasant* by Le Brun. V: *Amorous Swain*, as 27 March.
 COMMENT. Benefit Miller. At the Desire of several Persons of Quality. Mainpiece: Written by Ben. Johnson. Afterpiece: Taken from Moliere.
- CG THE CONSCIOUS LOVERS. *Cast not listed*. Also THE TOY SHOP. *Cast not listed*, but see 3 Feb.
 DANCING. I: *English Maggot* by S. Lally, De la Garde, Miss Baston. II: *Grand*

Pastoral Dance by Lally, Mlle Salle, Miss Rogers, S. Lally, Le Sac, Delagarde, Duke, Mrs De l'Orme, Miss Baston, Miss Norsa. III: Glover's *Scotch Dance*. IV: *Minuet* by Lally and Mlle Salle. v: *Pigmalion* by Lally and Mlle Salle. Monday 14
CG

COMMENT. Benefit Michael Lally. By Command of Her Royal Highness the Princess Amelia. Tickets to be had at Mr Lally's House in Southampton-Row, Bloomsbury. Two Rows of the Pit will be laid into the Boxes.

TAMERLANE. Tamerlane - Delane; Moneses - Havard; Bajazet - Hulett; Selima - Mrs Hamilton; Arpasia - Mrs Giffard; but see 4 Nov. 1734. Also **JUPITER AND IO.** As 25 March. GF

COMMENT. At the particular Desire of several Persons of Quality.

TIMON LE MISANTROPE. *Cast not listed*, but see 6 Nov. 1734. To which will be prefixed, by Way of Prologue, **LES COMEDIENS ESCLAVES**. *Cast not listed*. HAY

DANCING.

COMMENT. At the Desire of several Persons of Quality.

THE MAN OF TASTE. As 8 March. Also **COLOMBINE COURTEZAN**. Pierot - Lalauze; Harlequin - Le Brun; Colombine - Mrs Clive; Spaniard - Salway; Mopsophil - Mrs Pritchard. Tuesday 15
DL

DANCING. II: *Amorous Swain*, as 27 March. *The Shepherd's Mount*, as 18 Feb.

THE ROYAL MERCHANT. *Cast not listed*, but see 13 Feb. The Original Epilogue in Character, adapted to Ballad Airs, and sung by Leveridge, Stoppelaer, Miss Norsa. CG

DANCING. I: *Richmond Maggot* by Le Sac and Miss Rogers. II: *Scor's Dance*, as 11 March. IV: *Pastoral Dance* by Lally and Mlle Salle.

SINGING. II: *The Original Words of the Play* by Leveridge and Stoppelaer. III: *Tippling Philosophers* by Leveridge. In IV: A new song *In Praise of Old English Roast Beef*.

COMMENT. Benefit Leveridge. Tickets to be had at Leveridge's House in Tavistock-street.

OROONOKO. As 11 Sept. 1734, but Aboan - Hulett. Also **JUPITER AND IO.** As 25 March. GF

COMMENT. At the particular Desire of several Ladies of Quality.

ISSIPILE. *Cast not listed*, but see 8 April. King's

THE MISER. As 31 Dec. 1734, but Decoy - Oates; Sparkle - Mrs Lee. Also **AN OLD MAN TAUGHT WISDOM**. Lucy - Mrs Clive, but see 11 April. **MUSIC.** For the Second Musick the first Concerto of the Second Opera of Geminiani. Third Musick: the Overture to *Ester*. I: Concerto for Hautboys by Geminiani. II: *Dutchman and his Frow* by Le Brun and Miss Brett. III: *Amorous Swain*, as 27 March. Wednesday 16
DL

COMMENT. Benefit Griffin. At the Desire of several Persons of Quality. Mainpiece: Taken from Plautus and Moliere.

ALCINA. *Cast not listed*, but edition of 1735 lists: Alcina - Signora Strada; Rogero - Carestini; Morgano - Mrs Young; Bradamante - Signora Maria Negri; Orontes - Beard; Melisso - Waltz; Oberto - Young Mr Savage. CG

COMMENT. A New Opera. [Text by A. Marchi. Music by Handel.]

SHE WOU'D AND SHE WOU'D NOT. As at CG, 4 Feb., but Phillip - Bridgewater. Also **FLORA**. As at CG, 22 March. LIF

COMMENT. Benefit Wigan.

- Wednesday 16* THE SPANISH FRYAR. Torrismond - Delane; Lorenzo - Giffard; Gomez - GF Penkethman; Queen - Mrs Giffard; Elvira - Mrs Haughton, but see 2 Jan. Also THE WHAT D'YE CALL IT. Kitty - Mrs Haughton; Timothy - Penkethman, but see 10 April; and the Song of 'Twas when the Seas were roaring, to be sung by Mrs Chambers.
DANCING. II: *Pierrots* by Vallois and Delagarde. IV: *Scot's Dance*. As 29 March.
SINGING. I: A new English Song by Mrs Chambers. III: *Italian Song* by Mrs Chambers. V: *English Song* by Mrs Chambers.
COMMENT. Benefit Mrs Chambers. At the particular Desire of several Ladies of Distinction.
- HAY ATHALIA. Athalia - Mrs Verneuil; Joas - Master Cochoy; Joad - Verneuil; Josabett - Mrs Malter; Zacharias - Mrs Cochoy; Salomith - Mrs Mimi Fourcade; Abner - Deshayes; Ismael - Dubuisson; Mathan - Dessessars; Nabal - De Lisle; Azarias - Francisque. Also HARLEQUIN AND SCARAMOUCHE DESERTERS.
Cast not listed.
DANCING.
COMMENT. Mainpiece: Written by Racine.
- Thursday 17* THE MAN OF TASTE. As 8 March. Also HARLEQUIN ORPHEUS. As DL 7 April.
DANCING. II: *Amorous Swain*, as 27 March.
- CG HENRY IV, Part I. King - Stephens; Prince - A. Hallam; Hotspur - Walker; Falstaff - Bridgwater; Francis - Hippisley; Carriers - Mullart, Morgan; Kate - Mrs Bullock; Hostess - Mrs Martin, but see 20 Jan. Also THE TOY SHOP.
Cast not listed, but see 3 Feb.
DANCING. *Pierrots* by Delagarde and Dukes. *Grecian Sailors* (from *Orestes*) by Glover, Le Sac, S. Lally, Delagarde, Dukes. *Ball Dance* and *Minuet* by Glover and Miss Rogers. Grand Ballet of *The Faithful Shepherd* (from *Pastor Fido*) by Glover, Le Sac, Dukes, Delagarde, Dupre, Miss Rogers, Mrs Ogden, Mrs Delorme, Miss Baston, Mrs Villepierre. *Scot's Dance* by Glover, Miss Rogers.
COMMENT. Benefit Glover. Tickets to be had at Glover's in Chandois-street, CG.
- GF THE CONSCIOUS LOVERS. As 13 Jan., but Sir John - W. Giffard; Daniel - Woodward; Phillis - Mrs Hamilton; Lucinda - Mrs Woodward. Also FLORA. Hob - Ray, but see 27 March.
DANCING. II: *Minuet* and *Louvre* by Jouan de Vallois and Mrs Bullock. III: *Pierrots* by Vallois and Delagarde. V: *Pastoral* by Vallois and Mrs Bullock.
SINGING. In I: By Mrs Chambers.
COMMENT. Benefit Jovan de Vallois and Mrs Woodward. At the Desire of several Persons of Quality and Distinction. [For a discussion of the stage, see *Grub St. Journal*, 17 April.]
- HIC CONCERT.
MUSIC. Two new solos on Violin by Clegg, the music composed by Geminiani. Solos on Violoncello by Caporali.
COMMENT. Benefit Clegg. 6 P.M.
- Friday 18* THE WAY OF THE WORLD. As 15 Feb. Also THE DEVIL TO PAY. As DL 14 Sept. 1734.
MUSIC. Select Pieces between the Acts.
DANCING. II: *English Clown* by Nivelon. III: *Drunken Peasant* by Le Brun. IV: *English Maggot* by Villeneuve and Mrs Walter. End of Farce: *Amorous Swain*, as 27 March.
COMMENT. Benefit W. Mills. Mainpiece: Written by the late Mr Congreve.

ABRA MULE. As 15 Feb., but Pyrrhus - A. Hallam. Also THE COUNTRY HOUSE. Bernard - Mullart; Marquis - Chapman; Janno - Hippisley; Luca - Morgan; Madam Bernard - Mrs Bullock. *Friday 18* CG

DANCING. II: *Richmond Maggot* by Le Sac and Miss Rogers. IV: By Mlle Salle. V: *Scots Dance* by Glover, Miss Rogers, &c.

COMMENT. Benefit Mrs Buchanan. Afterpiece: Written by the late Sir John Vanbrugh.

LOVE'S LAST SHIFT. As 24 Feb., but Narcissa - Mrs Hamilton; Hillaria - Miss Hughes. Also THE CONTENDING DEITIES: With Harlequin Worm Doctor. *Cast not listed.* GF

ARLEQUIN TIRESIAS. *Cast not listed.* Also ARLEQUIN SAUVAGE. *Cast not listed.* HAY

DANCING. By Lilliputians.

COMMENT. Benefit Liege, Boxkeeper. At the particular Desire of several Persons of Quality.

HURLOTHRUMBO. Lord Flame - Johnson, the author; the rest by comedians from DL. Epilogue by Johnson. And the Stilt-Scene by desire of several Persons of Quality. *LIF*

COMMENT. With Additions.

THE DOUBLE GALLANT. As 16 Nov. 1734, but Supple - Jones; Wishwell - Mrs Cross. Also COLOMBINE COURTEZAN. As 15 April. *Saturday 19* DL

DANCING. *The Shepherd's Mount*, as 18 Feb.

COMMENT. Benefit Nivelon.

ALCINA. *Cast not listed*, but see 16 April. CG

OTHELLO, MOOR OF VENICE. As at CG, 24 Jan., but Iago - A. Hallam. Also THE TOY SHOP. *Cast not listed*, but see 3 Feb. LIF

SINGING. *In Praise of Roast Beef.*

DANCING. *The Medley; or, The Scene of a Drunken Man* by Hippisley.

COMMENT. Benefit the Prompter. Tickets for Bencraft also taken.

ISSIPILE. *Cast not listed*, but see 8 April. King's

THE ALBION QUEENS. Queen Elizabeth - Mrs Butler; Queen Mary - Mrs Heron; Norfolk - W. Mills; Morton - Mills; Cecil - Berry; Davison - Milward; Gifford - Winstone; Dowglass - Mrs Charke. Also AN OLD MAN TAUGHT WISDOM. Lucy - Mrs Clive; Goodwill - Shepard; Blister - Harper; Quaver - Salway; Coupee - Laguerre; Wormwood - Mechlin; Thomas - Raftor. *Monday 21* DL

DANCING. I: *English Clown* by Nivelon. II: *Drunken Peasant* by Le Brun. V: *Amorous Swain*, as 27 March.

COMMENT. Benefit Mrs Butler. Tickets at Mrs Butler's House in Leicester Fields.

THE DOUBLE GALLANT. Lady Dainty - Mrs Horton; Atall - Chapman; Clerimont - Walker; Careless - A. Hallam; Sir Solomon - Hippisley; Lady Sadlife - Mrs Bullock; Sylvia - Miss Norsa; Clarinda - Mrs Stevens, but see 14 Feb. Also THE TOY SHOP. *Cast not listed*, but see 3 Feb. CG

DANCING. *The Grecian Sailors*, as 17 April. Also *The Faithful Shepherd*, as 17 April.

SINGING. By Leveridge and Mrs Wright.

COMMENT. Benefit Mrs Wright and Mrs Stevens.

- Monday 21**
- GF THE CONSTANT COUPLE. As 12 Feb. Also THE CONTRIVANCES. As 20 March, but Rovewell - Excell.
DANCING. II: *La Follette c'est Ravize* by Tench and Mrs Woodward. v: A new Dance by Delagarde and Mrs Bullock.
SINGING. III: A Song, called *Goodman's Fields Theatre*, addressed to the City, sung by Excell. IV: In Italian by Miss Jones.
COMMENT. Benefit F. Tench, Delagarde, Excell.
- HAY TARTUFFE. As 10 March. Also ATTENDEZ MOY SOUS L'ORME. As 10 Jan.
DANCING.
COMMENT. By Command of his Royal Highness the Duke, their Royal Highnesses the Princesses Amelia, Caroline, Mary, and Louisa.
- Tuesday 22**
- DL THE CONSTANT COUPLE. As 22 Nov. 1734, but Lady Darling - Mrs Cross; but see 27 March. Also THE MOCK DOCTOR. As 29 March.
MUSIC. Select Pieces composed by Mr Handel.
DANCING. II: *Clown* by Nivelon. III: *Dutchman and his Frow* by Le Brun and Miss Brett. IV: *Pierrots* by Lalauze and Nivelon. v: *Shepherd's Mount*, as 18 Feb.
COMMENT. Benefit Essex. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Farquhar. Afterpiece: Taken from Moliere.
- CG THE BEGGAR'S OPERA. Macheath - Stoppelaer; Peachum - Hippisley; Lockit - Mullart; Polly - Miss Norsa; Lucy - Mrs Kilby; but see 3 Jan. Also THE COUNTRY HOUSE. *Cast not listed*, but see 18 April.
DANCING. A new *Tambourine* by Glover and Miss Rogers.
SINGING. Leveridge's Song *In Praise of English Roast Beef*.
COMMENT. Benefit Stoppelaer and Mrs Kilby. Mainpiece: Written by the late Mr Gay.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- GF LOVE MAKES A MAN. Carlos - Delane; Cludio - Wetherilt; Lewis - Penkethman; Duart - Bardin; Manuel - Harbin; Angelina - Mrs Giffard; Louisa - Mrs Haughton. Also THE BEGGAR'S WEDDING. Chaunter - Hulett; Grig - Rosco; Hunter - Miss Jones; Phoebe - Miss Gerrard.
SINGING. I: *Se mai* (from *Porus*) by Miss Jones. III: *Rise Glory* (from *Rosamond*), accompanied with French Horns.
DANCING. II: *Dutch Skipper* by Vallois and Mrs Bullock. IV: *La Follette c'est Ravize* by Tench and Mrs Woodward. v: *Scotch Dance*, as 29 March.
COMMENT. Benefit Harbin, World (Prompter), Miss Jones. [For further discussion of the relation of dramatists to the town, see *Prompter*, 22 April.]
- Wednesday 23**
- DL THE PROVOK'D WIFE. Sir John (with the Scene in Women's Cloaths) - Quin; Constant - Mills; Heartfree - W. Mills; Razor - Cibber Jr; Bully - Harper; Lady Fanciful - Mrs Clive; Belinda - Mrs Butler; Lady Brute - Mrs Heron; Mademoiselle - Mrs Charke; but see 2 Dec. 1734. Also AN OLD MAN TAUGHT WISDOM. Lucy - Mrs Clive, but see 21 April.
DANCING. *Peasant* by Nivelon. *Amorous Swain*, as 27 March.
COMMENT. Benefit Mrs Heron. Mainpiece: Written by Sir John Vanbrugh.
- CG ALCINA. *Cast not listed*, but see 16 April.
- GF MACBETH. As 8 Nov. 1734, but Donalbain - Jenkins; Witches - Penkethman, Norris, Excell, Stoppelaer; Murderers - Wetherilt, Monlass; Lady Macbeth - Mrs Haughton. Also THE LOTTERY. As 2 Dec. 1734, but Chloe - Miss Gerrard; Stocks omitted.

MUSIC. Vocals by Kelly, Ray, Nichols, Mrs Chambers, Miss Jones. With a Solo on the Violin by Eversman.	Wednesday 23 GF
SINGING. A new Song by Excell.	
DANCING. By Haughton, Mrs Bullock.	
COMMENT. Benefit Shepheard, the Treasurer. At the particular Desire of several Persons of Quality and Distinction.	
THE AMOROUS WIDOW. As at CG, 23 Jan., but Philadelphia - Mrs Templer. Also THE TOY SHOP. As at CG, 3 Feb.	LIF
COMMENT. Benefit Houghton and a Gentleman under Misfortunes.	
LA DOUBLE INCONSTANCE. Lisette - Mlle Villepierre, the first time of her appearance on that stage. Also LE PORTRAIT. <i>Cast not listed.</i>	HAY
COMMENT. Benefit Mlle Villepierre. At the particular Desire of several Persons of Quality.	
THE MAN OF TASTE. As 8 March, but Horatio - Mechlin. Also HARLE- QUIN ORPHEUS. As 7 April.	Thursday 24 DL
DANCING. II: <i>Amorous Swain</i> , as 27 March.	
RULE A WIFE AND HAVE A WIFE. As 25 Nov. 1734.	CG
DANCING. I: <i>Pigmalion</i> by Lally, Mlle Salle &c. II: <i>Fawns</i> by Lally, Mlle Grognet, Miss Rogers, Mrs De l'Orme. III: By Denoyer and Mlle Salle. IV: By Mlle Grognet, Miss Rogers, Mrs De l'Orme. V: <i>Minuet</i> by Denoyer and Mlle Salle.	
COMMENT. Benefit Mlle Salle. By Command of His Royal Highness the Prince of Wales. Tickets to be had at Madam Salle's Lodgings at Mr Belleur, Jeweller, opposite the Red-Lion, Brownlow-street, DL.	
HAMLET, PRINCE OF DENMARK. As 27 Feb., but Gravediggers omitted. Also THE MOCK DOCTOR. <i>Cast not listed.</i>	GF
DANCING. III: <i>La Follette c'est Ravize</i> by Tench and Mrs Woodward. V: <i>Scotch Dance</i> by Mrs Bullock.	
SINGING. II: A Song with French Horns by Miss Jones. IV: In Italian by Mrs Chambers.	
COMMENT. Benefit Mrs Haughton and the Widow of Joseph Giffard, Apothecary. At the particular Desire of several Persons of Distinction. Any Gentleman, or Lady, who design to serve the Widow of Mr Joseph Giffard, Apothecary, who is left with Five Children are desired to take their Tickets at Pidgeon's Coffee-House.	
CONCERT.	TB
MUSIC. Violin by Festin.	
COMMENT. Benefit Snow. At the Devil Tavern. Tickets 5s. Gallery 3s. 6 to 7 P.M.	
THE CARELESS HUSBAND. Foppington - Cibber Jr; Morelove - Mills; Sir Charles - W. Mills; Lady Easy - Mrs Butler; Lady Betty - Mrs Heron; Lady Graveairs - Mrs Thurmond; Edging - Mrs Clive; but see 14 Nov. 1734. Also COLOMBINE COURTEZAN. As 15 April, with Ridotto: <i>Les Capricieux</i> by Villeneuve, Mrs Walter; <i>Fingalians</i> by Davenport, Mrs Pelling; <i>Hussars</i> by Thurmond, Miss Mann; <i>Masqueraders</i> by Pelling, Leigh, Janno.	Friday 25 DL
DANCING. I: <i>Dutchman and Frow</i> by Le Brun and Miss Brett. II: <i>Russian Sailor</i> by Denoyer. III: <i>Drunken Peasant</i> by Le Brun. IV: <i>Pierrots</i> by Nivelon and Lalauze.	
COMMENT. Benefit Phillips Le Brun, Harlequin. At the particular Desire of several Persons of Quality.	

- Friday 25**
- CG **THE DOUBLE DECEIT.** Parts by Ryan, the first time of his appearing on the stage since his misfortune, Hippisley, Walker, A. Hallam, Chapman, Neale, Mrs Horton, Miss Norsa, Mrs Buchanan, Mrs Stevens, Mrs Mullart, Mrs Templer, Miss Bincks, but edition of 1736 lists: Sir William Courtlove – Hippisley; Young Courtlove – Walker; Gaylife – Hallam; Jerry – Chapman; Frank – Neale; Bellair – Ryan; Harriet – Mrs Horton; Fanny – Miss Bincks; Rose – Mrs Kilby; Jenny – Mrs Templer; Mrs Plyable – Mrs Martyn; Violetta – Mrs Buchanan; Lettice – Mrs Stevens; Widow Lettwell – Mrs Mullart. Prologue written by Aaron Hill and spoken by Mrs Buchanan. Epilogue written by the Author and spoken by Mrs Horton.
- COMMENT. Never Acted before. [By William Popple.] *Grub St. Journal*, 26 Feb. 1736: It was play'd the first night to about a *30l.* house; three parts of which were the Author's friends, who came on purpose, right or wrong, to applaud it: notwithstanding which, little or no applause was given.
- GF **THE WONDER.** As 10 April. Also **JUPITER AND IO.** As 25 March, but Argus – Monlass.
- COMMENT. At the particular Desire of several Ladies of Distinction.
- HAY **LA FILLE CAPITAINE.** *Cast not listed*, but see 6 Feb. Also **LES DEUX ARLEQUINS.** *Cast not listed*, but see 28 Nov. 1734.
- DANCING. *Two Pierrots* by De Lisle and Badouin. *Harlequin* and *Wooden Shoe Dance* by Cochoy, the Lilliputian.
- COMMENT. Benefit Mason, Cossins, Skinner, Evans, Boxkeepers.
- Saturday 26**
- DL **THE ALCYHMIST.** As 19 Sept. 1734, but Surly – Este; Dame Pliant – Mrs Cross. Also **HARLEQUIN ORPHEUS.** As 7 April, but Attendants on Caliope – Mrs Walter, Mrs Pelling, Mrs Davenport.
- COMMENT. Benefit Thurmond. At the particular Desire of several Persons of Quality. Mainpiece: Written by Ben. Johnson. Tickets for Este and Mrs Cross taken.
- CG **ALCINA.** *Cast not listed*, but see 16 April.
- GF **THE GAMESTER.** As 9 April. Also **JUPITER AND IO.** As 25 April.
- COMMENT. At the particular Desire of several Ladies of Quality.
- King's **ARTAXERXES.** *Cast not listed*, but see 29 Oct. 1734.
- Monday 28**
- DL **THE ROVER;** or, The Banish'd Cavaliers. Rover – W. Mills; Belvil – Mills; Blunt – Cibber; Pedro – Berry; Antonio – Cross; Frederick – Oates; Sancho – Hallam; Phillipo – Turbutt; Hellena – Miss Holliday; Angelica – Mrs Butler; Florinda – Mrs Pritchard; Valeria – Mrs Cantrel; Moretta – Mrs Cross; Callis – Mrs Willis; Lucetta – Miss Mann. Also **THE DEVIL TO PAY.** As 14 Sept. 1734.
- DANCING. *Revellers* by Essex and Mrs Walter. *Clown* by Nivelon. *Amorous Swain*, as 27 March. *Black Jack* by Nivelon and Miss Mann.
- COMMENT. Benefit Miss Hollyday.
- CG **THE DOUBLE DECEIT.** Advertised but dismissed.
- COMMENT. *Grub St. Journal*, 26 Feb. 1736: The second night (so well was this Comedy receiv'd by the Town) the audience of about *5l.* was dismiss'd. *Daily Journal*, 29 April: We hear . . . The Double Deceit . . . was not acted last Night, on Account of a Letter sent by Mr Walker, who had a principal Part in it, acquainting Mr Rich, that he had study'd his Part, but could not make himself Master of it, and therefore desired he wou'd provide some body else to do it. N.B. The Part is about Eight Lengths, and was above eight Weeks in Mr Walker's Hands.

THE COMMITTEE. As 21 Dec. 1734. Also FLORA. Hob - Stoppelaer; Flora - Miss Gerrard; but see 17 April. Monday 28
GF

SINGING. English Song by Miss Chambers.

DANCING. Scotch Dance by Mrs Bullock. *La Follette c'est Ravizée* by Tench and Mrs Woodward.

COMMENT. Benefit Stoppelaer and Jenkins.

HARLEQUIN ASTROLOGER, INFANT, CHIMNEY-SWEEPER, STATUE, PARROT, & SKELETON. *Cast not listed*, but with the Scene of the Elbow-Chair. Also HARLEQUIN HULLA. *Cast not listed*. HAY

DANCING.

MUSIC. Select Pieces. Solo on the German Flute by Burk Thumoth.

COMMENT. By Command of his Royal Highness the Prince of Wales, the Duke, their Royal Highnesses the Princesses Amelia, Carolina, Maria and Louisa.

THE CONSCIOUS LOVERS. As 24 March. Also AN OLD MAN TAUGHT WISDOM. As 23 April. Tuesday 29
DL

DANCING. I: English Maggot by Villeneuve and Mrs Walter. III: Amorous Swain, as 27 March. V: Shepherd's Mount, as 18 Feb.

SINGING. II: *De Lascia un tell desio* and *Love Sounds the Alarm* by Mrs Roberts.

IV: A Mock Italian Air from *The Livery Rake*.

MUSIC. II: Solo on Violin by Charke.

COMMENT. Benefit Mrs Walter. Mainpiece: Written by Sir Richard Steele.

THE COUNTRY WIFE. As 11 Nov. 1734, but Country Wife - Miss Norsa. Also THE DEVIL TO PAY. As 23 Sept. 1734. CG

DANCING. By Glover, Lally, Mlle Salle, particularly a *Harlequin* by Miss Norsa Jr, the first time of her appearance on any stage. *Scot's Dance*, as 11 March. *Tambourine* by Glover and Miss Rogers.

SINGING. As 22 April.

COMMENT. Benefit Miss Norsa. At the particular Desire of several Persons of Quality.

HENRY IV, Part I. As 16 Oct. 1734, but Prince John - Miss Norris. Also THE DEVIL TO PAY. *Cast not listed*, but see 9 April. GF

DANCING. I: Scotch Dance by Mrs Woodward.

SINGING. III: Song by Mrs Chambers. V: In Italian by Mrs Chambers.

MUSIC. IV: Solo on the Violin by Eversman.

COMMENT. Benefit Eversman. Mainpiece: Written by Shakespear.

ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734. King's

THE MAN OF TASTE. As 24 April. Also HARLEQUIN ORPHEUS. As 26 April. Wednesday 30
DL

ALCINA. *Cast not listed*, but see 16 April. CG

OROONOKO. As 15 April, but Aboan - Bardin; Lucy - Miss Norman. Also THE TOY SHOP. *Cast not listed*. Epilogue by Penkethman on an Ass. GF

DANCING. I: Dutch Skippers by Vallois and Mrs Bullock. III: *La Follette c'est Ravizée* by Tench and Mrs Woodward. V: Scotch Dance by Haughton, Mrs Bullock, Vallois, Mrs Woodward, Tench, Miss Norman.

SINGING. As 29 April.

COMMENT. By Bardin, Havard, Ray, Miss Norman.

THE STRATAGEM. As at CG, 18 March, but Dorinda - Mrs Templer; Cherry - Miss Bincks. Also THE TOY SHOP. *Cast not listed*, but see CG, 3 Feb. LIF

COMMENT. Benefit a Tradesman under Misfortunes.

May 1735

- Tbursday 1* OROONOKO. As 3 Jan., but Oroonoko – a Gentleman (at the Request of several Friends), a Citizen of London, the first and only time of his appearance on any stage; Driver – Johnson; Widow – Mrs Cross; Stanmore, Jack, Hottman omitted. Also THE DEVIL TO PAY. As 14 Sept. 1734.
 DL DANCING. I: *A Clown* by Nivelon. II: *Drunken Peasant* by Le Brun. v: *Amorous Swain*, as 27 March.
 COMMENT. Benefit Shepard.
- CG THE OLD BATCHELOR. Old Batchelor – Bridgwater; Belmour – Walker; Vainlove – Ryan; Fondlewife – Hippisley; Sharper – Marshall; Bluff – Mullart; Sir Joseph – Neale; Setter – Chapman; Araminta – Mrs Templer; Belinda – Mrs Horton; Laetitia – Mrs Bullock; Sylvia – Miss Norsa; Lucy – Mrs Stevens. Also THE TOY SHOP. *Cast not listed*, but see 3 Feb.
 DANCING. By Mlle Salle. *Scots Dance*, as 11 March. *Tambourine* by Miss Rogers.
 SINGING. As 22 April.
 COMMENT. Benefit John Hervey, Architect Painter. By Command of their Royal Highnesses the Princesses Amelia and Caroline.
- GF THE MISTAKE. As 13 Dec. 1734, but Toledo – Dove; Jacinta – Mrs Haughton. Also THE DEVIL TO PAY. *Cast not listed*, but see 9 April.
 DANCING. II: *La Follette c'est Ravizee* by Tench and Mrs Woodward. v: *Scotch Dance* by Mrs Bullock.
 SINGING. III: A Song by Miss Jones.
 COMMENT. Benefit Wayte, Officekeeper. At the Desire of several Eminent Merchants and Citizens.
- HAY L'EMBARRAS DES RICHESSES. *Cast not listed*, but see 26 Oct. 1734. Also LA SYLPHIDE. *Cast not listed*.
 DANCING. By Castiglion. *Scot's Dance* by Lilliputians.
 COMMENT. Benefit Dubuisson and Delisle, Dancer.
- Friday 2* THE COMMITTEE. Teague – Miller; Careless – Mills; Blunt – W. Mills; Abel – Oates; Obadiah – Johnson; Story – Winstone; Bookseller – Hallam; Ruth – Mrs Cantrell; Arbella – Mrs Butler; Mrs Day – Mrs Cross; Mrs Chat – Mrs Willis; Day – Griffin; but see 20 Feb. Also COLOMBINE COURTEZAN. As 25 April, but Mopsophil – Dancey.
 DL DANCING. I: *Dutchman and his Frow* by Le Brun and Miss Brett. III: *Amorous Swain*, as 27 March.
 COMMENT. Benefit Lalauze, the Pierrot.
- CG THE WAY OF THE WORLD. Mirabel – Ryan; Millamant – Mrs Horton; Marwood – Mrs Hallam; Fainall – Walker; Lady Wishfort – Mrs Mullart; Witwoud – Chapman; Petulant – Neale; Waitwell – Morgan; Mrs Fainall – Mrs Buchanan; Foible – Mrs Stevens; Mincing – Miss Bincks; Sir Wilful – Hippisley, but see 25 March. Also THE TOY SHOP. As 3 Feb.
 MUSIC. Select Pieces, particularly Mr Handel's Overture to *Ariadne*.
 SINGING. By Leveridge and Mrs Wright, particularly Leveridge's *Song in Praise of English Roast Beef*.
 DANCING. By Mlle Salle. *Richmond Maggot* by Le Sac and Miss Rogers. *The Flanderkins* (new) by Duke and Mrs Ogden. *Scot's Dance* by Glover, Miss Rogers, &c.
 COMMENT. Benefit Wood. [For a further discussion of licensing the stage, see *Prompter*, 2 May.]

LOVE'S LAST SHIFT.	As 18 April, but Sly - Dove; Sir Novelty - Woodward. Also THE TOY SHOP. <i>Cast not listed.</i> An Epilogue by Penkethman riding on an Ass.	<i>Dancing.</i> I: <i>Scotch Dance</i> by Mrs Bullock. v: <i>La Follette c'est Ravizee</i> by Tench and Mrs Woodward.	<i>Singing.</i> III: A Song by Mrs Chambers. IV: <i>Waterman's Song</i> (in <i>Britannia</i>) by the Two Masters Hamilton.	COMMENT. Benefit Woodward, Moore, Topham, Dove.	Friday 2 GF
L'ECOLE DES FEMMES.	Agnes - Mrs Fompre. Also HARLEQUIN HULLA.	HAY			
	<i>Cast not listed,</i> but see 26 Oct. 1734.				
MUSIC.	Select Pieces.				
DANCING.	The first <i>Grand Dance</i> , by the Lilliputians, performed here in England. <i>Pierrot and Pierrate</i> by De Lisle and Baudouin.				
COMMENT.	Benefit Seedo. At the Desire of several Persons of Quality. Main-piece: Written by Moliere. 6:30 P.M.				
THE MAN OF TASTE.	As 24 April. Also HARLEQUIN ORPHEUS.	As 26 April.		Saturday 3 DL	
ALCINA.	<i>Cast not listed,</i> but see 16 April.			CG	
THE CONSTANT COUPLE.	As 12 Feb., but Vizard - Bardin. Also BRITAN-NIA.	Britannia - Mrs Chambers; Germanicus - Miss Jones; Cupid - Miss Roberts; Victory - Woodward; Dancing by Haughton; Serjeant - Hulett; Grenadiers - Huddy, Excell, Moore, Wetherilt, Richardson, Rosco, Monlass, Martin; Watermen - Bardin, Jenkins, Stoppelaer, Harbin, Topham, Taylor, Delagarde, Dove; with Harlequin in the City. Colombine - Mrs Hamilton; Colombine's Husband - Rosco; Harlequin - Lun Jr; Clown - Penkethman; but see 11 Dec. 1734.		COMMENT. At the particular Desire of several Ladies of Quality.	GF
IPHIGENIA IN AULIS.	<i>Cast not listed,</i> but edition of 1735 lists: Iphigenia - Signora Cuzzoni; Clitemnestra - Signora Bertolli; Achille - Broschi Farinello; Agamemnon - Francesco Bernardi, called Senesino; Ulisse - Signora Segatti; Calcante - Montagnana.			COMMENT. A New Opera. [Text by Paul Rolli. Music by Nicholas Porpora.]	King's
	7 P.M.				
ALL FOR LOVE.	As 19 Dec. 1734. Also A CURE FOR A SCOLD.	Manly - the Author [Worsdale]; Peg - Mrs Clive, but see 25 Feb. With the Prologue and Epilogue.		Monday 5 DL	
DANCING.	In II: <i>Amorous Swain</i> , as 27 March. v: <i>Drunken Peasant</i> by Le Brun. End I of Afterpiece: A <i>Clown</i> by Nivelon.				
COMMENT.	Benefit the Author of the Farce [who plays Manly by Command]. By Command of His Royal Highness. Mainpiece: Written by Mr Dryden. Afterpiece: Taken from Shakespear's <i>Taming of the Shrew</i> .				
OROONOKO.	Aboan - Stephens; Oroonoko - Walker; Governor - Hale; Blandford - Chapman; Driver - Morgan; Stanmore - Aston; Daniel - Hippisley; Imoinda - Miss Bincks; Widow Lackit - Mrs Martin; Charlotte - Mrs Stevens; Lucy - Miss Horsington. Also THE COUNTRY HOUSE.	<i>Cast not listed,</i> but see 18 April.			CG
DANCING.	<i>Scot's Dance</i> by Glover, Miss Rogers, &c.				
SINGING.	Leveridge's Song <i>In Praise of English Roast Beef</i> . And Tony Aston's <i>Hodge Podge</i> .				
COMMENT.	Benefit Morgan and Miss Bincks. Tickets for Aston, Dukes, Delagarde, Miss Horsington taken.				

- Monday 5** **GF** **THE INCONSTANT.** As 14 Oct. 1734, but Petit - Ayres; Bravos - Ayres, Jenkins, Dove, Monlass. Also **FLORA.** Hob - Nicholls; Flora - Miss Gerrard; Friendly - Jenkins.
SINGING. II: *Old Anacreon* (composed by Leveridge) sung by Nicholls in the Character of an Old Man. III: *Waterman's Song*, as 2 May.
DANCING. IV: *Pastoral* by Mrs Bullock. V: *La Follette c'est Ravizee* by Tench and Mrs Woodward.
COMMENT. Benefit Nicholls, Ayres, and Edward Giffard, Numberer.
- HAY** **LES FOLIES AMOUREUSES.** *Cast not listed.* Also **THE FRENCH CUCKOLD.** As 6 Feb. Also **ARLEQUIN POLY PAR L'AMOUR.** *Cast not listed.*
DANCING. By Mlle Grognet and others, particularly a *Minuet* and *The Wedding* (new) by Mlle Mimy Verneuil and Mlle Grognet in Man's Clothes.
COMMENT. Benefit Mlle Grognet. At the Desire of several Persons of Quality. Boxes and Pit together at 5s.
- HIC** **CONCERT.**
COMMENT. Benefit V. Hagen. 7 P.M. 5s.
- Tuesday 6** **DL** **THE ROVER.** As 28 April. Also **THE MERRY COBLER.** *Cast not listed*, but edition of 1735 lists: Sir John Loverule - Salway; Jobson - Harper; Tony - Master Arne; Sledge - Winstone; Snip - Macklin; Brass - Turbut; Lady Loverule - Mrs Pritchard; Lucy - Miss Oats; Nell - Mrs Clive; Mrs Sledge - Mrs Grace; Mrs Snip - Mrs Dancy; Doll - Mrs Cross.
DANCING. I: *A Clown* by Nivelon. II: *English Maggot* by Villeneuve and Mrs Walter. IV: *Amorous Swain*, as 27 March. V: *Drunken Peasant* by Le Brun.
SINGING. III: A Mock Italian English Ballad by Roberts.
COMMENT. Benefit Coffey, Author of *The Devil to Pay*. Afterpiece: A new Ballad Farce. Being the Second Part of *The Devil to Pay*, &c. Written by the Author of the First Part.
- CG** **THE PROVOK'D HUSBAND.** Townly - Ryan; Manly - Bridgwater; Sir Francis - Hippisley; Basset - Chapman; Lady Grace - Mrs Buchanan; Lady Wronghead - Mrs Mullart; Myrtle - Mrs Forester; Lady Townly - Mrs Horton. Also **THE TOY SHOP.** As 3 Feb.
MUSIC. Handel's Overture to *Ariadne*.
SINGING. As 22 April.
DANCING. *The Flanderkins* by Duke and Mrs Ogden. *Richmond Maggot* by Le Sac and Miss Rogers. *Harlequin* by Miss Norsa Jr. *Scot's Dance*, as 11 March.
COMMENT. Benefit Ford and Mrs Forrester. [For a discussion of the production of plays, see *Prompter*, 6 May.]
- GF** **THE PROVOK'D HUSBAND.** As 17 Feb., but Basset - Bardin; Richard - Woodward; Moody - Wetherilt; Poundage - Dove; Jenny - Mrs Woodward; Mrs Motherly - Mrs Wetherilt; Myrtillo - Miss Tollet. Also **DAMON AND PHILLIDA.** As 18 Sept. 1734, but Mopsus - Bardin.
SINGING. I: A Song by Kelly. II: In Italian by Young Mr Cutting.
COMMENT. Benefit Roberts, Boxkeeper.
- King's** **IPHIGENIA.** *Cast not listed*, but see 3 May.
COMMENT. At 7 P.M. Egmont, *Diary*, II, 174: I went to the opera called Iphigenia, composed by Porpora, and I think the town does not justice in condemning it.
- Wednesday 7** **DL** **VOLPONE.** As 13 March, but Corvino - Berry; Lady Wou'dbe - Mrs Pritchard. Also **FLORA.** As 28 Sept. 1734, but Dick omitted; Betty - Mrs Cross.

DANCING. I: *Pierrots*, proper to the Play, by Lalauze and Nivelon. III: By Desire, *The Black Joak* by Mr and Mrs Pelling. IV: *Dutchman and his Frow* by Le Brun and Miss Brett. V: *Myrtillo* by Denoyer, Mrs Pelling, Pelling, Mrs Walter, Villeneuve, Miss Brett.

Wednesday 7
DL

SINGING. II: A Mock Italian Air by Roberts.

COMMENT. Benefit Berry, Mrs Pelling, Mrs Pritchard.

ALCINA. *Cast not listed*, but see 16 April. CG

KING LEAR AND HIS THREE DAUGHTERS. As at CG, 10 April. Also THE TOY SHOP. *Cast not listed*, but see CG, 3 Feb.

LIF

SINGING AND DANCING.

COMMENT. Benefit Henry Chapman, Coachmaker.

HENRY IV, Part II. As 11 April. Also THE LOTTERY. As 17 March. Thursday 8

DL

DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. III: *Clown* by Nivelon. IV: *Dutchman and his Frow* by Le Brun and Miss Brett. V: *Amorous Swain*, as 27 March.

COMMENT. Benefit Salway and Miss Mann. Mainpiece: Written by Shakespeare.

THE SPANISH FRYAR. *Cast not listed*. Also THE MOCK LAWYER. *Cast not listed*. CG

MUSIC. First Musick: A Concerto for Hautboys, &c. Second Musick: A Concerto of Geminiani. Third Musick: Overture to *Ariadne*. The Act Tunes for French Horns, Trumpets, &c. V: Handel's *Water Musick*.

DANCING. I: *Tambourine* by Miss Rogers. *Flanderkins* by Duke and Mrs Ogden. III: *Two Pierrots* by Duke and Delagarde. IV: *Richmond Maggot* by Le Sac and Miss Rogers.

SINGING. V: As 22 April.

COMMENT. Benefit Short.

TUNBRIDGE WALKS. Reynard - Giffard; Squib - Penkethman; Woodcock - W. Giffard; Loveworth - Rosco; Maiden - Wetherilt; Belinda - Mrs Hamilton; Mrs Goodfellow - Mrs Wetherilt; Penelope - Miss Gerrard; Lucy - Miss Tollett; Hillaria - Mrs Roberts. Also BRITANNIA. As 3 May. GF

LE JEU D'AMOUR ET DU HAZARD. *Cast not listed*. Also LE COCU IMAGINAIRE; or, The Cuckold in Imagination. *Cast not listed*. HAY

DANCING.

COMMENT. Afterpiece: Never acted before in England. Written by Moliere.

LOVE MAKES A MAN. As 20 Nov. 1734. Also THE MOCK DOCTOR. As Friday 9
29 March.

DL

DANCING. *English Maggot* by Villeneuve and Mrs Walter. *Amorous Swain*, as 27 March. *Dutchman and his Frow* by Le Brun and Miss Brett. *Drunken Peasant* by Le Brun.

SINGING. A Mock Italian Air by Roberts.

COMMENT. Benefit Castelman, the Treasurer.

OTHELLO, MOOR OF VENICE. As 18 Nov. 1734, but Iago - A. Hallam; Brabantio - Ridout; Duke - Wignell; Lodovico - Hale. Also THE SCHOOL BOY. Master Johnny - Miss Bincks; Major Rakish - Hippisley; Young Rakish - Wignell; Friendly - Ridout; Lady Manlove - Mrs Martin; Lettice - Miss Brunette; but see 17 Jan. CG

DANCING. I: *Flanderkins* by Duke and Mrs Ogden. II: *Richmond Maggot* by Le Sac and Miss Rogers. III: A Ball Dance, composed by Mr Labee, called, *The Princess*

- Friday 9** *Ann's Chaconne*, by Dupre and Mlle Delorme. v: *Pastoral Dance* by Mlle Grognet and Mlle Delorme.
CG *SINGING.* iv: As 22 April.
MUSIC. v: Handel's *Water Musick*.
COMMENT. Benefit Ridout, Wignell, Dupre. Tickets for Mrs Salle and Mlle Delorme also taken.
- GF** **THEODOSIUS.** As 18 Nov. 1734. Also **BRITANNIA.** As 3 May.
- HAY** **GEORGE DANDIN;** or, The Wanton Wife. Dandin – Dessessars; De Sotenville – Verneuil; Clitendra – De Shayes; Lubin – Malter; Colin – Cochoy, the Lilliputian; Angelica – Mrs Malter; Claudine – Mrs Cochoy; Madam de Sotenville – Francisque. Also **LE COCU IMAGINAIRE.** *Cast not listed.*
DANCING.
COMMENT. Afterpiece: Written by Moliere. 6:30 P.M.
- Saturday 10** **CATO.** As 1 March, but Lucia – Mrs Butler. Also **TRICK FOR TRICK.** Don Lopez – Berry; Don Fernand – Salway; Don Garcia – Shepard; Don Diego – Turbutt; Sancho – Mechlin; Guzman – Hallam; Elvira – Mrs Cantrel; Eugenia – Mrs Pritchard; Estifania – Master Arne. Edition of 1735 adds: Messinger – Cole.
DL *DANCING.* *Amorous Swain*, as 27 March.
COMMENT. Benefit the Author of the Farce. [R. Fabian.] By Their Majesties Command. Afterpiece: a Farce of Two Acts. Intermix'd with Songs.
London Daily Post and General Advertiser, 13 May: On Saturday Night last, during the Play time, one Mr Mechlin (alias Macloughlin) who lately belong'd to [DL], having had a Dispute with Mr Hallam, of the same Theatre, about a particular Wig, which the latter had from the Wardrobe, to wear in his Part that Night, in the Farce, and which he resign'd to Mr Mechlin; but reproved him for his Behaviour, and ill Language. Some time after Mr Mechlin, thrust a Crabtree Stick that was in his Hand, at the Face of Mr Hallam, which enter'd at his Left Eye, and penetrated into his brain, of which Wound he languish'd till Sunday Night 6 o'clock, when he died.
- CG** **ALCINA.** *Cast not listed*, but see 16 April.
COMMENT. By Desire, not to begin till Seven o'Clock.
- King's** **IPHIGENIA.** *Cast not listed*, but see 3 May.
COMMENT. 7 P.M.
- Monday 12** **THE MAN OF TASTE.** As 24 April. Also **HARLEQUIN ORPHEUS.** As
DL 26 April.
- CG** **LOVE MAKES A MAN.** As 12 Dec. 1734, but Honoria – Miss Horsington. Also **THE TOY SHOP.** *Cast not listed*, but see 3 Feb.
DANCING. I: *Flanderkins* by Dukes and Mrs Ogden. II: *Tambourine* by Miss Rogers. IV: *Richmond Maggot* by Le Sac and Miss Rogers.
SINGING. III: As 22 April.
MUSIC. v: Handel's *Water Musick*, in which a Preamble will be beat on the Kettle Drums by Ben. Baker.
COMMENT. Benefit Richard Neale. Tickets at Neale's House in Nottingham-street near Plumtree-street, Bloomsbury.
- HAY** **L'EMBARRAS DES RICHESSES.** *Cast not listed*, but see 26 Oct. 1734. Also **HARLEQUIN ALWAYS HARLEQUIN.** *Cast not listed*, but see 18 Dec. 1734.
DANCING. By the Lilliputians.
COMMENT. Benefit Mrs Charpentier. At the Desire of several Persons of Quality. 6:30 P.M.

THE MERRY WIVES OF WINDSOR.	Falstaff – Quin, but see 13 Feb. With a Prologue and Epilogue, addressed to the Free Masons; the Prologue spoken by Cibber, and the Epilogue by Miss Oates.	Tuesday 13 DL
SINGING.	The Songs in Masonry as usual. I: <i>Come let us prepare.</i> III: <i>On, on, my Dear Bretbren.</i> IV: <i>Let Masonry be now my Theme.</i>	
MUSIC.	II: A Concerto of Vivaldi's called <i>The Cuckow</i> , attempted on the Violin by Master Oates.	
DANCING.	III: A new <i>Peasant Dance</i> by Master Oates and Miss Oates Jr. IV: <i>English Maggot</i> by Villeneuve and Mrs Walter. V: <i>Amorous Swain</i> , as 27 March.	
COMMENT.	Benefit Oates. For the Entertainment of the Grand Master, and the rest of the Brethren belonging to the Ancient and Honourable Society of Free and Accepted Masons. Written by Shakespear.	
JANE SHORE.	As 7 Feb. Also THE SCHOOL BOY. As 9 May, but Master Johnny – Neale; Young Rakish – Walker; Friendly – Wignell.	CG
DANCING.	<i>Tambourine</i> by Miss Rogers. <i>Flanderkins</i> by Duke and Mrs Ogden. <i>Richmond Maggot</i> by Le Sac and Miss Rogers.	
COMMENT.	Benefit Two Orphans, Mines (Gallery Officekeeper), and others.	
IPHIGENIA.	<i>Cast not listed</i> , but see 3 May.	King's
COMMENT.	7 P.M.	
THE STRATAGEM.	Scrub – Cibber; Aimwell – Milward; Archer – W. Mills; Sullen – Quin; Foigard – Miller; Bonniface – Shepard; Sir Charles – Cross; Gibbet – Oates; Mrs Sullen – Mrs Heron; Dorinda – Miss Holliday; Lady Bountiful – Mrs Cross; Cherry – Mrs Clive. Also CEPHALUS AND PROCRIS. Neptune – Turbutt; Cephalus – Salway; Aurora – Mrs Cantrel; Delia – Miss Oates; Procris – Mrs Clive; Sea God – Essex; Tritons – Cox, Villeneuve, Pelling, Davenport; Syrens – Mrs Walter, Mrs Pelling, Mrs Anderson, Mrs Davenport; Deities of Pleasure – Essex, Mrs Walter; Gardeners – Pelling, Davenport; Gardeners' Wives – Mrs Davenport, Miss Brett; Noble Venetian – Este; Italian Bravo – Harper; Miller – Oates; Colombine – Miss Mann; Harlequin – Le Brun; Pierot – Lalauze; Mandarin Gormogons – Oates, Cox, Villeneuve, Pelling, Davenport; Chinese Guards – Wright, Jones, Grey, Leigh; but see 1 Nov. 1734.	Wednesday 14 DL
DANCING.	I: <i>Drunken Peasant</i> by Le Brun. III: <i>French Clown</i> by Nivelon. IV: <i>Amorous Swain</i> , as 27 March.	
SINGING.	II: A Mock Italian Air by Roberts.	
COMMENT.	Benefit Chetwood.	
ALCINA.	<i>Cast not listed</i> , but see 16 April.	CG
COMMENT.	[Their Majesties and the Princess Amelia present. Egmont also attended.]	
THE ROYAL MERCHANT.	As at CG, 13 Feb., but Royal Merchant – Chapman; Prig – Neale. Also THE TOY SHOP. As 3 Feb.	LIF
COMMENT.	Benefit Daniel Boyes and Thomas Lascells, who have been for many Years under Confinement for Debt.	
THE MAN OF TASTE.	As 24 April, but Horatio – Raftor. Also HARLEQUIN ORPHEUS. As 26 April.	Tbursday 15 DL
THE CITY WIVES CONFEDERACY.	Gripe – Mullart; Moneytrap – Hippisley; Dick – Walker; Brass – Chapman; Clarissa – Mrs Bullock; Araminta – Mrs Buchanan; Corinna – Miss Norsa; Flippanta – Mrs Mullart; Mrs Amlet – Mrs Martin. Also THE MOCK COUNTESS. As 11 Nov. 1734.	CG

- Tbursday 15* CG *DANCING.* *Flanderkins* by Duke and Mrs Ogden. *Tambourine* by Miss Rogers. *Richmond Maggot* by Le Sac and Miss Rogers.
SINGING. As 22 April.
COMMENT. Benefit Mullart, Mrs Mullart, and Jarvis, Housekeeper.
- GF THE BEGGAR'S OPERA. Macheath - Hulett; Peachum - Penkethman; Lockit - Lyon; Polly - Miss Gerrard; Lucy - Mrs Roberts, but see 7 April. Also THE DEVIL TO PAY. Sir John - Miss Jones; Jobson - Hulett; Lady Loverule - Mrs Wetherilt; Nell - Mrs Roberts, but see 9 April.
DANCING. *Scot's Dance* by Mrs Woodward. *Black Joak* by Woodward and Mrs Woodward.
MUSIC. A Piece of Hunting-Musick on the French Horn by Mr Charles.
COMMENT. Benefit Hulet and Lyon.
- HAY ARLEQUIN BALOURD. *Cast not listed*, but see 27 Dec. 1734. Also HARLEQUIN AND SCARAMOUCHE DESERTEURS. *Cast not listed*.
DANCING.
COMMENT. By Command of His Royal Highness the Duke, their Royal Highnesses the Princesses Carolina, Amelia, Louisa, and Maria.
- HIC CONCERT.
COMMENT. Benefit Jonathan Martin. 6:30 P.M. ss.
- Friday 16* DL THE MAN OF TASTE. As 15 May. Also HARLEQUIN ORPHEUS. As 26 April.
COMMENT. *London Daily Post and General Advertiser*, 16 May: We hear that Mr Mechlin has sent a Letter to a principal Persons belonging to Drury-Lane Theatre, signifying his great Sorrow, and his Intention to surrender himself next Sessions at the Old Bailey.
- CG THE SQUIRE OF ALSATIA. Sir William - Morgan; Sir Edward - Bridgwater; Belfond Sr - James; Belfond Jr - Marshal; Trueman - Hale; Cheatly - Aston; Shamwell - Wignell; Termagant - Houghton; Hackum - Mullart; Lolpoop - Hippisley; Isabella - Miss Bincks; Lucia - Miss Norsa; Teresa - Miss Horsington; Mrs Termagant - Mrs Kilby; Ruth - Mrs Cook; Mrs Hackum - Hallam. Also THE SCHOOL BOY. As 13 May, but Boy - Miss Bincks; Friar Benedict - James.
DANCING. *Flanderkins* by Duke and Mrs Ogden. *Richmond Maggot* by Le Sac and Miss Rogers. *Scot's Dance* by Glover, Miss Rogers, Le Sac, Miss Baston, De la Garde, Mrs De l'Orme.
SINGING. As 22 April.
COMMENT. Benefit Marshall and James.
- Saturday 17* DL VENICE PRESERV'D. As 24 Oct. 1734. Also AN OLD MAN TAUGHT WISDOM. As 23 April.
MUSIC. I: The last new Medley Overture, Composed by Charke.
DANCING. II: *The Happy Shepherd and Shepherdess* by Davenport and Miss Brett.
III: *Pierots* by Davenport and Pelling. IV: *Scot's Dance* by Davenport and Mrs Davenport. V: By Desire, *The Prince of Wales's Saraband*, with a *Minuet* by Davenport and Miss Brett.
COMMENT. Benefit Boman and Davenport. At the Desire of several Persons of Quality. Mainpiece: Written by Mr Otway.
- CG ALCINA. *Cast not listed*, but see 16 April.
- King's ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.

THE MAN OF TASTE. As 15 May. Also HARLEQUIN ORPHEUS. As *Monday 19*
16 April. DL

THE PROVOK'D WIFE. As 22 March, but Heartfree - Ryan. Also THE CG
DEVIL TO PAY. As 23 Sept. 1734.

DANCING. I: *Richmond Maggot* by Le Sac and Miss Rogers. III: *Grecian Sailors*
by Glover, Le Sac, Dukes, Delagarde, Dupre. IV: A new dance by Le Sac and
Miss Rogers. *Scot's Dance* by Glover, Miss Rogers, &c. Mainpiece: Written by
Sir John Vanbrugh.

SINGING. II: As 22 April.

COMMENT. Benefit Thompson, Le Sac, Miss Rogers.

TARTUFFE. As 10 March. Also HARLEQUIN AND SCARAMOUCHE DE- HAY
SERTEURS. *Cast not listed.*

DANCING.

COMMENT. Benefit a Widow and her Children in Distress. Mainpiece: Written
by Moliere.

THE BEGGAR'S OPERA. Macheath - Master Norsa; Polly - Miss Norsa;
Lucy - Miss Burges. With a New Prologue and Epilogue. Also THE LOTTERY.
Jack Stocks - Master Norsa; Lovemore - Miss Norsa; Stocks - Master Littlegood;
Lady Lace - Miss Burges.

COMMENT. Benefit Master and Miss Norsa. 6:30 P.M. Boxes 3s. Pit 2s.

LOVE FOR LOVE. As 20 March, but Sir Sampson - Turbutt; Jeremy - Jones; *Tuesday 20*
Mrs Foresight - Mrs Elmy. Also THE DEVIL TO PAY. As 14 Sept. 1734,
but Jobson - Turbutt. DL

DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. IV: *Dutchman and
his Frow* by Le Brun and Miss Brett. V: *Amorous Swain*, as 27 March.

SINGING. I: A Mock Italian Air by Roberts. III: Leveridge's *Roast Beef Song* by
Salway.

COMMENT. Benefit Turbutt, Jones. At the Desire of several Persons of
Quality. Mainpiece: Written by the late Mr Congreve. Tickets delivered out
by Mr Mechlin cannot be admitted this Night. [Tickets for Cross and Mrs Elmy
taken this night.]

THE GAMESTER. As 29 March, but Gamester - Walker; Hector - Chapman. CG
Also THE TOY SHOP. As 3 Feb.

DANCING. I: *Les Bergers Champetre* by Mlle Groonet, Miss Rogers, Mlle Delorme.
III: *Richmond Maggot* by Le Sac and Miss Rogers. IV: *Flanderkins* by Duke and
Mrs Ogden. V: *Tambourine* by Glover and Miss Rogers. End Afterpiece: *Minuet*
by Mlle Groonet in Men's Cloths, and Miss Baston.

SINGING. II: As 22 April.

MUSIC. The Overture of *Ariadne*.

COMMENT. Benefit Gwinn, Guise, Vaughan, Boxkeepers.

IPHIGENIA. *Cast not listed*, but see 3 May. King's

THE MAN OF TASTE. As 15 May. Also HARLEQUIN ORPHEUS. As *Wednesday 21*
26 April. DL

COMMENT. *Daily Advertiser*, 22 May: We hear that Mons Poitier and
Mademoiselle Roland made their Submission last Night on the Stage, and ask'd
Pardon of the Town, and afterwards danc'd with universal Applause.

ALCINA. *Cast not listed*, but see 16 April. CG

- Wednesday 21** **LIF** THE BEGGAR'S OPERA. Macheath – Walker; Peachum – Hippisley; Lockit – Mullart; Polly – Miss Norsa; Lucy – Miss Binks; Mat – Morgan.
MUSIC. Handel's *Water Musick*, in which will be performed a Preamble on the Kettle Drums by Job Baker.
COMMENT. Benefit Hobson, Vintner. Written by Mr Gay.
- HAY** TIMON LE MISANTROPE. *Cast not listed*, but see 6 Nov. 1734. Also ARLEQUIN ESPRIT FOLET. *Cast not listed.*
DANCING.
COMMENT. At the Desire of several Persons of Quality. Benefit a Gentleman.
- Thursday 22** **DL** THE SILENT WOMAN. As 14 April. Also AN OLD MAN TAUGHT WISDOM. As 23 April. A New Epilogue spoken by Master Green and Miss Cole.
DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Clown* by Nivelon. IV: *Dutchman and his Frow* by Le Brun and Miss Brett. V: *Amorous Swain*, as 27 March.
SINGING. I: *Mock Italian-English Ballad* by Roberts.
COMMENT. Benefit Hewit, Winstone, Miss Cole. Mainpiece: Written by Ben. Johnson. [Tickets for Haydock, Leigh, Woodbourn, Master Green taken.]
- CG** SHE WOU'D IF SHE COU'D. As 25 Oct. 1734. Also THE MOCK COUNTESS. As 11 NOV. 1734.
DANCING. II: *Tambourine* by Miss Rogers. IV: *Flanderkins* by Duke and Mrs Ogden. IV: *Richmond Maggot* by Le Sac and Miss Rogers.
SINGING. As 22 April.
COMMENT. Benefit Wilmer, Laurence, Warriner, Boxkeepers. Mainpiece: Written by Sir George Etheridge.
- Friday 23** **DL** THE PROVOK'D HUSBAND. As 25 Jan., but Mrs Motherly – Mrs Cross. Also THE DEVIL TO PAY. As 23 Sept. 1734.
SINGING. I: *Mock Italian-English Ballad* by Roberts.
DANCING. II: *Drunken Peasant* by Le Brun. III: *English Maggot* by Villeneuve and Mrs Walter. IV: *Clown* by Nivelon.
COMMENT. Benefit Robinson, Sub-Treasurer. Mainpiece: Written by Sir John Vanbrugh. [Tickets for Gillibrand, Beaw, Lee, Atwood taken.]
- CG** THE CONSCIOUS LOVERS. *Cast not listed*. Also THE RAPE OF PROSPERINE. As 27 March.
- GF** L'EMBARRAS DE RICHESSES. Harlequin a French Gardener – Francisque; Pamphile – Deshayes; Chrisanthe – Dessessars; Plutus – Verneuil; Midas – Dubuisson; Briareus – De Lisle; Pierrot – Malter; Taylor – Cochoy; Mlle Midas – Mlle Midas – Mrs Francisque; Floris – Mrs Cochoy; Chloe – Mrs Malter. Also HARLEQUIN HULLA. *Cast not listed*, but see HAY, 26 Oct. 1734.
DANCING. By Castiglione.
- King's** ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
- Monday 26** **DL** THE MAN OF TASTE. As 15 May. Also HARLEQUIN ORPHEUS. As 26 April.
MUSIC. Select Pieces between the Acts.
DANCING. By Poitier and Mlle Roland.
- CG** THE COUNTRY WIFE. As 29 April. Also THE MOCK LAWYER. Lawyer-Chapman; Lovelaw – Mullart; Valentine – Stoppelaer; Cheatly – Wignell; Dash – Aston; Laetitia – Miss Norsa; Betty – Miss Bincks.

DANCING. <i>Tambourine</i> by Miss Rogers. <i>Flanderkins</i> by Duke and Mrs Ogden.	<i>SINGING.</i> As 22 April.	<i>COMMENT.</i> Benefit Mrs Redfern, Mrs Atkins. Tickets for Trott, Mrs Stockley, Jones taken.	Monday 26 CG	
ARLEQUIN ASTROLOGER, STATUE, INFANT, CHIMNEY SWEEPER AND PARROT: With the Scene of the Negro and the Elbow Chair. <i>Cast not listed.</i>	DANCING. A <i>Chaconne of Characters</i> by the Lilliputians as <i>Harlequin Man and Woman, Pierrot and Pierrate, Scaramouch and Scaramouche, Punch and Dame Jigonde.</i>	COMMENT. At the Desire of several Persons of Quality.	HAY	
THE MAN OF TASTE. As 15 May. Also HARLEQUIN ORPHEUS. As 26 April.	MUSIC AND DANCING. As 26 May.		Tuesday 27 DL	
THE UNHAPPY FAVOURITE. Essex - Walker; Southampton - Hale; Burleigh - Paget; Sir Walter - Ridout; Countess of Nottingham - Mrs Buchanan; Queen Elizabeth - Mrs Hallam; Countess of Rutland - a Gentlewoman, but see 9 Oct. 1734. Also THE SCHOOL BOY. School Boy - a Gentlewoman; Major Rakish - Hippisley; Young Rakish - Wignell; Friar - James; Lady Manlove - Mrs Martin; Lettice - Miss Brunette, but see 16 May.	DANCING. <i>Flanderkins</i> by Duke and Mrs Ogden. <i>Richmond Maggot</i> by Le Sac and Miss Rogers. <i>Tambourine</i> by Glover and Miss Rogers.	MUSIC. Handel's <i>Water Musick</i> , with Preamble on Kettle Drums by Benj. Baker.	COMMENT. Benefit Paget. Tickets at Mr Paget's, Tobacconist, near the Castle Tavern, Fleet-street.	CG
ARTAXERXES. <i>Cast not listed</i> , but see 29 Oct. 1734.			King's	
THE MAN OF TASTE. As 15 May. Also HARLEQUIN ORPHEUS. As 26 April.			Wednesday 28 DL	
ALCINA. <i>Cast not listed</i> , but see 16 April.			CG	
LE FAUCON. <i>Cast not listed.</i> Also THE INTRIGUES OF HARLEQUIN. <i>Cast not listed.</i>	DANCING.		HAY	
THE DRUMMER. Sir George - Freeman; Fantome - Stone; Tinsel - Turner; Vellum - Clarke; Butler - Harris; Gardener - Jones; Lady Trueman - Mrs Miller; Abigail - Mrs Clarke. With a Prologue, Written and Spoken by Mr Perkins, principally addressed to the Antient and Honourable Society of Free-Masons.	SINGING. The Apprentices, Wardens, and Masters Songs, to be sung by a worthy Brother.		TC	
COMMENT. Benefit Mr Perkins, who has unfortunately lost his Sight. At Lee's Great Theatrical Booth. Written by the late Mr Addison. The doors open at three; the play begins at five. [Perkins is the author of <i>The Blind Man's Complaint</i> in <i>Gentleman's Magazine</i> , September 1734.]				
ZARA. Rehearsed before a great Appearance of Nobility and other Persons of Distinction.			YB	
THE COMMITTEE. As 2 May, but Bookseller - Master Arne; Ruth - Mrs Heron. Also THE DEVIL TO PAY. As 20 May, but Jobson - Harper. With a New Epilogue spoke by Master Green and Miss Cole.			Thursday 29 DL	

- Thursday 29*
DL DANCING. I: *Dutchman and his Frow* by Le Brun and Miss Brett. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Black Jack* by Nivelon and Miss Mann. V: *Amorous Swain*, as 27 March.
SINGING. IV: *Mock Italian-English Ballad* by Roberts.
COMMENT. Benefit Taylor, Boxkeeper. Tickets for Cooper taken.
- YB ZARA. Lusignan – William Bond.
COMMENT. The Tragedy of Zara, Made English [by Aaron Hill]. Applauded Thirty-Six Nights running at Paris. The Characters, by a Sett of Gentlemen and Gentlewomen, who never acted before. None will be admitted but by Tickets into the Room that Night, which (by Reason of the Smallness of the Place) will be all commodiously made into Boxes, for the easy Reception of those many Great Personages, who have read and perus'd this Play with Approbation, and desir'd a long Time to see it acted; and charitably agreed to favour and encourage this Design, for the Benefit of [Mr William Bond, the Proprietor], who brings it on at a great Expence (tho' all that act in it, are so good to appear Gratis for him) who has lain ill of the Gout, and Rheumatism, upwards of Four Years. [This bill, in the *London Daily Post and General Advertiser*, differs considerably in phrasology, though not in basic fact, from that in the *Daily Advertiser*.]
- Friday 30*
DL THE MAN OF TASTE. As 15 May. Also THE DEVIL TO PAY. As 29 May.
DANCING. *English Maggot* by Villeneuve and Mrs Walter. A new *Serious Dance* by Mlle Roland. *French Peasants* by Poitier and Mlle Roland. *Harlequin and Harlequiness* (new) by Poitier and Mlle Roland.
MUSIC. Preamble on Kettle Drums by Poitier.
COMMENT. Benefit Mlle Roland. Tickets at Mlle Roland's Lodgings, at Bauvais, Watch-Maker, in Castle-street, over against Cranbourne Alley.
- CG THE BEGGAR'S OPERA. *Cast not listed*, but see 22 April. Also THE RAPE OF PROSERPINE. As 27 March.
- YB ZARA. As 29 May.
- Saturday 31*
King's
YB ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734.
ZARA. Intended, but deferred to 2 June.

June 1735

- Monday 2*
DL THE MAN OF TASTE. As 15 May. Also HARLEQUIN ORPHEUS. As 26 April.
DANCING. II: A new *Serious Dance* by Mlle Roland. IV: *Harlequin and Harlequine* by Poitier and Mlle Roland.
MUSIC. V: Preamble on Kettle Drums by Poitier.
COMMENT. At the Desire of several Persons of Quality.
- CG A FOND HUSBAND. *Cast not listed*, but see 7 April. Also THE NECROMANCER. Harlequin – Lun; Spirits – Leveridge, Stoppelaer, Miss Norsa; 1st Fury – Lally; Harlequin Man and Woman – Le Sac, Miss Baston; Pierrots – Duke, De la Garde; Mezzetin Man and Woman – Glover, Miss Rogers; Scaramouch Man and Woman – Dupre, Mrs Ogden; Punch – Boval; Doctor's Man – Hippisley.

HARLEQUIN A SAVAGE. *Cast not listed.* Also **THE FRENCH CUCKOLD.** *Monday 2*
As 6 Feb. *HAY*

DANCING. I: *A Grand Dance* by the Lilliputians. III: *Scorb Dance* by the Lilliputians.
v: *Grand Ballet* by De Lisle, Badouin, Mrs Fompire, Mrs Mimi Fourcade.

ZARA. As 29 May. *YB*

COMMENT. Benefit Bond. At the Desire of several Persons of Quality who have universally applauded the same. N.B. Many of the greatest Persons being engaged at the Opera last Saturday desir'd therefore this Delay, in order to crown this Gentleman's Benefit, with their Presence, that after so great an Expence, Reward may not be wanting to the Merit of the Piece.

THE RELAPSE. As 17 Oct. 1734, but Hoyden – Mrs Clive. Also **AN OLD MAN TAUGHT WISDOM.** As 23 April. An Epilogue (written by Jo. Haines, Comedian, of facetious Memory) to be spoken by Cibber, riding on an Ass. *Tuesday 3*

DL

MUSIC. Select Pieces between the Acts composed by Handel, Geminiani, and others. First Musick: A Concerto for two Hautboys composed by Dr Pepusch. Second Musick: The third Concerto of the first Opera of Geminiani. Third Musick: Handel's Overture composed for the Opera of *Ariadne*.

DANCING. I: *Drunken Peasant* by Le Brun. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Black Joak* by Nivelon and Miss Mann. v: *Amorous Swain*, as 27 March.

SINGING. IV: *Mock Italian-English Ballad* by Roberts.

COMMENT. Benefit Arne and Allen, Numberers, and Wright. Mainpiece: Written by the late Sir John Vanbrugh. [Tickets for Hewitt and Foxall taken.]

ARTAXERXES. *Cast not listed*, but see 29 Oct. 1734. *King's*

GEORGE BARNWELL [The London Merchant]. *Cast not listed.* Also **THE MOCK DOCTOR.** Mock Doctor – Master Norsa; Dorcas – Miss Norsa. *YB*

DANCING. A *Minuet* by Miss Norsa in Boy's Cloaths and Miss Oates.

SINGING. *The Roast Beef Song* by Master Norsa.

ALCINA. *Cast not listed*, but see 16 April. *Wednesday 4*

CG

HARLEQUIN A SAVAGE. *Cast not listed.* Also **THE FRENCH CUCKOLD.** *GF*

As at *HAY*, 6 Feb.

DANCING. As at *HAY*, 2 June.

THE CONSCIOUS LOVERS. As 24 March. Also **HARLEQUIN ORPHEUS.** As 26 April, but *Ballet* by Essex, Mrs Walter, Villeneuve, Pelling, Davenport, Mrs Pelling, Mrs Davenport, Miss Brett. *Thursday 5*

DL

MUSIC. Select Pieces. II: Solo on the Violin performed on the Stage by Charke.

DANCING. II: A new *Serious Dance* by Mlle Roland. IV: *French Peasants* by Poitier and Mlle Roland.

COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by Sir Richard Steele.

KING LEAR AND HIS THREE DAUGHTERS. *Cast not listed*, but see 10 April. *Friday 6*
Also **THE RAPE OF PROSERPINE.** As 27 March. *CG*

COMMENT. *Ricb's Register*: Dismiss'd.

ZARA. Lusignan – by particular Desire, by the same Gentleman who plays Osman. *YB*

COMMENT. At the Desire of several Persons of Quality. Boxes and Balconies 4s. Pit 2s. 6d. 7 P.M.

- Saturday 7* POLIFEMO. *Cast not listed*, but see 1 Feb.
 King's
- Monday 9* VENICE PRESERV'D. As 24 Oct. 1734, but Bedamar - W. Mills. Also AN OLD MAN TAUGHT WISDOM. As 23 April, but Goodwill - Shepard; Blister - Harper; Quaver - Salway; Wormwood - Cross; Coupee - Laguerre; Thomas - Raftor.
 DL DANCING. By Command: II: *French Peasants* by Poitier and Mlle Roland. III: *Pierots* by Nivelon and Lalauze. V: *Harlequin and Harlequine* by Poitier and Mlle Roland.
 COMMENT. By Command of his Royal Highness [who was present]. Mainpiece: Written by Mr Otway.
- Wednesday 11* CATO. As 10 May, but Decius - Boman. Also AN OLD MAN TAUGHT WISDOM. As 9 June.
 DL DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Drunken Peasant* by Le Brun. III: *Black and White Jack* by Nivelon and Miss Mann. V: *Amorous Swain*, as 27 March.
 MUSIC. Select Pieces.
 SINGING. IV: As 3 June.
 COMMENT. Benefit Mr Odell, formerly Master of Goodman's Fields Theatre. Mainpiece: Written by the late Mr Addison.
- CG THE SQUIRE OF ALSATIA. As 16 May, but Squire - Chapman; Belfond Jr - Walker. Also THE RAPE OF PROSERPINE. As 27 March.
- Thursday 12* ALCINA. *Cast not listed*, but see 16 April.
 CG
 LIF RULE A WIFE AND HAVE A WIFE. Duke - Raftor; Leon - Este; Cacafogo - Turbutt; Captain - Oates; Juan - Cross; Sanchio - Leigh; Alonzo - Woodburn; Estifania - Miss Oates; Margarita - Mrs Pritchard; Altea - Mrs Beckham; Clara - Miss Dancy; Visiting Lady - Mrs Davenport; Old Woman - Jones; Maid - Wright (this cast in the bills, 9 June, only). Also THE SCHOOL BOY. School Boy - Miss Oates; Lady Manlove - Mrs Cross (*London Daily Post and General Advertiser*, 9 June).
 DANCING. I: A new *Peasant Dance* by Master Oates, Miss Oates Jr. II: *Serious Dance* by Mlle Roland. V: *Harlequin and Harlequine* by Poitier and Mlle Roland.
 MUSIC. III: Preamble on Kettle Drums by Poitier. IV: *The Cuckoo* (by Vivaldi) by Master Oates.
 SINGING. End of Afterpiece: *Mock Italian Song* by Roberts.
 COMMENT. Benefit Villeneuve and Miss Oates. Tickets for Este, Rainton, Whitaker also taken.
- HAY THEODOSIUS. Lucius - by the Gentleman who has the Benefit and who never appeared on any stage before. Also THE LOTTERY. *Cast not listed*. A Prologue and Epilogue on Masonry, to be spoke by the same Gentleman of the Benefit, who is a Member of that Ancient and Honourable Society of the Free and Accepted Masons.
 SINGING. The Masons' Songs.
 DANCING. *The English Peasant's Pursuit after the French Harlequin* by a Gentleman lately arrived from France. By Miss Brett and Miss Naso [Miss Norsa in *Daily Advertiser*].
 COMMENT. Benefit a Gentleman who has been under Misfortune, formerly Commander of a Ship, and now going to settle in Georgia. At the particular Desire of several Persons of Quality.
- Friday 13* ZARA. As 6 June.
 YB COMMENT. At the Desire of several Persons of Quality.

LOVE'S LAST SHIFT. As 25 Sept. 1734, but Elder Worthy - Marshal; Hillaria - Mrs Buchanan. Also THE RAPE OF PROSERPINE. As 27 March, but Columbine - Miss Norsa.	Tuesday 17 CG
ALCINA. <i>Cast not listed</i> , but see 16 April.	Wednesday 18 CG
ZARA. As 6 June. COMMENT. At the Desire of several Persons of Quality.	YB
THE CARELESS HUSBAND. Foppington - Mrs Charke; Morelove - Benson; Sir Charles - Cross; Lady Easy - Mrs Cross; Lady Betty - Miss Binks; Lady Graveairs - Mrs Egerton; Edging - Miss Brett. A New Epilogue addressed to the Town to be spoken by Mrs Charke in the Character of Lord Foppington. Also THE DEVIL TO PAY. Nell - Miss Atherton; Lady Loverule - Miss Lewis; Sir John - Mrs Charke; Jobson - a Gentleman of Lombard Street. MUSIC. Select Pieces. I: <i>A Minuet</i> in <i>Ariadne</i> . III: <i>Minuet</i> by Geminiani. SINGING. II: <i>Was ever Nymph like Rosamond</i> . IV: <i>Scacciato dal suo nido</i> . DANCING. V: <i>Minuet</i> by Mrs Charke and Miss Brett. End of Afterpiece: <i>Black Jack</i> by Mrs Charke and Miss Brett.	Thursday 19 LIF
COMMENT. Benefit a Family in Distress. For the Entertainment of Che-sazan Outsim, Hindy-Gylesangbier, Charadab-sina, Gulgulachem-Chemaunim, and Tichucbactey Ormophan, Sacheoutzim-Sinadab Caocormin, the Chineze Mandarines, lately arrived in England, on a Tour through Europe, being the only People of that Nation, who have been in England since the Reign of King James I. Mainpiece: Written by Colley Cibber, Esq; Poet-Laureat.	
CONCERT.	CAT
COMMENT. For the Relief of One, who had the Misfortune of losing his All, in the late Fire in Cecil-Court, St. Martin's Lane. ss.	
COMMENT. <i>London Daily Post and General Advertiser</i> , 30 June: On Tuesday last died at Islington, in the 21st Year of his Age, Mr Samuel Lally, a very pretty Dance at [CG].	Tuesday 24 CG
ALCINA. <i>Cast not listed</i> , but see 16 April.	Wednesday 25 CG
ALCINA. <i>Cast not listed</i> , but see 16 April.	Saturday 28 CG
THE CONSTANT COUPLE. <i>Cast not listed</i> .	RI

July 1735

THE LONDON MERCHANT. Barnwell - Cibber; Thorogood - Milward; Barnwell Sr - W. Mills; Blunt - Cole; Trueman - Cross; Lucy - Mrs Pritchard; Milwood - Mrs Charke; Maria - Miss Holliday. Also THE MOCK DOCTOR. Doctor - Cibber; Sir Jasper - Shepard; Leander - Salway; James - Leigh; Hellebore - Cole; Harry - Turbutt; Davy - Jones; Dorcas - Mrs Pritchard; Charlotte - Mrs Este, the first time of her appearing on any stage. By particular Desire, an Epilogue, as 3 June. MUSIC. Select Pieces. II: A Concerto for two Hautboys performed by Woodbridge and Neale.	Tuesday 1 DL
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- Tuesday 1* DL DANCING. I: *Jenny come tie me; or, The New Way of Wooing* by Davenport and Miss Brett. III: *Drunken Peasant* by Le Brun. V: *Pierot* by Davenport and Cox. End After-piece: *A new Comic Dance* by Le Brun and Mrs Anderson.
 SINGING. IV: As 3 June.
 COMMENT. At the Desire of several Eminent Citizens. Mainpiece: Written by Mr Lillo. Afterpiece: Taken from the French of Moliere, by H. Fielding, Esq. At Common Prices. 6:30 P.M. [Tickets for Grey, Peploe, Mrs Moor taken. The Doorkeepers are ordered not to take tickets sold by Orange Women.]
 London Daily Post and General Advertiser, 3 July: The Play of George Barnwell, and the Farce of the Mock Doctor . . . was perform'd to a Crowded Audience, with Great Applause . . . The Revival of the above-mentioned Play seems well-tim'd, when so many fine Ladies of Pleasure make their Appearance, with unusual Equipages, and their Gallants run the most extraordinary Lengths, to their own Ruin, and Grief of their Friends.
- Wednesday 2* CG ALCINA. *Cast not listed*, but see 16 April.
 COMMENT. [The Queen, Duke, Princess Amelia, and Princess Caroline present.]
- Friday 4* DL THE LONDON MERCHANT. Advertised but not given.
 COMMENT. *London Daily Post and General Advertiser*, 4 July: The Patentee of Drury-Lane Theatre has countermanded the Summer Playing; and the Company has received Orders not to proceed, on account of the several New Preparations for the ensuing Winter.
- Saturday 5* CG COMMENT. *Universal Spectator*, 5 July, has an essay on the moral and theme of *Alcina*.
- Wednesday 9* HAY ZARA. As at YB, 6 June.
 COMMENT. At the Desire of several Persons of Quality. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d. 6:30 P.M. [The Epilogue to Zara by Miss —— in Boy's Cloaths is in *Prompter*, 4 July.]
- Thursday 10* HAY VENICE PRESERV'D. Pierre — a Gentleman; Jaffeir — Bard of the Order of Gregorians, who performed Hamlet at GF. And a New Prologue, addressed to the Society.
 ENTERTAINMENTS.
 COMMENT. Benefit Mr Leicester. For the Entertainment of the Grand, and the rest of the Brethren of the Antient and Honourable Society of Gregorians. Written by Mr Otway.
- Friday 11* LIF THE LONDON MERCHANT. George Barnwell — Mrs Charke; Millwood — Mrs Mullart; Barnwell — Mullart; Trueman — Walker; Thorogood — Lacy; Maria — Miss Brett; Lucy — Mrs Freeman; Blunt — Turner. With the Original Epilogue by Miss Brett. Also THE DEVIL TO PAY. Nell — Miss Oates; Jobson — Mullart; Sir John — Mrs Charke; Lady Loverule — Mrs Mullart.
 SINGING. IV: *The Roast Beef Song* by Mullart.
 DANCING. By Davenport and Mrs Davenport. V: *Minuet* by Mrs Charke and Miss Brett. End Afterpiece: *Black Jack* by Mrs Charke and Miss Brett.
 COMMENT. By a Company of Comedians from both Theatres. At Common Prices. 6:30 P.M.
- Tuesday 15* HAY THE LONDON MERCHANT. London Merchant — Cross; Millwood — Mrs Cross; Thorogood — Turbutt; Maria — Miss Brunette; Barnwell Sr — Jones; Lucy — Mrs Pritchard; Truman — Este; Blunt — Cole. Also THE HONEST YORKSHIREMAN. Yorkshireman — Salway; Arbella — Mrs Cantrell; Squire Sapsell —

Este; Combrush – Mrs Pritchard; Alderman Muckworm – Jones; Slango – Master Green; Blunder – Topham. With a Prologue to the Farce against National Prejudice; and an Epilogue in Defence of the Marriage State. Edition of 1736 has Mrs Cantrell speak the Epilogue.

Tuesday 15
HAY

MUSIC. Concerto for Two Hautboys by Woodbridge and Neale. A fine Piece of Mr Handel's on the little Flute by a Friend of Carey.

SINGING. By a Scholar of Carey's.

DANCING. *Louvre* and *Minuet* by Vallois and Mrs Anderson. v: *Two Pierrots* by Vallois and his Scholar.

COMMENT. Benefit Carey. Afterpiece: Written by Mr Carey. Being the last of that kind he intends ever to compose. At Common Prices. 6:30 P.M. No one admitted into the Boxes but by Silver Tickets or printed Tickets from the Office. [Preface points out that DL had the copy nine months, promising to perform it and returning it at the end of the season. Then Cibber Jr requested it for his summer company; it was rehearsed and then the company forced to close.] The Airs by Porpora.

THE PROVOK'D HUSBAND. Sir Francis – Mrs Charke; Lady Townly – Mrs Mullart; Townly – Lacy; Richard – Mullart; Lady Grace – Mrs Bennet; Manly – Walker; Jenny – Miss Brett; Basset – Turner; Lady Wronghead – Mrs Freeman; Poundage – Machen; Mrs Motherly – Mrs Egerton; Myrtilla – Miss Mann. Also **THE MOCK DOCTOR.** Doctor – Mrs Charke; Charlotte – Miss Brett; Leander – Aston; Sir Jasper – Smith; Dorcas – Mrs Mullart. With a New Prologue addressed to the Town by Mrs Charke.

Wednesday 16
LIF

DANCING. *Black Joke* by Mrs Charke and Miss Brett.

SINGING. *Roast Beef Song* by Mullart.

COMMENT. The extravagant Attempt of Sir F. Wronghead gives me painful Apprehensions; but as the Town has given me repeated Instances of their Indulgence. [Prologue is in *London Daily Post and General Advertiser*, 17 July.]

THE RELAPSE. Foppington – Stone; Loveless – Hulstone; Young Fashion – Freeman; Sir Tunbelly – Archer; Berinthia – Miss Bennet; Amanda – Mrs Ferguson; Hoyden – Mrs Hallam. Also **THE FATAL EXTRAVAGANCE.** Cast not listed. With the Original Prologue written by Aaron Hill, Esq; and an Epilogue written by the same Author, to be spoke by little Miss Ferguson.

Thursday 17
YB

SINGING AND DANCING.

COMMENT. Benefit Stone and Freeman. By Desire. Mainpiece: Written by the late Sir John Vanbrugh. 6 P.M.

THE PROVOK'D HUSBAND. Townly – Cross; Lady Townly – Mrs Pritchard; Lady Grace – Mrs Cross; Lady Wronghead – Mrs Cantrell; Manly – Woodburn; Basset – Este; Sir Francis – Jones; Richard – Master Green; Myrtilla – Mrs Davenport; Jenny – Miss Brunette; Trusty – Miss Jones; Mrs Motherly – Mrs Miller. Also **THE HONEST YORKSHIREMAN.** As 15 July. Prologue and Epilogue, as 15 July.

Friday 18
HAY

SINGING. *English Cantata* by a Scholar of Carey's.

MUSIC. As 15 July.

DANCING. *Louvre* and *Minuet* by Vallois and Mrs Anderson. *Two Pierrots* by Vallois and Davenport. *Scotch Dance* by Mr and Mrs Davenport.

COMMENT. Benefit Carey. The *Bartholomew-Fair Song*, sung by Mr Este in the Farce, will be deliver'd gratis at the Theatre.

THE TWIN RIVALS. Elder Woudbe – Este; Young Woudbe – Cross; Trueman – Turbutt; Richmore – Woodburn; Subtleman – Cole; Alderman – Salway; Clear-account – Wright; Fairbank – Dove; Teague – Jones; Jack – Leigh; Constable – Gray; Mrs Midnight – Topham; Aurelia – Mrs Pritchard; Constance – Mrs

Tuesday 22
HAY

- Tuesday 22* HAY Cantrell; Steward's Wife – Mrs Cross; Maid – Miss Jones. Also **THE HONEST YORKSHIREMAN**. As 15 July. Prologue and Epilogue, as 15 July.
SINGING. As 18 July.
MUSIC. As 15 July.
DANCING. *French Peasant* by Vallois and Mrs Woodward. *Two Pierrots* by Vallois and Davenport. *Le Gout Anglois* by Mr and Mrs Davenport.
COMMENT. Benefit the Author. Mainpiece: Written by the late Mr Farquhar. Afterpiece: Written by Mr Carey.
- Wednesday 23* LIF **SQUIRE BASINGHALL;** or, **The Cheapside Beau.** Squire Basinghall – Mullart; Archer – Mrs Charke; Lord Belmont – Walker; Captain Modely – Lacy; Modern Wit – Boothby; Classic – Aston; Lady Charlott – Mrs Freeman; Lucella – Miss Brett; Darneit – Mrs Mullart; Mrs Basinghall – Mrs Bennet. Also **THE STAGE MUTINEERS.** Pistol – Aston; Truncheon – Mullart; Jack Comic – Walker; 1st Manager – Lacy; 2d – Machen; Wardrobe Keeper – Littleton; Mons Coupee – Lowder; Housekeeper – Williams; Mr Crotchet – Mullart; Mrs Squeamish – Mrs Freeman; Mrs Haughty – Mrs Charke; Miss Lovemode – Miss Brett.
COMMENT. Mainpiece: Never Acted before. [Author unknown. Apparently not published.] Afterpiece: With Alterations and Additions. Written by the Author of the Comedy. At Common Prices. 6:30 P.M.
- Friday 25* LIF **SQUIRE BASINGHALL.** As 23 July, but Lady Charlott – Mrs Talbot. Also **THE STAGE MUTINEERS.** As 23 July, but Mrs Squeamish – Mrs Talbot.
- HAY **THE TWIN RIVALS.** As 22 July. Also **THE HONEST YORKSHIREMAN.** As 15 July. A new Epilogue on the Times.
SINGING. As 18 July.
MUSIC. As 15 July.
DANCING. As 22 July.
COMMENT. As 22 July.
- Tuesday 29* HAY **THE TWIN RIVALS.** As 22 July. Also **THE HONEST YORKSHIREMAN.** As 15 July.
COMMENT. At the Desire of several Ladies and Gentlemen. Mainpiece: Written by the late Mr Farquhar. Afterpiece: Written by Mr Carey.
- Wednesday 30* LIF **SQUIRE BASINGHALL.** As 25 July. Also **POLITICKS ON BOTH SIDES.** Sir Libel Hothead – Mullart; Truelove – Aston; Fanny Wellplot – Mrs Mullart; Constantia – Mrs Talbot; Squire Caleb – Lowder; Sir Politick Stauch – Turner; Mrs Nightrail – Smith; Camillus – Lacy; Gazetteer – Mrs Charke. A New Epilogue, spoken by Mrs Charke in the Character of Gazetteer.
COMMENT. Benefit the Author. Mainpiece: Taken from Moliere. Afterpiece: a New Satiric Farcical Ballad Opera. [Author unknown. Apparently not published.]

August 1735

- Friday 1* LIF **THE LONDON MERCHANT.** As 1 July, but Lucy – Miss Talbot. Also **SQUIRE BASINGHALL.** As 25 July.
SINGING. v: *Roast Beef Song* by Mullart.
DANCING. End Afterpiece: *Black Joak* by Mrs Charke and Miss Brett.
COMMENT. At the Desire of several Eminent Merchants. Mainpiece: Written by Mr Lillo. Afterpiece: Taken from Moliere.

THE ANATOMIST; or, The Sham Doctor. Crispin - Turbutt; Doctor - Cole; Gerald - Jones; Young Gerald - Este; Martin - Cross; Simon - Topham; Doctor's Wife - Mrs Egerton; Angelica - Mrs Cantrell; Beatrice - Mrs Pritchard; Maid - Miss Brunette. Also THE HONEST YORKSHIREMAN. As 15 July. An Epilogue, on the Diversions of the Town, by Master Green and Miss Cole.	<i>DANCING. Pierrot</i> by Vallois.	<i>Friday 1</i>
	COMMENT. Afterpiece: Written by Mr Carey.	HAY
THE ORPHAN. Monimia - Mrs Dunstone, the first time of her appearing on any stage; Acasto - Jones; Castilio - Price; Polydore - Turner; Chamont - Machen; Ernesto - Gray; Chaplain - Topham; Serena - Miss Jones; Florella - Mrs Miller; Cordelio - Miss Burdgis. Also THE MOCK DOCTOR. Doctor - Dove; Dorcas - Mrs Dunstone; Sir Jasper - Topham; Leander - Turner; James - Gray; Harry - Peploe; Hellebore - Ray; Charlotte - Miss Jones; Maid - Mrs Miller.		<i>Monday 4</i>
	SINGING. I: <i>The Elder 'Prentice's Song.</i> II: <i>On, on, my dear Bretbren.</i> IV: <i>Let Masonry be now my Theme.</i> V: <i>The Agreement of the Gods,</i> by Brother Montgomery.	HAY
COMMENT. Benefit Mrs Dunstone. The Songs at the Request of several of the . . . Free and Accepted Masons.		
THE UNNATURAL PARENTS; or, The Fair Maid of the West. <i>Cast not listed.</i>		TC
SINGING AND DANCING. By the best Masters. Likewise a Dance, perform'd by three Wild Cats that came out of the Woods.		
COMMENT. We shall continue to act this Droll all this Week, beginning at Ten in the Morning and ending at Nine at Night. N.B. This the Proprietor attempts pursuant to his Right, with due Deference to the Laws and the strictest Decorum by which his Servants shall continue to act Tragedies, Comedies, &c. the whole Year. At Petty's Playhouse, Tottenham Court, Hamstead Road.		
THE TRAGEDY OF TRAGEDIES; or, The Life and Death of Tom Thumb the Great. Tom Thumb - Miss Brett; King Arthur - Mullart; Dollalolla - Miss Bennet; Huncamunca - Mrs Mullart; Grizzle - Mrs Charke; Glumdalka - Machen; Noodle - Boothby; Doodle - Turner; Fodle - Whitacre; Ghost - Lacy; Merlin - Aston; 1st Bailiff - Littleton; 2d - Smith; Parson - Walker; Mustacha - Mrs Talbot; Cleora - Miss Mann. Also SQUIRE BASINGHALL. As 25 July.		<i>Wednesday 6</i>
SINGING AND DANCING. As 1 Aug.		LIF
THE HONEST YORKSHIREMAN. As at HAY, 15 July.		GF
ENTERTAINMENTS. A Mezzo Drama; or, Summer Evening's Variety, Consisting of several Entertainments of Vocal and Instrumental Musick and Dancing, both Serious and Comic.		
COMMENT. Benefit Carey. For that Night only. By Desire of several eminent and worthy Citizens. To begin at 7 and conclude at 9. All the Characters and Dances new drest. [Advertised 2 Aug., not later.]		
THE TRAGEDY OF TRAGEDIES. As 6 Aug., but Glumdalka - Littleton; 1st Bailiff - Machen. Also SQUIRE BASINGHALL. As 25 July.		<i>Friday 8</i>
SINGING AND DANCING. As 1 Aug.		LIF
COMMENT. <i>Rich's Register:</i> Dismiss'd.		
THE PROVOK'D HUSBAND. As 18 July, but Manly - a Citizen of London, the first Time of his Appearance on any Stage; Poundage - Gray; Mrs Motherly - Mrs Egerton; Mrs Trusty - Miss Jones; Myrtilla - Miss J. Jones. Also THE HONEST YORKSHIREMAN. As 15 July.		HAY
COMMENT. At the Desire of several Persons of Quality and Distinction. Mainpiece: Written by Sir John Vanbrugh and Mr Cibber. Afterpiece: Written by Mr Carey.		

- Tuesday 12* HAY THE BEGGAR'S OPERA. Macheath - Salway; Polly - Mrs Cantrell; Peachum - Turbutt; Lockit - Gray; Mat - Este; Dreary - Dove; Paddington - Green; Ned - Peploe; Tipple - Topham; Drawer - Wright; Beggar - Cole; Player - Cross; Mrs Slammekin - Master Green; Jenny - Miss Brunette; Sukey - Mrs Egerton; Polly - Miss Cole; Mrs Coaxer - Miss Jones; Dolly - Mrs Vallois.
DANCING.
 COMMENT. At the Desire of several Persons of Distinction. [Tickets for Allen and Peploe taken.]
- Thursday 14* HAY THE CARELESS HUSBAND. Sir Charles - Cross; Foppington - Este; Morelove - a Gentleman for his own diversion; Lady Betty - Mrs Cantrell; Lady Easy - Mrs Cross; Lady Graveairs - Mrs Egerton; Edging - Mrs Este, her first on any stage. Also THE HONEST YORKSHIREMAN. As 15 July, but Combrush - Miss Brunette.
DANCING. By Mr and Mrs Davenport.
 COMMENT. Benefit Mrs Este. Afterpiece: Written by Mr Carey. Care will be taken to keep the House cool.
- Friday 15* LIF CAIUS MARIUS. Advertised in *London Daily Post and General Advertiser*, 14 Aug., not later.
- Saturday 16* RI LOVE FOR LOVE. Cast not listed.
 COMMENT. *Daily Advertiser*, 18 Aug.: His Royal Highness the Prince, and several Persons of Quality, were present at the Play Love for Love, which was acted at the Theatre upon the Green.
- Monday 18* TC THE UNNATURAL PARENTS. Cast not listed.
 COMMENT. Benefit Mrs Odell.
- Wednesday 20* King's COMMENT. The Royal Bounty of £1,000 went to the Opera of the Nobility. See *Calendar of Treasury Papers*, 1735-1738, p. 126.
- Thursday 21* HAY THE TWIN RIVALS. Elder Woudbe - Este; Young Woudbe - Cross; Trueman - Turbutt; Alderman - Salway; Subtleman - Cole; Richmore - Woodburn; Clearaccount - Wright; Fairbank - Dove; Teague - Jones; Jack - Leigh; Constable - Gray; Maid - Miss Jones; Midnight - Topham; Aurelia - Mrs Cross; Constance - Mrs Cantrell; Steward's Wife - Mrs Egerton. Also THE HONEST YORKSHIREMAN. As 14 Aug.
 MUSIC. A New Medley Overture, never yet performed, composed by Arne. A new Set of Act Tunes, never yet performed, composed by Arne.
 SINGING. *Was ever Nymph like Rosamond*, sung by Master Osborne, a Scholar of Carey. *Se l'Arco*, a French Horn Song out of the Opera of *Admetus*, sung by Master Osborne.
 COMMENT. Benefit Arne. Mainpiece: Written by the late Mr Farquhar. Afterpiece: Written by Mr Carey. N.B. There is a select Band of Musick engaged for this Night.
- Friday 22* LIF CAIUS MARIUS. Caius Marius - Lacy; Marius Jr - Mrs Charke; Metellus - Aston; Cinna - Turner; Sylla - Walker; Ancharius - Williams; Clodio - Lowder; Antonius - Gerum; Ambassador - Pearson; Son of Ancharius - Miss Brett; Granius - Boothby; Sulpitius - Machen; Quintus - Richardson; Priest - Smith; Catalus - Rymos; Apothecary - Whitaker; Old Man - Perkins; Son of Pompeius - Master Littleton; Lavinia - Mrs Mullart; Nurse - Mrs Talbot. Also SQUIRE BASINGHALL. As 25 July.
 SINGING. End Afterpiece: *The Roast Beef Song* by Mr Bishop of Russel Street.

THE AUTHOR'S FARCE. By Wax Figures, five Feet High. Also **THE MISTAKE;** or, The Lover's Quarrel. By Men and Women. Concluding with the Grand Machine of the Royal Nuptials of the Prince of Orange in the Temple of Hymen.

COMMENT. At the noted Yeates, Warner, and Hind's Booth in the London-Spaw Fields. Begins at Noon. The Fair runs 23, 25, 26, 28 Aug.

Saturday 23
WF

THE WONDER; or, An Honest Yorkshireman. By a Company of Comedians. **DANCING.** *Two Pierrots* by Taylor and Rosamon. *Hornpipe* by Taylor.

COMMENT. At the noted Yeates's Sr and Jr Booth, facing the Hospital Gate in Smithfield. The Fair runs 23, 25, 26 Aug. 10 A.M.

BF

BARTHOLOMEW FAIR. Cokes - Mullart; Overdo - Lacy; Ananias - Aston; Wasp - Jones; Valentine - Mrs Talbot; Rover - Boothby; Silence - Turner; Toyman - Topham; Constable - Littleton; Watchman - Machen; Mrs Overdo - Miss Bennet; Florella - Miss Brett; Loveit - Mrs Mullart; Gingerbread Woman - Mrs Mann; Nut Woman - Miss Brunette; Pickle Herring - Mrs Charke.

DANCING. *Black Joke* by Mrs Charke and Miss Brett.

SINGING. *Roast Beef Song* by Mullart.

COMMENT. Written by Ben. Johnson.

Monday 25
LIF

THE STRATAGEM. Archer - Stoppelaer; Aimwell - Este; Sir Charles - Cole; Boniface - Paget; Scrub - Jones; Gibbet - Turbutt; Hounslow - Dove; Bagshot - Benj. Turbutt; Mrs Sullen - Mrs Cantrell; Lady Bountiful - Mrs Egerton; Cherry - Miss Brunette; Gypsey - Miss Jones; Dorinda - Mrs Este. With a New Occasional Prologue. Also **DAMON AND PHILLIDA.** Damon - Stoppekaer; Phillida - Mrs Cantrell.

MUSIC. A New Set of Act Tunes composed by Arne.

Tuesday 26
HAY

COMMENT. Mainpiece: Newly Revis'd and Alter'd. N.B. The Reviser begs leave to observe, that tho' he thinks the Chief Characters in this Play, are drawn with a great deal of Life and Spirit; Yet that even in this very sprightly Play there are several very obvious Faults. That as the Character of the French Count, and that of the Irish Priest, are in no sort conducive to the Plot of the Play; they may therefore be look'd upon as superfluous: That the Parting of Sullen and his Wife, is extreamly unnatural; and that the Ending of the Play (with respect to Archer) is abrupt to a Degree, &c. &c. In order therefore to amend these Errors [he has revised the play].

LOVE MAKES A MAN. Charles - Mrs Charke; Cludio - Bardin; Charino - Jones; Antonio - Dove; Duart - Lacy; Governor - Houghton; Manuel - Walker; Jacques - Whittaker; Lawyer - Machen; Sancho - Lowder; Monsieur - Simpson; Page - Master Littleton; Louisa - Mrs Mullart; Angelina - Mrs Bennet; Elvira - Mrs Morgan; Honoria - Mrs Brett; Lewis - Morgan. Also **THE STAGE MUTINEERS.** As 25 July, but Crambo - Boothby.

DANCING. *Tambourine* by Miss Rogers.

SINGING. *Roast Beef Song* by Mullart.

COMMENT. Benefit [Walter] Aston.

Friday 29
LIF

September 1735

THE BEGGAR'S OPERA. Macheath - Mullart; Peach'em - Aston; Lockit - Jones; Mat - Lacy; Filch - Turner; Polly - Mrs Charke; Lucy - Mrs Mullart; Mrs Peach'em - Mrs Talbot; Jenny - Miss Brunette; Dolly - Miss Bennet. Also

Tuesday 2
LIF

- Tuesday 2* THE TRAGEDY OF TRAGEDIES. Tom Thumb - Miss Brunette; King Arthur - Mullart; Dollalolla - Miss Bennet; Grizzle - Jones; Huncamunca - Mrs Mullart.
 LIF
DANCING. *Hornpipe* by Taylor.
SINGING. A New Ballad (never sung before) *In Praise of English Plumb Pudding* by Mullart.
COMMENT. Tickets for *Caius Marius* taken, also tickets for the benefit of the author of *Female Friendship* and for Highat.
- Thursday 4* THE SIEGE OF TROY. *Cast not listed.*
 SF
SINGING AND DANCING.
COMMENT. At Lee's Old Theatrical Playhouse on the Bowling Green, running down Axe and Bottle Yard. 10 or 11 A.M. to 9 P.M. [Advertised through 16 Sept.]
- SF THE UNNATURAL PARENTS. *Cast not listed.*
COMMENT. At Lee's Old Theatre on the Bowling Green, behind Marshalsea Prison, down Mermaid Court, next Queen's Arms Tavern. 10 or 11 A.M. to 9 P.M. [Advertised through 16 Sept.]
- Friday 5* THE CARNIVAL; or, Harlequin Blunderer. French Harlequin - Mrs Charke; Colombine - Mrs Mullart; Rodulpho - Mullart; Bonario - Aston; Carlos - Lacy; Ricardo - Jones; Lorenzo - Lowder; 1st Mob - Littleton; 2d - Whittaker; Veroni - Turner; Messenger - Smith; Fidelia - Mrs Bennet; Corinna - Miss Brunette. With a Prologue written and spoke by Mrs Charke. Also SQUIRE BASINGHALL. *Cast not listed*, but see 25 July.
MUSIC. A new Medley Overture composed by Charke. With a large Band of Musick provided for that Night, with French Horns, Kettle Drums, and Trumpets.
DANCING. *Hornpipe* by Taylor.
COMMENT. Benefit Mrs Charke. Mainpiece: Written by Mrs Charke. Intermixed with Songs. At the particular Desire of several Ladies of Quality.



S E A S O N O F 1735-1736

DURING this season three playhouses regularly presented English drama: Drury Lane, Covent Garden, Goodman's Fields. Somewhat irregularly the New Haymarket early in the season offered plays, but in the spring Fielding's Great Mogul's Company of Comedians gave it new life with a long run of *Pasquin*. The Opera of the Nobility again offered Italian opera at the King's Theatre, with Handel presenting his operatic season at Covent Garden. Summer offerings were at Lincoln's Inn Fields, the New Haymarket, and Richmond, with Tottenham Court Fair lasting fourteen days, Bartholomew Fair limited to four days and Southwark Fair to three days.

The theatres and opera houses held generally to their customary pattern of performances. During the winter they began performances at six o'clock; in the spring, usually in May, the opera houses changed to a seven o'clock opening, and the playhouses varied from six to six-thirty to seven in the late months of the season. The playhouses continued to advertise Common Prices for performances without pantomimes and to raise the charges for programs with pantomimic afterpieces, although they often advertised that the Advanced Money would be returned to those who left before the Overture to the pantomime. The charges at Goodman's Fields and the New Haymarket, the smaller houses, were generally less than at Drury Lane or Covent Garden; and the admission scales at the opera houses were generally higher than at the playhouses.

The principal source of theatrical information is the *London Daily Post and General Advertiser*, which had a theoretical monopoly of theatrical advertisements; but the *Daily Advertiser* often had notices of performances, sometimes duplicating those in the *London Daily Post* and occasionally being

the only advertising medium for some performances. The receipts for Covent Garden are extant in Egerton 2267, an account book which also itemizes some of the daily expenses of the season. Further information concerning the financial operations of that company may be found in a summary of a lost account book preserved by Frederick Latreille in Add MSS 32,251.

The rosters of the principal companies are as follows.

DRURY LANE. *Actors:* Master Arne, Berry, Boman, Cibber Jr, Cross, Este, Griffin, Harper, Johnson, Laguerre, Leigh, Miller, Mills, Mills Jr, Milward, Oates, Quin, Raftor, Salway, Shepard, Turbutt, Winstone. *Actresses:* Mrs Cantrell, Mrs Charke, Mrs Clive, Miss Cole, Mrs Cross, Mrs Grace, Miss Holliday, Miss Mann, Mrs Thurmond, Mrs Willis. *Dancers:* Beckham, Carney, Cole, Davenport, Delamayne, Denoyer, Duke, Essex, Grey, Hough, James, Le Brun, Pelling, Phillips, Poitier, Rector, Roland, Rosamond, Taylor, Towers, Villeneuve, Wright; Mrs Anderson, Miss Bennet, Mrs Dancey, Mrs Davenport, Mrs Ferguson, Mrs Pelling, Mlle Roland, Mlle Anne Roland, Mrs Villeneuve, Mrs Walter. *Treasurer:* Castelman. *Supervisor:* Robinson. *Box Bookkeeper:* Moor. *Boxkeepers:* Bradshaw, Taylor. *Gallery Office Keeper:* Allen.

COVENT GARDEN. *Actors:* Aston, Bowman, Bridgwater, Chapman, Clarke, Delane, Frompe, Garrelli, Hale, A. Hallam, W. Hallam, Hippisley, James, Jones, Littleton, Mullart, Neale, Paget, Pasquarille, Ridout, Ryan, A. Ryan, Smith, M. Stoppelaer, Todd, Walker, Wignell. *Actresses:* Miss Bincks, Mrs Browne, Mrs Buchanan, Mrs Forrester, Mrs Hallam, Miss Hillyard, Miss Horsington, Mrs Horton, Mrs Kilby, Mrs Laguerre, Miss Male, Mrs Martin, Miss Norsa, Mrs Porter, Mrs Stevens. *Dancers:* Beard, Bencraft, Desse, Dupre, Ferguson, Gang, Lalauze, Lally, Livier, Lun, Nivelon, Roberts, Tench, Thompson, Vincent; Miss Brunette, Mlle d'Hervigni, Mlle de l'Isle, Mrs Delorme, Miss Norman, Mrs Ogden, Mlle Quinault, Miss Rogers, Miss Sandham, Mrs Wright. *Singer:* Leveridge. *Treasurer:* Ford. *Prompter:* Stede. *Housekeeper:* Jarvis. *Boxkeepers:* Evans, Guise, Gwinn, Warriner.

COVENT GARDEN. Handel's Opera Company: Beard, Gionchino Conti (called Egiziello), Reinhold, Waltz; Signora Maria Negri, Signora Strada.

GOODMAN'S FIELDS. *Actors:* Bardin, Dove, Giffard, W. Giffard, Hamilton, Havard, Hulett, Johnson, Lowder, Lyon, Norris, Penkethman, Pregrave, Richardson, Rosco, Wetherilt Sr, Woodward. *Actresses:* Mrs Giffard, Mrs W. Giffard, Mrs Hamilton, Mrs Haughton, Miss Hughes, Mrs Roberts, Miss Tollett, Mrs Wetherilt, Mrs Woodward. *Dancers:*

Castiglione, Delagarde, Haughton, Kellner, Le Sac, Lun Jr, Norris, Ray, Stichbury, Topham, Touchbury, Vallois; Mrs Bullock, Mrs Dove, Miss Gerrard, Miss Jones, Miss Roberts, Mrs Vallois. *Singers*: Kelly, Nichols; Mrs Chambers, Miss Thornewets, Miss Wilson. *Treasurer*: Shepheard. *Officekeeper*: Wayte. *Boxkeeper*: Roberts.

KING'S. *Singers*: Francesco Bernardi (called Senesino), Carlo Broschi (called Farinelli), Antonio Montagnana, Bernardo Palma; Signora Francesca Bertolli, Signora Francesca Cuzzoni, Signora Santa Tasco (called la Santina).

NEW HAYMARKET (various companies). *Actors*: Adams, Blakes, Castiglione, Davis, Freeman, Jones, Lacy, Lowder, Machen, Pullen, Roberts, Rosamond, Russell, Master Sherwin, Smith, T. Smyth, Strensham, Topham, Turner, Wallis, Williams, Woodburn, Yates. *Actresses*: Miss Brunette, Miss Burgess, Mrs Charke, Mrs Eaton, Mrs Egerton, Mrs Elmy, Miss Ferguson Jr, Mrs Freeman, Miss Jones, Miss J. Jones, Miss Karver, Mrs Male, Mrs Pile, Mrs Sandham, Mrs Talbot. *Dancers*: Catillion, Le Blond.

September 1735

JULIUS CAESAR: With the Deaths of Brutus and Cassius. Caesar - W. Mills; Octavius - Salway; Brutus - Quin; Cassius - Mills; Antony - Milward; Caska - Cibber; Calphurnia - Mrs Cantrell; Portia - Mrs Thurmond; Citizens - Johnson, Miller, Harper, Griffin. Also **COLOMBINE COURTEZAN**: With the Ridotto Al'Fresco. Pierot - Poitier; Harlequin - Le Brun; Colombine - Mrs Clive; Spaniard - Salway.

Monday 1
DL

DANCING. By Essex and Mrs Walter.

COMMENT. By Command of his Royal Highness. Mainpiece: Written by Shakespeare. And By His Majesty's Command no Persons to be admitted behind the Scenes, nor any Money to be returned after the Curtain is drawn up. Boxes 5s. Pit 3s. Gallery 2s. 6 P.M. [For performances at SF and by the summer company after 1 Sept., see season of 1734-35.]

Tuesday 4
DL

LOVE FOR LOVE. Ben - Miller; Tattle - Cibber; Foresight - Johnson; Valentine - Milward; Scandal - W. Mills; Sir Sampson - Shepard; Jeremy - Oates; Trapland - Griffin; Angelica - Mrs Thurmond; Prue - Mrs Clive; Mrs Frail - Mrs Cross; Mrs Foresight - Miss Hollyday; Nurse - Mrs Willis. Also **THE DEVIL TO PAY**; or, The Wives Metamorphos'd. Jobson - Harper; Nell - Mrs Clive; Sir John - Salway; Lady Loverule - Mrs Grace.

DANCING.

COMMENT. Mainpiece: Written by the late Mr Congreve.

OTHELLO, MOOR OF VENICE. Othello - Quin; Cassio - Cibber; Iago - W. Mills; Brabantio - Milward; Roderigo - Miller; Desdemona - Mrs Thurmond; Emilia - Mrs Cross. Also **AN OLD MAN TAUGHT WISDOM**; or, The Virgin Unmask'd. Goodwill - Shepard; Blister - Harper; Quaver - Salway;

Saturday 6
DL

- Saturday 6* DL Wormwood – Cross; Coupee – Laguerre; Thomas – Raftor; Lucy – Mrs Clive.
DANCING.
 COMMENT. By particular Desire. Mainpiece: Written by Shakespear. At Common Prices.
- Tuesday 9* DL THE MAN OF TASTE; or, The Guardians. Man of Taste – Cibber; Sir Positive – Griffin; Freelo – Mills; Sir Humphrey – Harper; Reynard – Miller; Valentine – Milward; Harcourt – W. Mills; Horatio – Raftor; Lewis – Cross; Diligence – Turbutt; Almanzor – Master Arne; Lady Henpeck – Mrs Cross; Lisetta – Miss Mann; Dorinda – Mrs Thurmond; Maria – Mrs Clive; Angelica – Miss Holliday; Dorothea – Mrs Grace. Also AN OLD MAN TAUGHT WISDOM. As 6 Sept., but Thomas – Este.
DANCING. A Grand Ballet, called, *The French Peasants*, by Poitier, Mlle Roland, &c.
- Wednesday 10* GF OTHELLO, MOOR OF VENICE. Othello – Hulett; Cassio – Giffard; Iago – Rosco; Roderigo – Woodward; Duke – Bardin; Brabantio – W. Giffard; Gratiano – Lyon; Montano – Havard; Emilia – Mrs Haughton; Desdemona – Mrs Giffard. Also DAMON AND PHILLIDA. Damon – Kelly; Phillida – Mrs Roberts.
DANCING. Scotch Dance by Mrs Bullock. Pierrots by Vallois and Delagarde.
 COMMENT. Boxes and Balconies on the Stage 4s. Boxes 3s. Pit 2s. Gallery 1s. 6 P.M.
- Thursday 11* DL HENRY IV, Part I. Falstaff – Quin; King – Mills; Prince – W. Mills; Hotspur – Milward; Worcester – Berry; Northumberland – Boman; Vernon – Cross; Blunt – Salway; Douglass – Winstone; Westmoreland – Turbutt; Francis – Leigh; Bardolph – Shepard; Gadshill – Este; Peto – Raftor; Kate – Miss Holliday; Hostess – Mrs Cross; Carriers – Johnson, Miller. Also AN OLD MAN TAUGHT WISDOM. As 9 Sept.
DANCING. As 9 Sept.
 COMMENT. Mainpiece: Written by Shakespear.
- LOVE IN A BOTTLE.
 COMMENT. Robert Morris saw this play, but does not state where. It was later given, on 29 Sept., at HAY. See Beverly McAnear, "An American in London, 1735-1736," *Pennsylvania Magazine of History and Biography*, LXIV (1940), 376.
- Friday 12* CG HAMLET, PRINCE OF DENMARK. Hamlet – Ryan; King – Walker; Polonius – Hippisley; Laertes – A. Hallam; Horatio – Hale; Ostrick – Chapman; Queen – Mrs Hallam; Ophelia – Miss Bincks; Ghost – Stephens; Gravediggers – Bridgewater, Mullart. Also THE DEVIL TO PAY. Sir John – Stoppelaer; Lady Loverule – Mrs Kilby; Jobson – Mullart; Nell – Miss Norsa.
DANCING.
 COMMENT. At 6 P.M. Receipts: £55 19s.
- GF THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry – Giffard; Standard – Bardin; Vizard – Havard; Smugler – Lyon; Clincher Sr – Penkethman; Clincher Jr – Woodward; Dicky – Norris; Errand – Dove; Lady Darling – Mrs Haughton; Angelica – Mrs Hamilton; Parly – Miss Tollett; Lady Lurewell – Mrs Giffard. Also DAMON AND PHILLIDA. As 10 Sept.
DANCING. Passacaille by Mrs Bullock. French Peasant by Vallois and Mrs Woodward.
- Saturday 13* DL THE COMMITTEE; or, The Faithful Irishman. Teague – Miller; Careless – Mills; Blunt – W. Mills; Day – Griffin; Abel – Oates; Obadiah – Johnson; Story – Winstone; Bookseller – Leigh; Ruth – Mrs Thurmond; Arbella – Miss Holliday; Mrs Day – Mrs Cross; Mrs Chat – Mrs Willis. Also COLOMBINE COURTEZAN. As 1 Sept.
 COMMENT. Admission: 5s., 3s., 2s. 6 P.M.

THE ALCYMIEST. Subtle - W. Mills; Face - Mills; Ananias - Johnson; Tribulation - Griffin; Kastril - Miller; Dapper - Leigh; Surly - Oates; Lovewit - Shepard; Doll Common - Mrs Clive; Dame Pliant - Mrs Cross; Drugger - Cibber; Sir Epicure - Harper; Neighbours - Winstone, Wright, Turbutt, Raftor. Also **HARLEQUIN GRAND VOLGI:** Being the Comic Interlude of Cephalus and Procris. Gardeners - Pelling, Davenport; Gardeners' Wives - Mrs Davenport, Mrs Villeneuve; Noble Venetian - Este; Italian Bravo - Harper; Miller - Oates; Colombine - Miss Mann; Harlequin - Le Brun; Pierot - Davenport; Mandarin Gormogons - Thurmond, Villeneuve, Pelling, De la Magre; Chinese Guards - Wright, Taylor, Gray, Leigh. Concluding with *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.

COMMENT. Mainpiece: Written by Ben Johnson. By Her Majesty's Command. [The Queen, Prince of Wales, Duke, and Princesses Caroline, Mary, and Louisa present.]

OROONOKO; or, The Royal Slave. Oroonoko - Hulett; Aboan - Giffard; Governor - W. Giffard; Blandford - Havard; Stanmore - Bardin; Driver - Lyon; Jack Stanmore - Hamilton; Hotman - Richardson; Imoinda - Mrs Giffard; Charlotte - Mrs Hamilton; Widow Lackit - Mrs Wetherilt; Lucy - Miss Tollett; Daniel - Penkethman. Also **THE CONTRIVANCES.** Rovewell - Kelly; Arethusa - Mrs Roberts; Robin - Penkethman.

DANCING. As 12 Sept.

Monday 15
DL

THE ALCYMIEST. As 15 Sept. Also **HARLEQUIN GRAND VOLGI.** As 15 Sept., but Gardeners, Gardeners' Wives, Mandarins and Chinese Guards omitted.

COMMENT. At the particular Desire of several Persons of Distinction (who could not get Places Yesterday).

Tuesday 16
DL

THE STRATAGEM. Archer - Ryan; Aimwell - Walker; Sullen - Bridgwater; Sir Charles - Hale; Boniface - Mullart; Gibbet - Chapman; Foigard - Neale; Mrs Sullen - Mrs Horton; Dorinda - Miss Norsa; Lady Bountiful - Mrs Martin; Cherry - Miss Bincks; Gipsey - Miss Horsington; Scrub - Hippisley. Also **THE TOYSHOP.** Cast not listed.

DANCING.

CG

COMMENT. At Common Prices. Stage Half a Guinea. Receipts: £20 6s. 6d.

THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Ryan; Lady Townly - Mrs Horton; Manly - Bridgwater; Lady Grace - Mrs Buchanan; Basset - Chapman; Richard - Neale; Poundage - Mullart; Lady Wronghead - Mrs Mullart; Jenny - Miss Bincks; Trusty - Mrs Stevens; Sir Francis - Hippisley. Also **THE TOY SHOP.** Cast not listed.

DANCING.

Wednesday 17
CG

COMMENT. Receipts: £24 19s.

JANE SHORE. Jane Shore - Mrs Male; Hastings - Lacy; Gloster - Machen; Dumont - Turner; Belmour - Woodburn; Ratcliff - Lowder; Catesby - Smith; Lady - Miss Jones; Alicia - Mrs Charke. Also **THE CARNIVAL;** or, Harlequin Blunderer. French Harlequin - Mrs Charke; Colombine - Mrs Male; Rodulpho - Machen; Fidelia - Miss Bennet. With a Prologue written and spoken by Mrs Charke.

DANCING. *Two Pierrots* by Mons Le Blond and Mons Chatillion, the first time of their performance in England.

COMMENT. Afterpiece: Written by Mrs Charke. At Common Prices. 6 P.M.

HAY

- Wednesday 17* GF THE WONDER: A Woman Keeps a Secret. Felix - Giffard; Briton - Havard; Lopez - Rosco; Frederick - Bardin; Pedro - Norris; Gibby - Lyon; Lissardo - Penkethman; Alguzile - Dove; Isabella - Mrs Hamilton; Flora - Mrs Haughton; Inis - Miss Tollet; Violante - Mrs Giffard. Also THE CHYMICAL COUNTERFEITS; or, Harlequin Worm Doctor. Pestle - Penkethman; Mortar - Dove; Harlequin - Lun Jr; Colombine - Mrs Hamilton; Maid - Mrs Dove; Courtezan - Lyon; Pierot - Norris; Dropsical Men - Bardin, Hamilton.
DANCING. As 12 Sept.
- Thursday 18* DL TIMON OF ATHENS. Timon - Milward; Alcibiades - W. Mills; Apemantus - Quin; Evandra - Mrs Thurmond; Aelius - Johnson; Isander - Miller; Cleon - Griffin; Nicias - Shepard; Thrasillus - Winstone; Phaeax - Harper; Demetrius - Turbutt; Poet - Oates; Melissa - Mrs Cantrell; Chloe - Mrs Cross. Also COLOMBINE COURTEZAN. As 1 Sept.
MUSIC. Select Pieces.
DANCING. In II: *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.
COMMENT. Mainpiece: Alter'd from Shakespear.
- YB THE FAIR PENITENT. *Cast not listed.* Also THE COBLER OF PRESTON. *Cast not listed.* And an Epilogue, spoken by the Bard, addressed to the Brethren.
COMMENT. Benefit Mr Arthur. For the Entertainment of the Grand Porpoise, and the rest of the Ancient and Honourable Society of Porponians. 6 P.M.
- Friday 19* CG THE ORPHAN; or, The Unhappy Marriage. Orphan - Mrs Horton; Acasto - Aston; Castalio - A. Hallam; Polydore - Walker; Chamont - Ryan; Chaplain - Hale; Serena - Miss Norsa; Florella - Mrs Stevens. Also THE DEVIL TO PAY. As 12 Sept.
DANCING.
COMMENT. Receipts: £31 8s.
- GF HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; King - W. Giffard; Polonius - Lyon; Laertes - Bardin; Horatio - Rosco; Marcellus - Havard; Ostrick - Woodward; Guildenstern - Hamilton; Barnardo - Dove; Francisco - Presgrave; Queen - Mrs Haughton; Ophelia - Mrs Hamilton; Ghost - Hulett; Gravediggers - Penkethman, Wetherilt Sr. Also THE CHYMICAL COUNTERFEITS. As 17 Sept.
DANCING. As 17 Sept.
- Saturday 20* DL CATO. Cato - Quin; Sempronius - Mills; Juba - W. Mills; Syphax - Cibber; Portius - Milward; Lucius - Winstone; Decius - Boman; Marcia - Mrs Thurmond; Lucia - Miss Holliday; Marcus - the Gentleman who performed Ozman in Zara. Also COLOMBINE COURTEZAN. As 1 Sept.
MUSIC. Select Pieces.
COMMENT. Mainpiece: Written by the late J. Addison, Esq.
- Monday 22* GF THE GAMESTER. Gamester - Giffard; Hector - Penkethman; Sir Thomas - W. Giffard; Lovewell - Rosco; Dorante - Norris; Marquis - Bardin; Cogdie - Hamilton; Lady Wealthy - Mrs Giffard; Angelica - Mrs Hamilton; Mrs Security - Mrs Wetherilt; Mrs Favourite - Mrs Tollett; Betty - Mrs Woodward. Also THE CHYMICAL COUNTERFEITS. As 17 Sept.
DANCING.
- Tuesday 23* DL VENICE PRESERV'D; or, A Plot Discover'd. Pierre - Mills; Jaffier - Milward; Bedamar - W. Mills; Priuli - Boman; Renault - Cibber; Belvidera - Mrs Thurmond. Also COLOMBINE COURTEZAN. As 1 Sept.
COMMENT. Mainpiece: Written by Mr Otway.

RULE A WIFE AND HAVE A WIFE. Captain - A. Hallam; Estifania - Mrs Horton; Leon - Ryan; Duke - Hale; Cacafogo - Mullart; Juan - Marshall; Sanchio - Aston; Alonzo - Wignell; Margarita - Mrs Buchanan; Altea - Mrs Stevens; Old Woman - Hippisley. Also THE NECROMANCER; or, Harlequin Doctor Faustus. Miller - Nivelon.

COMMENT. Receipts: £79 6s.

Wednesday 24
CG

WOMAN IS A RIDDLE. Courtwell - Giffard; Aspin - Penkethman; Manly - W. Giffard; Sir Amorous - Bardin; Vulture - Lyon; Butler - Hamilton; Miranda - Mrs Giffard; Lady Outside - Mrs Roberts; Clarinda - Miss Hughes; Necessary - Miss Tollet; Betty - Mrs M. Giffard. Also THE CHYMICAL COUNTERFEITS. As 17 Sept.

GF

DANCING. *Scot's Dance* by Haughton, Mrs Bullock, Vallois, Mrs Woodward. *French Peasant* by Vallois and Mrs Woodward.

THE BEGGAR'S OPERA. Macheath - Mrs Sandham; Polly - Mrs Charke. Also THE ART OF MANAGEMENT; or, Tragedy Expell'd. Mrs Tragic - Mrs Charke; Brainless - Turner; Bloodbolt - Machen; Headpiece - Smyth. With a New Occasional Prologue, written and spoken by Mrs Charke.

YB

ENTERTAINMENTS.

COMMENT. Afterpiece: A New Farce. [By Mrs Charke.] N.B. The Company are oblig'd to remove from the Hay-Market Theatre to York-Buildings, as being too young a Sett of People to venture at great Expences, without first having merited the Favour of the Town to support them in it; but as we are determin'd to the full Extent of our Power, to endeavour to entertain them, we humbly hope they will accept of our Performances. . . . Charlott Charke.

Daily Advertiser, 26 Sept.: We hear that Mrs Charke . . . drew Tears from the whole Audience in her Prologue, which she spoke very pathetically; and the new Farce . . . was very much applauded, notwithstanding the impotent Attempts of several young Clerks to raise a Riot, who were for that purpose properly marshall'd by the cunning Lawyer their Master: Their rude Behaviour was so extraordinary, that several Gentlemen were provok'd to threaten them with the Discipline of their Canes, upon which they thought proper to desist.

THE OLD BACHELOR. Heartwell - Quin; Fondlewife - Griffin; Sir Joseph - Miller; Belmour - W. Mills; Vainlove - Salway; Sharper - Milward; Setter - Oates; Bluff - Johnson; Laetitia - Mrs Thurmond; Belinda - Mrs Holliday; Araminta - Mrs Cantrell; Sylvia - Mrs Pritchard; Lucy - Mrs Cross. Also THE DEVIL TO PAY. As 4 Sept.

Thursday 25
DL

MUSIC. Select Pieces.

DANCING. *English Maggot* by Villeneuve and Mrs Walter. The new Comic Dance called *Fye! nay prithee John; or, Handel's Jig* by Le Brun and Mrs Anderson.

COMMENT. Mainpiece: Written by the late Mr Congreve.

THE DOUBLE GALLANT; or, The Sick Lady's Cure. Lady Dainty - Mrs Horton; Atall - Chapman; Clerimont - Walker; Careless - A. Hallam; Bolus - Aston; Rhubarb - Neale; Wilful - Mullart; Strut - Wignell; Finder - James; Supple - Clarke; Lady Sadlife - Mrs Bullock; Clarinda - Mrs Stevens; Sylvia - Miss Norsa; Wishwell - Mrs Mullart; Situp - Mrs Kilby; China Woman - Mrs Martin; Sir Solomon - Hippisley. Also THE NECROMANCER. As 24 Sept., but Harlequin - Lun; Spirits - Leveridge, Stoppelaer, Miss Norsa; 1st Fury - Lally; Harlequin Man and Woman - Desse, Mrs Delorme; Pierrot Man and Woman - Livier, Tench; Mezzetin Man and Woman - Gang, Miss Rogers; Scaramouch Man and Woman - Dupre, Mrs Ogden; Doctor's Man - Hippisley.

Friday 26
CG

COMMENT. Receipts: £58 17s.

- Friday 26** **WOMAN IS A RIDDLE.** As 24 Sept. Also **THE HONEST YORKSHIREMAN.** *Cast not listed*, but edition of 1736 lists: Gaylove – Kelly; Muckworm – Norris; Sapscall – Bardin; Slango – Woodward; Blunder – Dove; Arbella – Miss Gerrard; Combrush – Mrs Roberts.
DANCING. *Scot's Dance*, as 24 Sept. *Pierrots* by Vallois and Delagarde.
COMMENT. Afterpiece: Never Acted there before. Written by Mr Carey.
- YB** **JANE SHORE and THE ART OF MANAGEMENT.** Advertised but deferred by Mrs Charke's Indisposition.
- Saturday 27** **KING LEAR AND HIS THREE DAUGHTERS.** Lear – Quin; Gloster – Mills; Edgar – Milward; Edmund – W. Mills; Kent – Berry; Gentleman Usher – Cibber; Cordelia – Miss Holliday. Also **THE MOCK DOCTOR.** Doctor – Cibber; Dorcas – Mrs Clive.
COMMENT. Mainpiece: Alter'd from Shakespeare by N. Tate, Esq. Afterpiece: Taken from Moliere.
- Monday 29** **LOVE'S LAST SHIFT; or, The Fool in Fashion.** Loveless – Ryan; Sir William – Hippisley; Sir Novelty – Chapman; Elder Worthy – Hale; Young Worthy – Walker; Snap – James; Sly – Mullart; Amanda – Mrs Hallam; Narcissa – Mrs Bullock; Hillaria – Mrs Buchanan; Flareit – Mrs Kilby; Maid – Miss Horsington. Also **THE LOTTERY.** Lovemore – Stoppelaer; Stocks – Paget; Coachman – Mullart; Buyers – Wignell, James; Irishman – Hallam; Chloe – Miss Norsa; Lucy – Miss Horsington; Mrs Stocks – Mrs Martin; Jenny – Mrs Forrester; Mrs Sugarsops – Mrs Kilby; Jack – Chapman.
DANCING. *Scot's Dance* by Glover and Miss Rogers.
COMMENT. Receipts: £39 18s.
- GF** **WOMAN IS A RIDDLE.** As 24 Sept. Also **THE HONEST YORKSHIREMAN.** *Cast not listed*, but see 26 Sept.
DANCING. As 26 Sept.
MUSIC. German Flute Concerto by Mr Buchinger, his second since his arrival in England.
COMMENT. Afterpiece: Written by Mr Carey.
- HAY** **LOVE AND A BOTTLE.** *Cast not listed.*
DANCING. I: *Running Footman* and V: *Scot's Dance* by Brother Shawford.
COMMENT. Benefit W. Bodle, a Brother [who has been ill for two years]. At the particular Desire of several Free and Accepted Masons. Written by Mr Farquhar. 4s., 2s. 6d., 1s. 6d. 6 P.M.
- YB** **JANE SHORE.** As at HAY, 17 Sept., but Belmour – Boothby; Ratcliff – Thomas; Lady omitted. Also **THE ART OF MANAGEMENT.** As 24 Sept. Prologue, as 24 Sept.
ENTERTAINMENTS.
COMMENT. By Desire. The Places (Boxes excepted) at 2s. Boxes 4s. 6 P.M.
- Tuesday 30** **THE SPANISH FRYAR; or, The Double Discovery.** Torrismond – Milward; Fryar – Quin; Gomez – Griffin; Bertran – Mills; Lorenzo – W. Mills; Raymond – Boman; Alphonso – Berry; Pedro – Cross; Queen – Mrs Thurmond; Elvira – Mrs Clive; Teresa – Mrs Cross. Also **AN OLD MAN TAUGHT WISDOM.** As 9 Sept., but Coupee – Este; Thomas – Raftor.
DANCING. *Jack of the Green* (new) by Taylor and Miss Mann. *Comic Dance* by Le Brun and Mrs Anderson.
COMMENT. Mainpiece: Written by Mr Dryden.

October 1735

JULIUS CAESAR.	As 1 Sept., but Calphurnia - Mrs Butler.		
DANCING.	I: <i>English Maggot</i> by Villeneuve and Mrs Walter. II: <i>Newmarker's Delight</i> (new) by Delamagne, Pelling, Davenport, Rector, Janno. III: <i>Revellers</i> by Essex and Mrs Walter. IV: <i>Two Pierrots</i> by Poitier and Pelling. V: <i>Shepherd's Mount</i> by Denoyer, Essex, Mrs Walter, Mrs Anderson, Pelling, Villeneuve, Davenport, Miss Mann, Mrs Davenport, Miss Brett.	Wednesday 1 DL	
COMMENT.	By Her Majesty's Command. Written by Shakespear. [Queen, Duke, and Princesses Amelia, Mary, and Louisa present.]		
THE BEGGAR'S OPERA.	Macheath - Walker; Peachum - Hippisley; Locket - Mullart; Polly - Miss Norsa; Lucy - Miss Bincks; Player - Wignell; Beggar - James; Mat - M. Stoppelaer; Filch - Clarke; Mrs Peachum - Mrs Martin; Jenny - Mrs Forrester; Sukey - Mrs Templer; Mrs Slammekin - Mrs Kilby. Also THE NECROMANCER. As 26 Sept.	CG	
COMMENT.	Mainpiece: Written by the late Mr Gay. Receipts: £57.		
WOMAN IS A RIDDLE.	As 24 Sept. Also THE HONEST YORKSHIRE-MAN. <i>Cast not listed</i> , but see 26 Sept.	GF	
DANCING.	As 26 Sept.		
COMMENT.	Afterpiece: Written by Mr Carey.		
GEORGE BARNWELL	[The London Merchant]. George Barnwell - Turner; Millwood - Mrs Charke; Thorowgood - Machen; Trueman - Smyth; Maria - Mrs Male; Lucy - Mrs Talbot. Also THE ART OF MANAGEMENT. As 24 Sept. Prologue, as 24 Sept.	YB	
COMMENT.	Benefit the Author of the Farce. On Friday next Printed Books of the Farce will be sold at the Great Room.		
CONCERT.		HA	
MUSIC.	Vocal, Instrumental, and Martial . . . by several of the best Hands from both the Operas.		
COMMENT.	6 P.M. At Mr Vipont's New Long Room. 2s. 6d.		
THE MISER.	Miser - Griffin; Lappet - Mrs Clive; Frederick - Milward; Clermont - W. Mills; Ramilie - Cross; James - Turbutt; Decoy - Oates; Sparkle - Lee; Harriet - Mrs Butler; Mariana - Miss Holliday; Mrs Wisely - Mrs Grace; Wheedle - Miss Mann. Also COLOMBINE COURTEZAN. As 1 Sept.	Thursday 2 DL	
MUSIC.	Select Pieces.		
COMMENT.	Mainpiece: Taken from Plautus and Moliere.		
OTHELLO, MOOR OF VENICE.	Othello - Stephens; Cassio - Walker; Iago - Ryan; Brabantio - Aston; Duke - Wignell; Lodovico - Hale; Roderigo - Chapman; Desdemona - Mrs Buchanan; Emilia - Mrs Mullart.	Friday 3 CG	
DANCING.	<i>Scot's Dance</i> by Glover, Miss Rogers, Desse, Mrs Ogden, Tench, Mlle Delorme. <i>Two Pierrots</i> by Nivelon and Lalauze, the first time of his appearing on that stage. <i>The Faithful Shepherd</i> by Glover, Miss Rogers, Tench, Desse, Dupre, Livier, Mrs Ogden, Mlle Delorme, Miss Sandham, Miss Norman.		
COMMENT.	Receipts: £42 8s. 6d.		
VENICE PRESERV'D.	Pierre - Hulett; Jaffier - Giffard; Bedamar - Bardin; Priuli - W. Giffard; Renault - Rosco; Spinoza - Richardson; Belvidera - Mrs	GF	

- Friday 3** GF Giffard; Elliot – Havard; Antonio – Penkethman; Duke – Lyon. Also THE HONEST YORKSHIREMAN. *Cast not listed*, but see 26 Sept.
DANCING. *Passacaille* by Mrs Bullock. *French Peasant* by Vallois and Mrs Woodward. *Pierrots* by Vallois and Delagarde.
 COMMENT. Afterpiece: Written by Mr Carey.
- Saturday 4** DL AMPHITRYON; or, The Two Sosias. Amphitryon – W. Mills; Jupiter – Mills; Mercury – Shepard; Sosia – Harper; Gripus – Griffin; Alcmena – Mrs Thurmond; Phaedra – Mrs Pritchard; Bromia – Mrs Cross. Also COLOMBINE COURTEZAN. As 1 Sept.
MUSIC. Select Pieces between the Acts.
DANCING. *Dutchman and his Frow* by Le Brun and Miss Brett. *English Maggot* by Villeneuve and Mrs Walter.
 COMMENT. Mainpiece: Written by Mr Dryden.
- Monday 6** CG THE COUNTRY WIFE. *Cast not listed*. Also THE NECROMANCER. As 26 Sept.
DANCING. *Two Pierrots* by Nivelon and Lalauze.
 COMMENT. Receipts: £57 15s. 6d.
- GF LOVE MAKES A MAN. Carlos – Giffard; Cludio – Bardin; Antonio – Norris; Charino – Lyon; Governor – W. Giffard; Duart – Richardson; Manuel – Havard; Sancho – Rosco; Monsieur – Woodward; Angelina – Mrs Giffard; Louisa – Mrs Roberts; Elvira – Mrs Hamilton; Honoria – Miss Tollet; Cholerick – Penkethman. Also THE HONEST YORKSHIREMAN. *Cast not listed*, but see 26 Sept.
DANCING. III: *Pastoral* by Castiglione, the first time of his appearing on this stage, and Mrs Bullock. v: *Peasant* by Castiglione and others.
 COMMENT. Afterpiece: Written by Mr Carey.
- YB COMMENT. *London Daily Post and General Advertiser*, 6 Oct.: The Young Company . . . defer playing 'till next Wednesday se'nnight, at which time they perform a Play, call'd The Two Gentlemen of Verona, written by the celebrated William Shakespear, it being the first Comedy ever he wrote, and which has not been acted these 73 Years.
- Tuesday 7** DL THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex – Milward; Burleigh – Quin; Southampton – W. Mills; Raleigh – Berry; Queen Elizabeth – Mrs Butler; Rutland – Mrs Thurmond; Nottingham – Mrs Cross. Also HARLEQUIN RESTOR'D; or, The Country Revels. Harlequin – Le Brun; French Company – Davenport, Raftor, Cole, Mrs Cross, Miss Bennet; Lover – Taylor; Servant – Hough; Drawers – Janno, Towers; Yeoman – Wright; Conjuror – Turbutt; Milkmaids – Mrs Davenport, Miss Brett, Mrs Villeneuve, Mrs Dancey; Countryman – Salway; Countrywoman – Mrs Cantrell; Colin – Essex; Phebe – Mrs Walter; Country Lads – Pelling, Davenport, Villeneuve, Rector; Country Lasses – Mrs Pelling, Mrs Anderson, Mrs Davenport, Miss Brett; Colombine – Miss Mann.
- Wednesday 8** CG THE WAY OF THE WORLD. Sir Wilful – Hippisley; Mirabel – Ryan; Fainall – Walker; Witwoud – Chapman; Petulant – Neale; Waitwell – James; Millamant – Mrs Horton; Marwood – Mrs Hallam; Lady Wishfort – Mrs Mullart; Mrs Fainall – Mrs Buchanan; Foible – Mrs Stevens; Mincing – Miss Bincks. Also THE NECROMANCER. As 26 Sept.
 COMMENT. Mainpiece: Written by the late Mr Congreve. Receipts: £68 1s. 6d.

THE LONDON MERCHANT. George Barnwell – Giffard; Thorogood – Rosco; Uncle – W. Giffard; Trueman – Bardin; Blunt – Woodward; Maria – Mrs Giffard; Lucy – Miss Tollett; Millwood – Mrs Roberts. Also **THE HONEST YORKSHIREMAN.** *Cast not listed*, but see 26 Sept.

DANCING. As 6 Oct.

COMMENT. At the particular Desire of several Eminent Merchants and Citizens. Afterpiece: Written by Mr Carey. *London Daily Post and General Advertiser*, 9 Oct.: Yesterday, between One and Two o'Clock, died of a Haemorrhage . . . Mr Charles Hulett, belonging to [GF], whose natural Qualifications to the Stage, had he the Application of many of less Merit, would have render'd him one of the most considerable Performers now alive.

RULE A WIFE AND HAVE A WIFE. Captain – W. Mills; Estifania – Mrs Clive; Leon – Mills; Duke – Berry; Cacafogo – Harper; Juan – Oates; Sanchio – Winstone; Alonzo – Cross; Margarita – Mrs Butler; Altea – Mrs Cross; Clara – Mrs Villeneuve; Old Woman – Griffin. Also **HARLEQUIN RESTORED.** As 7 Oct.

COMMENT. Mainpiece: Written by Beaumont and Fletcher.

THE PROVOK'D WIFE. Sir John – Bridgwater; Constant – Walker; Heartfree – Ryan; Razor – Chapman; Lady Brute – Mrs Hallam; Belinda – Mrs Bullock; Mademoiselle – Miss Norsa; Lady Fanciful – Mrs Horton. Also **THE NECROMANCER.** As 26 Sept.

COMMENT. Mainpiece: Written by Sir J. Vanbrugh. With his Additional Scene. Receipts: £52 16s.

HAMLET, PRINCE OF DENMARK. As 19 Sept., but Horatio – Havard; Marcellus – Richardson; Ghost – Rosco; Guildenstern omitted. Also **THE HONEST YORKSHIREMAN.** As 26 Sept. (in edition).

MUSIC. Solo on the German Flute by Buchinger. *Se L'arco* by Buchinger and Charle [music in *Daily Advertiser* only].

DANCING. *Pastoral* by Castiglione and Mrs Bullock.

COMMENT. Benefit Mr Carey, Author of the Honest Yorkshireman. The Song on the Modern Beaux (or *Buckle thy Shoes at the Toes*) will be printed, and given Gratis at the Theatre.

THE DOUBLE DEALER. Touchwood – Winstone; Froth – Berry; Sir Paul – Griffin; Maskwell – Quin; Mellefont – Milward; Careless – W. Mills; Brisk – Cibber; Lady Pliant – Mrs Cantrell; Lady Froth – Mrs Clive; Lady Touchwood – Mrs Butler; Cynthia – Miss Holliday. Also **HARLEQUIN RESTORED.** As 7 Oct.

COMMENT. Never Acted there before. Mainpiece: Written by the late Mr Congreve.

THE RECRUITING OFFICER. Plume – Ryan; Balance – Bridgwater; Worthy – Walker; Brazen – Chapman; Scale – Aston; Scruple – Paget; Bullock – Neale; Kite – Mullart; Sylvia – Miss Bincks; Melinda – Mrs Bullock; Rose – Miss Norsa; Lucy – Mrs Stevens; Recruits – Hippisley, James. Also **MOMUS TURNED FABULIST;** or, Vulcan's Wedding. Momus (Merry Andrew) – Mullart; Jupiter (A Rake) – Bridgwater; Neptune (Waterman) – Aston; Apollo (Ballad Singer) – Stoppelaer; Mars (Sergeant of Grenadiers) – Walker; Plutus (Pawnbroker) – Hippisley; Vulcan (Blacksmith) – M. Stoppelaer; Mercury (Ticket Porter) – Clarke; Minister of Destiny (Hangman) – Bencraft; Juno (Oyster Woman) – Mrs Mullart; Venus (Lady of Pleasure) – Miss Norsa; Aegle (Parish Girl) – Miss Rogers.

Wednesday 8
GF

Thursday 9
DL

Friday 10
CG

GF

Saturday 11
DL

Monday 13
CG

- Monday 13* DANCING. *Two Pierrots* by Nivelon and Lalauze. *Scot's Dance* by Glover, Miss Rogers, Desse, Mrs Ogden, Tench, Mlle Delorme.
CG COMMENT. Receipts: £76 2s. 6d.
- GF WOMAN IS A RIDDLE. As 24 Sept. Also THE HONEST YORKSHIREMAN.
Cast not listed, but see 26 Sept.
SINGING. II: *Rise, Glory* by Miss Jones. IV: In Italian by Mrs Chambers.
DANCING. V: *Passacaille* by Mrs Bullock.
COMMENT. Afterpiece: Written by Mr Carey.
- Tuesday 14* THE DOUBLE DEALER. As 11 Oct. Also HARLEQUIN RESTORED. As
DL 7 Oct.
COMMENT. Mainpiece: Written by the late Mr Congreve.
- Wednesday 15* THE DRUMMER; or, The Haunted House. Sir George – Ryan; Tinsel – Chapman; Fantome – Walker; Vellum – Hippisley; Lady Truman – Mrs Bullock; Abigail – Mrs Mullart. Also THE DEVIL TO PAY. As 12 Sept.
CG DANCING. *Faithful Shepherd*, as 3 Oct. *Scot's Dance*, as 13 Oct. *Two Pierrots* by Nivelon and Lalauze.
COMMENT. Receipts: £42 14s. 6d.
- GF THE EMPEROR OF THE MOON. Harlequin – Penkethman; Scaramouch – Rosco; Balliardo – Lyon; Cinthio – Giffard; Charmante – Havard; Keplair – Woodward; Galileus – Dove; Clerk – Hamilton; Officer – Norris; Bellemante – Mrs Giffard; Claria – Mrs Hamilton; Mopsophil – Mrs Roberts.
SINGING. [In it] the Original Songs, set to Musick by Mr Prelleur, and sung by Kelly, Mrs Chambers, Miss Jones.
DANCING. New Dances adapted to the Opera, particularly *A Dance of Court Cards*: King of Spades – Ray; Queen of Spades – Mrs Dove; Knave of Spades – Norris; King of Hearts – Presgrave; Queen of Diamonds – Miss Hughes; Knave of Clubs – Hamilton. Other dances by Haughton, Mrs Bullock, Vallois, Mrs Woodward, Le Sac, Mrs Vallois.
MUSIC. A New Medley Overture, composed by Prelleur.
COMMENT. With entire New Scenes, Machines, Flyings, and other Decorations. Boxes and Balconies on Stage 5s. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.
- Thursday 16* THE DOUBLE DEALER. As 11 Oct. Also HARLEQUIN RESTORED. As
DL 7 Oct.
COMMENT. Mainpiece: Written by the late Mr Congreve.
- Friday 17* THE MISTAKE. Alvarez – Bridgwater; Felix – Mullart; Carlos – Ryan; Lorenzo – Walker; Sancho – Hippisley; Lopez – Chapman; Leonora – Mrs Horton; Camillo – Mrs Buchanan; Isabella – Mrs Templer; Jacinta – Mrs Stevens. Also APOLLO AND DAPHNE; or, The Burgo-Master Trick'd. Apollo – Glover; Nymphs – Miss Sandham, Mrs Ogden, Mrs De l'Orme, Miss Norman; Daphne – Miss Rogers; Burgomaster – Nivelon; Servant – Hippisley; Columbine – Miss Norsa; Scaramouch – Bencraft; Harlequin – Lun; Peasants – Bencraft, Ferguson, Du Pre; Women Peasants – Mrs Stevens, Miss Horsington, Miss Brunette; With The Triumphs of Love: Venus – Mrs Wright; Silenus – Leveridge; Bacchus – Stoppealaer; Zephyrus – Glover; Frenchman – Desse; Frenchwoman – Mrs De l'Orme; Spanish Man – Livier; Spanish Woman – Miss Sandham; Polonese Man and Woman – Tench, Mrs Ogden; Flora – Miss Rogers.
CG COMMENT. Mainpiece: Written by Sir J. Vanbrugh. Receipts: £89 8s.
- GF THE EMPEROR OF THE MOON. As 15 Oct.
SINGING, DANCING, MUSIC. As 15 Oct.
COMMENT. At the Desire of several Persons of Quality and Distinction.

- THE DOUBLE DEALER.** As 11 Oct. Also **HARLEQUIN RESTORED.** As 7 Oct. *MUSIC.* A New Medley Overture, accompanied with French Horns, composed by Mr Arne. *COMMENT.* Mainpiece: Written by the late Mr Congreve. *Saturday 18 DL*
- THE MISTAKE.** As 17 Oct. Also **APOLLO AND DAPHNE.** As 17 Oct. *COMMENT.* Receipts: £34 2s. *CG*
- THE DOUBLE DEALER.** As 11 Oct. Also **HARLEQUIN RESTORED.** As 7 Oct. *MUSIC.* As 18 Oct. *COMMENT.* Mainpiece: Written by the late Mr Congreve. *Monday 20 DL*
- THE FATAL MARRIAGE;** or, The Innocent Adultery. Villeroy – Ryan; Biron – Bridgwater; Baldwin – Aston; Carlos – Walker; Frederick – A. Hallam; Fernando – Hippisley; Jaquelin – Chapman; Fabian – Stoppelaer; Belford – Marshall; Sampson – Mullart; Pedro – Paget; Julia – Mrs Buchanan; Victoria – Mrs Stevens; Nurse – Mrs Martin; Isabella – Mrs Hallam. Also **APOLLO AND DAPHNE.** As 17 Oct., but Women Peasants – Mrs Kilby, Miss Horsington, Miss Brunette. *COMMENT.* Receipts: £30 13s. *CG*
- THE EMPEROR OF THE MOON.** As 15 Oct. Also **THE HONEST YORKSHIREMAN.** *Cast not listed,* but see 26 Sept. *MUSIC, DANCING, SINGING.* As 15 Oct., but King of Spades – Richardson; King of Hearts – Ray. *COMMENT.* Afterpiece: Written by Mr Carey. *GF*
- MACBETH.** Macbeth – Mills; Macduff – Milward; Banquo – W. Mills; Lenox – Cibber; Lady Macbeth – Mrs Butler; Lady Macduff – Miss Holiday; Duncan – Boman; Malcolm – Cross; Seyward – Winstone; Seyton – Berry; 1st Murderer – Harper; Witches – Miller, Griffin, Shepard; Hecate – Johnson. Also **HARLEQUIN RESTORED.** As 7 Oct. *MUSIC.* Vocal and Instrumental proper to the Play, with Vocals by Salway, Mrs Clive, and others. Medley Overture, as 18 Oct. *COMMENT.* Mainpiece: Written by Shakespear. [Prince of Modena present.] *Tuesday 21 DL*
- MACBETH.** As 21 Oct. Also **HARLEQUIN RESTORED.** As 7 Oct. *MUSIC.* As 18 Oct. *DANCING.* A Grand New Ballet, *Le Badinage de Provence*, by Poitier, Mlle Roland, Villeneuve, Duke, Pelling, Delemayne, Davenport, Rector, Mrs Walter, Mrs Pelling, Mrs Anderson, Miss Mann, Mrs Davenport, Miss Brett. *COMMENT.* Mainpiece; Written by Shakespear. *Wednesday 22 DL*
- THE CONSCIOUS LOVERS.** Sir John – Bridgwater; Young Bevil – Walker; Myrtle – A. Hallam; Cimberton – Hippisley; Sealand – Aston; Humphrey – Paget; Tom – Chapman; Indiana – Mrs Buchanan; Mrs Sealand – Mrs Bullock; Isabella – Mrs Mullart; Lucinda – Miss Norsa; Phillis – Miss Binks. Also **APOLLO AND DAPHNE.** As 20 Oct. *COMMENT.* Receipts: £61 7s. *CG*
- THE EMPEROR OF THE MOON.** As 15 Oct. Also **THE HONEST YORKSHIREMAN.** *Cast not listed,* but see 26 Sept. *MUSIC, DANCING, SINGING.* As 20 Oct. *COMMENT.* Afterpiece: Written by Mr Carey. *GF*

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| Tursday 23
DL | THE MOTHER-IN-LAW; or, The Doctor's the Disease. Sir Credulous - Griffin; Headpiece - Cibber; Mummy - Johnson; Lady Hypnish - Mrs Butler; Primrose - Mrs Clive; Beaumont - W. Mills; Diascordium - Miller; Quirk - Shepard; Heartly - Winstone; Gallipot - Harper; Poet - Oates; Belina - Mrs Pritchard; Agnes - little Miss Cole. Also HARLEQUIN RESTORED. As 7 Oct.
MUSIC. As 18 Oct.
DANCING. As 22 Oct.
COMMENT. Mainpiece: Taken from Moliere. |
| GF | THE EMPEROR OF THE MOON. As 15 Oct. Also THE HONEST YORK-SHIREMAN. <i>Cast not listed</i> , but see 26 Sept.
MUSIC, DANCING, SINGING. As 20 Oct.
COMMENT. Afterpiece: Written by Mr Carey. |
| Friday 24
DL | THE RELAPSE; or, Virtue in Danger. Foppington - Cibber; Loveless - Milward; Worthy - Mills; Berinthia - Mrs Thurmond; Amanda - Mrs Butler; Hoyden - Mrs Clive; Sir Tunbelly - Shepard; Young Fashion - Cross; Coupler - Johnson; Surgeon - Griffin; Shoemaker - Miller; Lory - Oates. Also HARLEQUIN RESTOR'D. As 7 Oct.
MUSIC. As 18 Oct.
DANCING. As 22 Oct.
COMMENT. Mainpiece: Written by Sir J. Vanbrugh. At the Desire of several Persons of Quality. |
| CG | SHE WOU'D AND SHE WOU'D NOT; or, The Kind Impostor. Manuel - Hippisley; Phillip - Ryan; Octavia - Walker; Trappanti - Chapman; Soto - Neale; Lewis - Aston; Hippolita - Miss Bincks; Rosara - Miss Norsa; Flora - Mrs Stevens; Viletta - Mrs Kilby. Also APOLLO AND DAPHNE. As 20 Oct.
COMMENT. At the Desire of several Persons of Quality. Receipts: £44 5s. 6d. [Prince of Modena present.] |
| GF | THE EMPEROR OF THE MOON. As 15 Oct. Also THE HONEST YORK-SHIREMAN. <i>Cast not listed</i> , but see 26 Sept.
MUSIC, DANCING, SINGING. As 20 Oct.
COMMENT. Afterpiece: Written by Mr Carey. |
| HAY | LOVE AND A BOTTLE. <i>Cast not listed</i> .
MUSIC. By Desire, a Concerto of Vivaldi's <i>The Cuckow</i> , attempted on the Violin by Master Oates.
DANCING. II: Scottish Dance. IV: Irish Trot. V: French Peasant Dance. All by Master and Miss Oates.
COMMENT. Benefit Master Oates. Written by Mr Farquhar. Boxes 5s. Pit 3s. Gallery 2s. 6 P.M. |
| Saturday 25
DL | KING RICHARD III. Richard - Quin; Henry VI - Milward; Buckingham - Mills; Richmond - Cibber; Edward V - Master Green; Duke of York - Miss Cole; Norfolk - Boman; Stanley - Berry; Tressel - Cross; Lieutenant - Winstone; Mayor - Harper; Catesby - Oates; Ratcliff - Turbutt; Queen Elizabeth - Mrs Thurmond; Lady Anne - Miss Holliday; Dutchess of York - Mrs Butler. Also HARLEQUIN RESTOR'D. As 7 Oct.
MUSIC. As 18 Oct.
DANCING. As 22 Oct. |
| CG | THE RIVAL QUEENS; or, Alexander the Great. Alexander - Delane, the first time of his appearing on that stage. Clytus - Stephens; Lysimachus - Ryan; Cassander - Walker; Hephestion - A. Hallam; Polyperchon - Marshal; Perdiccas - |

Ridout; Statira - Mrs Horton; Roxana - Mrs Hallam; Sysigambis - Mrs Mullart; Parisatis - Miss Norsa.

Saturday 25
CG

COMMENT. The Principal Characters new drest. 5s., 3s., 2s., 1s. Receipts: £104 15s. 6d.

KING HENRY THE VIIITH. Henry VIII - Quin; Wolsey - Mills; Buckingham - W. Mills; Surrey - Cibber; Queen Katherine - Mrs Thurmond; Cranmer - Milward; Gardiner - Johnson; Sands - Miller; Anna Bullen - Miss Holliday; Norfolk - Berry; Suffolk - Boman; Chamberlain - Winstone; Abergavenny - Salway; Campeius - Shepard; Cromwell - Cross. Also COLOMBINE COURTEZAN. As 1 Sept.

Monday 27
DL

DANCING. *Le Chasseur Royal* by Denoyer, Mlle Roland, &c. French Peasants by Poitier and Mlle Roland. By Essex and Mrs Walter.

COMMENT. For the Entertainment of a Foreigner of Distinction. [Prince of Modena present.] Mainpiece: Written by Shakespear.

THE RIVAL QUEENS. As 25 Oct.

CG

COMMENT. Receipts: £61 14s.

THE SPANISH FRYAR. Torrismond - Johnson, the first time of his appearing on any stage; Queen - Mrs Roberts; Bertran - Rosco; Raymond - Lyon; Alphonso - Richardson; Pedro - Havar; Lorenzo - Giffard; Fryar - W. Giffard; Gomez - Penkethman; Elvira - Mrs Giffard; Teresa - Miss Tollet. Also THE EMPEROR OF THE MOON. Cast not listed, but see 15 Oct.

GF

COMMENT. Afterpiece: Alter'd to Two Acts.

THE BUSY BODY. Marplot - Cibber; Sir George - W. Mills; Sir Francis - Griffin; Miranda - Mrs Clive; Sir Jealous - Shepard; Charles - Milward; Whisper - Cross; Isabinda - Miss Holliday; Patch - Mrs Pritchard; Scentwell - Miss Dancey. Also HARLEQUIN RESTOR'D. As 7 Oct.

Tuesday 28
DL

MUSIC. As 18 Oct.

DANCING. II: French Peasants by Poitier and Mlle Roland. IV: *Grand Serious Ballet* by Denoyer.

COMMENT. Mainpiece: Written by the late Mrs Centlivre.

THE RIVAL QUEENS. As 25 Oct.

CG

DANCING. *Two Pierrots* by Nivelon and Lalauze. *Faithful Shepherd*, as 3 Oct.

COMMENT. Receipts: £30 7s.

THE SPANISH FRYAR. As 27 Oct. Also THE EMPEROR OF THE MOON. Cast not listed, but see 15 Oct.

GF

POLIFEMO. Cast not listed.

King's

COMMENT. With Alterations and Additions. Tickets half a guinea. Gallery 5s. Gallery open at four; Pit and Boxes at 5. 6 P.M. [Their Majesties, Prince of Wales, and Princesses present, as also the Prince of Modena.]

THE DOUBLE DEALER. As 11 Oct. Also HARLEQUIN RESTOR'D. As 7 Oct.

Wednesday 29
DL

MUSIC. As 18 Oct.

DANCING. II: A new *Grand Serious Ballet* by Denoyer and others. IV: By Mlle Roland. End Afterpiece: *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.

COMMENT. By Command of his Royal Highness the Duke, and their Highnesses the Princesses Caroline, Mary, and Louisa. Mainpiece: Written by the late Mr Congreve. [The Duke, Princesses Caroline, Mary, and Louisa present.]

- Wednesday 29* THE LONDON CUCKOLDS. Ramble - Ryan; Townly - Walker; Wiseacre - Hippisley; Doodle - Mullart; Dashwell - Neale; Loveday - A. Hallam; Roger - James; Eugenia - Mrs Templer; Peggy - Miss Norsa; Engine - Mrs Stevens; Jane - Mrs Kilby; Aunt - Mrs Cook; Lady No - Mrs Bullock. Also APOLLO AND DAPHNE. As 20 Oct.
 COMMENT. Receipts: £102 7s.
- GF THE SPANISH FRYAR. As 27 Oct. Also THE EMPEROR OF THE MOON.
Cast not listed, but see 15 Oct.
- Thursday 30* THE RECRUITING OFFICER. Plume - W. Mills; Balance - Quin; Worthy - Milward; Brazen - Cibber; Kite - Harper; Bullock - Miller; Appletree - Salway; Pearmain - Taylor; Sylvia - Mrs Thurmond; Melinda - Mrs Butler; Rose - Miss Holliday; Lucy - Miss Mann. Also HARLEQUIN RESTOR'D. As 7 Oct.
 MUSIC. As 18 Oct.
- GF THE SPANISH FRYAR. As 27 Oct. Also THE EMPEROR OF THE MOON.
Cast not listed, but see 15 Oct.
- Friday 31* THE TEMPEST; or, The Enchanted Island. Prospero - Mills; Alonzo - Berry; Ferdinand - W. Mills; Antonio - Turbutt; Gonzalo - Winstone; Trincalo - Miller; Caliban - Johnson; Stephano - Shepard; Ventoso - Oates; Mustacho - Este; Dorinda - Mrs Clive (with song of *Dear, Pretty Youth*); Hippolito - Miss Holliday; Miranda - Mrs Walter; Ariel - Miss Brett; Milcha - Roberts; Neptune - Salway; Earthy Spirit - Rainton; Amphitrite - Mrs Cantrell; Sycorax - Jones; Spirit - Le Brun; Watermen - Harper, Oates, Davenport, Wright, Gray, Janno. Also HARLEQUIN RESTOR'D. As 7 Oct.
 MUSIC. As 18 Oct.
- CG THE ROYAL MERCHANT; or, The Beggar's Bush. Merchant - Ryan; Clause - Bridgwater; Woolfort - Walker; Hubert - A. Hallam; Vandunk - Mullart; Hemskirk - Marshall; Bertha - Mrs Bullock; Jaculine - Miss Bincks; Higgen - Hippisley; Prig - Chapman. Also APOLLO AND DAPHNE. As 20 Oct.
 DANCING. *The Drunken Swiss* (new) by Lalauze.
 COMMENT. Receipts: £32 6s. 6d.
- GF THE SPANISH FRYAR. As 27 Oct. Also THE EMPEROR OF THE MOON.
Cast not listed, but see 15 Oct.

November 1735

- Saturday 1* HAMLET, PRINCE OF DENMARK. Hamlet - Milward; King - Quin; Ghost - Mills; Polonius - Griffin; Laertes - W. Mills; Horatio - Este; 1st Gravedigger - Johnson; Ostrick - Cibber; Queen - Mrs Butler; Ophelia - Mrs Clive. Also HARLEQUIN RESTOR'D. As 7 Oct.
 MUSIC. As 18 Oct.
 COMMENT. Mainpiece: Written by Shakespear.
- CG THEODOSIUS; or, The Force of Love. Theodosius - Ryan; Varanes - Delane; Marcian - Stephens; Leontine - Bridgwater; Lucius - Marshal; Athenais - Mrs Horton; Pulcheria - Mrs Buchanan. Also THE NECROMANCER. As 26 Sept.
 COMMENT. Receipts: £59 1s. 6d.

POLIFEMO. *Cast not listed.*

Saturday 1

King's

Monday 3

DL

THE DOUBLE GALLANT. Lady Dainty - Mrs Butler; Atall - Cibber; Clermont - Milward; Careless - W. Mills; Bolus - Harper; Old Wilful - Miller; Strut - Oates; Finder - Berry; Sir Harry - Shepard; Lady Sadlife - Mrs Clive; Clarinda - Mrs Thurmond; Sylvia - Miss Hollyday; Wishwell - Mrs Cross; Situp - Miss Mann; Sir Solomon - Johnson. Also HARLEQUIN RESTOR'D. As 7 Oct.

MUSIC. As 18 Oct.

DANCING. I: *Drunken Peasant* by Le Brun. II: *Grand Serious Ballet* by Denoyer. III: *Revellers* by Essex and Mrs Walter. IV: *French Peasants* by Poitier and Mlle Roland.

THEODOSIUS. As 1 Nov. Also **THE NECROMANCER.** As 26 Sept.

CG

COMMENT. Receipts: £63 8s.

THE PROVOK'D HUSBAND. Lady Townly - Mrs Giffard; Townly - Giffard; Manly - Rosco; Lady Grace - Mrs Roberts; Basset - Bardin; Richard - Woodward; Moody - Norris; Poundage - Dove; Lady Wronghead - Mrs Haughton; Myrtilla - Miss Tollet; Mrs Motherly - Mrs Wetherilt; Sir Francis - Penkethman; Jenny - Mrs Hamilton. Also **THE HONEST YORKSHIREMAN.** *Cast not listed*, but see 26 Sept.

GF

DANCING. II: *Richmond Maggot* by Le Sac and Mrs Woodward. IV: *Scot's Dance* by Mrs Bullock.

SINGING. V: In Italian by Mrs Chambers.

COMMENT. Benefit Mr Odell, Formerly Proprietor of [GF]. Afterpiece: Written by Mr Carey.

TAMERLANE. Tamerlane - Quin; Bajazet - Mills; Moneses - Milward; Axalla - Cibber; Arpasia - Mrs Thurmond; Selima - Miss Holliday. With the usual Prologue. Also **COLOMBINE COURTEZAN.** As 1 Sept.

Tuesday 4

DL

DANCING. II: *Grand Serious Ballet* by Denoyer and others. IV: *Revellers*, as 3 Nov. End Afterpiece: *Le Chasseur Royal* by Denoyer and Mlle Roland.

COMMENT. Mainpiece: Written by the late N. Rowe, Esq; Poet-Laureat.

TAMERLANE. Tamerlane - Stephens; Bajazet - Delane; Moneses - Ryan; Axalla - A. Hallam; Dervise - Bridgwater; Omar - Marshall; Arpasia - Mrs Hallam; Selima - Mrs Buchanan. With the usual Prologue. Also **APOLLO AND DAPHNE.** As 20 Oct.

CG

COMMENT. Receipts: £62 19s. 6d.

TAMERLANE. Tamerlane - Johnson; Bajazet - Rosco; Moneses - Giffard; Axalla - Havard; Omar - Richardson; Prince - Hamilton; Haly - Woodward; Dervise - Lyon; Arpasia - Mrs Roberts; Selima - Mrs Giffard. With the Occasional Prologue. Also **THE EMPEROR OF THE MOON.** *Cast not listed.*

GF

POLIFEMO. *Cast not listed.*

King's

TAMERLANE. As 4 Nov. With the usual Prologue. Also **COLOMBINE COURTEZAN.** As 1 Sept.

Wednesday 5

DL

DANCING. I: *French Peasants* by Poitier, Mlle Roland, &c. III: *Minuet* (in Modern Habits) by Denoyer and Miss Anderson. V: *Revellers*, as 3 Nov. End Afterpiece: As 4 Nov.

COMMENT. By Their Majesties' Command. Mainpiece: Written by the late N. Rowe, Esq; Poet-Laureat. [Their Majesties and the rest of the Royal Family present.]

- Wednesday 5* CG TAMERLANE. As 4 Nov. With the usual Prologue. Also APOLLO AND DAPHNE. As 20 Oct.
 COMMENT. Receipts: £96 14s. 6d.
- GF TAMERLANE. As 4 Nov. With the Occasional Prologue. Also THE EMPEROR OF THE MOON. *Cast not listed*, but see 15 Oct.
 COMMENT. For the Entertainment of a Foreigner of Great Distinction. [Prince of Modena present.]
- Thursday 6* DL THE ROVER; or, The Banish'd Cavaliers. Rover - W. Mills; Belvil - Mills; Blunt - Cibber; Hellena - Miss Holliday; Angelica - Mrs Butler; Pedro - Berry; Antonio - Cross; Frederick - Oates; Sancho - Este; Phillipo - Turbutt; Florinda - Mrs Pritchard; Valeria - Mrs Cantrell; Moretta - Mrs Cross; Callis - Mrs Willis; Lucetta - Miss Mann. Also THE DEVIL TO PAY. As 4 Sept., but Lady Loverule - Mrs Pritchard.
DANCING. Drunken Peasant by Le Brun. *English Maggot* by Villeneuve and Mrs Walter. *Revellers*, as 3 Nov.
- CG SHE WOU'D IF SHE COU'D. Sir Oliver - Hippisley; Sir Joslin - Mullart; Courtall - Ryan; Freeman - Walker; Rakehell - Chapman; Lady Cockwood - Mrs Hallam; Ariana - Mrs Bullock; Gatty - Miss Bincks; Sentry - Mrs Stevens. Also THE RAPE OF PROSERPINE: With the Birth and Adventures of Harlequin. Ceres - Mrs Wright; Proserpine - Miss Hillyard; Jupiter - Stoppelaer; Mercury - Vincent; Sylvans - Miss Rogers, Mlle Delorme, Mrs Ogden, Miss Sandham, Miss Norman; Pluto - Leveridge; Demons - Lally, Tench, Desse, Livier, Richardson; Yeoman - Nivelon; Clodpole - Hippisley; Harlequin - Lun; Old Man - Smith; Colombine - Mlle Quinault; Countrymen and Lasses - Delagarde, Bencraft, Ferguson, Mrs Forrester, Miss Horsington, Miss Brunette; Savoyard - Thompson; Gardeners - Smith and Delagarde; Elements: Earth - Desse; Air - Glover; Fire - Tench; Water - Lally; Females - Miss Sandham, Miss Rogers, Mrs Ogden, Mlle Delorme.
 COMMENT. For the Entertainment of his Highness the Prince of Modena [who was present]. Receipts: £106 16s. 6d.
- GF TAMERLANE. As 4 Nov. With the Occasional Prologue. Also BRITANNIA; or, The Royal Lovers. Britannia - Mrs Chambers; Germanicus - Miss Jones; Cupid - Miss Roberts; Victory - Vallois; Dancing by Haughton; Serjeant - Lyon; Grenadiers by Comedians; Watermen - Bardin, Norris, Vallois, Le Sac, Ray, Topham, Delagarde, Dove: With New Songs by Mr Carey, and Harlequin in the City. Colombine - Mrs Hamilton; Colombine's Husband - Rosco; Harlequin - Lun Jr; Clown - Penkethman.
- Friday 7* DL OROONOKO. Oroonoko - Milward; Aboan - Quin; Governor - Berry; Blandford - W. Mills; Driver - Johnson; Imoinda - Mrs Thurmond; Widow Lackit - Mrs Cross; Charlotte - Mrs Pritchard; Lucy - Miss Mann; Daniel - Cibber. Also HARLEQUIN RESTOR'D. As 7 Oct.
MUSIC. As 18 Oct.
- CG THE OLD BACHELOR. Old Batchelor - Bridgwater; Fondlewife - Hippisley; Belmour - Walker; Vainlove - Ryan; Sharper - Marshall; Sir Joseph - Neale; Bluff - Mullart; Setter - Chapman; Laetitia - Mrs Horton; Belinda - Mrs Bullock; Araminta - Mrs Templer; Sylvia - Miss Norsa; Lucy - Mrs Stevens. Also THE RAPE OF PROSERPINE. As 6 Nov.
 COMMENT. Receipts: £49.
- GF WOMAN IS A RIDDLE. As 24 Sept. Also BRITANNIA. As 6 Nov.

THE DOUBLE DEALER. As 11 Oct. Also **HARLEQUIN RESTOR'D.** As Saturday 8
7 Oct.

MUSIC. As 18 Oct. Also a Set of New Act Tunes composed by Arne.

DANCING. I: *Le Badinage de Provence* by Poitier, Mlle Roland, &c. III: *French Peasant* by Poitier, Mlle Roland. V: *Serious Ballet* by Denoyer and others.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. [Their Majesties, Duke, and Princess Amelia present.]

THE ORPHAN. Orphan - Mrs Horton; Acasto - Stephens; Castalio - Ryan; Polydore - Walker; Chamont - Delane; Chaplain - Chapman; Ernesto - Paget; Serena - Miss Bincks; Florella - Mrs Stevens. Also **THE RAPE OF PROSPERINE.** As 6 Nov.

COMMENT. By Command of their Royal Highnesses the Duke, the Princess Caroline, and the Young Princesses [who were present]. Receipts: £97 3s. 6d.

GREENWICH PARK; or, **The Merry Citizens.** Sir Thomas - Harper; Young Reveller - W. Mills; Raison - Johnson; Sassaphras - Shepard; Worthy - Salway; Florella - Mrs Thurmond; Dorinda - Mrs Pritchard; Violante - Mrs Butler; Mrs Raison - Mrs Cross; Lady Hazard - Mrs Cantrell. Also **COLOMBINE COURTEZAN.** As 1 Sept.

MUSIC. A New Set of Act Tunes composed by Arne.

DANCING. IV: *Tambourine* by Mlle Roland. End Afterpiece: *Le Chasseur Royal* by Danoyer and Mlle Roland.

OEDIPUS, KING OF THEBES. Oedipus - Delane; Adrastus - Walker; Creon - Bridgwater; Tiresias - Aston; Haemon - A. Hallam; Alcander - Houghton; Pyracmon - Paget; Diocles - Ridout; Aegeon - Stephens; Phorbas - Ryan; Ghost of Laius - Marshall; Plebeians - Chapman, Hippisley, Mullart, Neale, James; Jocasta - Mrs Hallam; Eurydice - Mrs Buchanan.

COMMENT. Written by Dryden and Lee. Receipts: £45 3s. 6d.

LOVE FOR LOVE. Valentine - Giffard; Sir Sampson - Penkethman; Ben - Ray; Scandal - W. Giffard; Tattle - Woodward; Foresight - Lyon; Jeremy - Rosco; Trapland - Norris; Angelica - Mrs Giffard; Nurse - Mrs Wetherilt; Prue - Mrs Hamilton; Mrs Frail - Mrs Roberts; Mrs Foresight - Mrs Haughton. Also **BRITANNIA.** As 6 Nov.

COMMENT. By particular Desire.

GREENWICH PARK. As 10 Nov. Also **HARLEQUIN RESTOR'D.** As Tuesday 11
7 Oct.

MUSIC. As 18 Oct.

COMMENT. For the Entertainment of his Highness the Prince of Modena. [For a discussion of *The Double Dealer*, see *Prompter*, 11 Nov.]

OEDIPUS, KING OF THEBES. As 10 Nov.

DANCING. *Scor's Dance* by Glover, Miss Rogers, Desse, Mrs Ogden, Tench, and Mlle Delorme. *Two Pierrots* by Nivelon and Lalauze.

COMMENT. At Common Prices. Written by Dryden and Lee. Receipts: £41 14s. [For a discussion of the recent revival of *The Rival Queens*, see *Prompter*, 11 Nov.]

THE MERRY WIVES OF WINDSOR. Falstaff - W. Giffard; Ford - Giffard; Caius - Bardin; Page - Rosco; Shallow - Norris; Fenton - Havard; Host - Lyon; Slender - Woodward; Simple - Hamilton; Bardolph - Dove; Mrs Ford - Mrs Roberts; Mrs Page - Mrs Haughton; Anne Page - Mrs M. Giffard; Mrs Quickly - Mrs Wetherilt; Sir Hugh Evans - Lowder, the first time of his appearing on the stage. Also **BRITANNIA.** As 6 Nov.

- Wednesday 12* THE MOURNING BRIDE. King - Mills; Osmyn - Milward; Gonzalez - Quin; Garcia - Cibber; Selim - Cross; Perez - Winstone; Alonzo - Turbutt; Heli - Este; Almeria - Mrs Thurmond; Zara - Mrs Butler; Leonora - Mrs Cross. Also THE LOTTERY. Lovemore - Salway; Stocks - Harper; Chloe - Mrs Cibber; Jack Stocks - Cibber.
DANCING. *Drunken Peasant* by Le Brun. *English Maggot* by Villeneuve and Mrs Walter. *Revellers* by Essex, Mrs Walter, &c.
COMMENT. Mainpiece: Written by the late Mr Congreve. At Common Prices.
- CG THE FOND HUSBAND; or, The Plotting Sisters. Fond Husband - Chapman. Also THE RAPE OF PROSERPINE. As 6 Nov.
COMMENT. Receipts: £54 2s.
- GF THE CARELESS HUSBAND. Sir Charles - Giffard; Morelove - W. Giffard; Foppington - Bardin; Lady Easy - Mrs Roberts; Lady Graveairs - Mrs Haughton; Edging - Mrs Hamilton; Lady Betty - Mrs Giffard. Also THE HONEST YORKSHIREMAN. *Cast not listed*, but see 26 Sept.
DANCING. II: *Richmond Maggot* by Le Sac and Mrs Woodward. V: *Pierrots* by Vallois and Delagarde.
SINGING. IV: By Miss Jones.
COMMENT. Afterpiece: Written by Mr Carey.
- Tursday 13* THE MISER. As 2 Oct. Also HARLEQUIN GRAND VOLGI. Venetian - Este; Bravo - B. Turbutt; Miller - Oates; Pierrot - Davenport; Harlequin - Le Brun; Colombine - Miss Mann; but see 15 Sept.
MUSIC. A New Sett of Act Tunes composed by Mr Arne.
COMMENT. For the Entertainment of His Highness the Prince of Modena [who was present].
- CG THE DISTREST MOTHER. Distrest Mother - Mrs Horton; Pyrrhus - Stephens; Orestes - Ryan; Pylades - Marshall; Hermione - Mrs Hallam. With the Original Epilogue.
DANCING. *Two Pierrots* by Nivelon and Lalauze. *Scot's Dance*, as 13 Oct. *The Faithful Shepherd*, as 3 Oct.
COMMENT. No receipts in Egerton 2267. *Ricb's Register*: Dismiss'd.
- GF THE SPANISH FRYAR. As 27 Oct. Also THE HONEST YORKSHIREMAN. *Cast not listed*, but see 26 Sept.
DANCING. As 12 Nov.
SINGING. III: By Mrs Chambers.
COMMENT. Afterpiece: Written by Mr Carey. At Common Prices.
- Friday 14* THE COMMITTEE. As 13 Sept. Also HARLEQUIN RESTOR'D. As 7 Oct.
MUSIC. As 18 Oct.
- GF THE FOND HUSBAND. Fond Husband - Penkethman; Rashley - Giffard; Ranger - Richardson; Fumble - Norris; Petulant - Lyon; Sneak - Woodward; Spatterdash - Hamilton; Emilia - Mrs Giffard; Cordelia - Miss Hughes; Governess - Mrs Wetherilt; Betty - Miss Tollett; Maria - Mrs Roberts. Also THE HONEST YORKSHIREMAN. *Cast not listed*, but see 26 Sept.
DANCING. I: *Richmond Maggot* by Le Sac and Mrs Woodward. V: *Pierrots* by Vallois and Mrs Delagarde.
SINGING. III: By Mrs Chambers.
COMMENT. Afterpiece: Written by Mr Carey.

HENRY IV, Part I. As 11 Sept., but Glendower - Cibber. Also **THE HARLOT'S PROGRESS**; or, **The Ridotto Al' Fresco**. Kitty - Mrs Clive; Harlequin - Le Brun; Mordecai - Salway; Debauchee - Berry; Poudre - Este; Constable - Hough; Porter - Beckham; Jenny - Mrs Davenport; Mother Midnight - Turbutt; Brindle - Leigh; Pompey - Young Carney; Justices - Winstone, Raftor, Cole; Ladies of Pleasure - Mrs Villeneuve, Mrs Davenport, Miss Brett; Pierrot - Davenport; Punch - Janno; Scaramouch - Taylor; Shepherd and Shepherdess - Villeneuve, Mrs Walter; Dutchman and Frou - Thurmond, Miss Mann; Peasant Man and Woman - Duke, Mrs Pelling. With a New Comic Medley Overture, composed by Mr Charke.

Saturday 15
DL

DANCING. I: *Grand Serious Ballet* by Essex, Mrs Walter, &c. II: *Le Badinage de Provence* by Poitier, Mlle Roland, &c. III: *Russian Sailor* by Denoyer and others. V: *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.

COMMENT. By Their Majesties' Command. [Their Majesties and the rest of the Royal Family present.]

MACBETH. Macbeth - Delane; Malcolm - A. Hallam; Macduff - Ryan; Banquo - Walker; Lenox - Stephens; Lady Macbeth - Mrs Hallam; Lady Macduff - Mrs Buchanan; King - Bridgwater; Seyward - Marshall; Seyton - Aston; 1st Murderer - Hippisley.

CG

MUSIC. Vocal parts by Leveridge, Stoppelaer, Mrs Wright, Miss Norsa, Miss Hillyard, proper to the Play.

DANCING. Proper to the Play by Lally, Nivelon, Tench, Desse, Richardson, Livier, Delagarde, Bencraft, Smith.

COMMENT. Receipts: £65 6s.

OROONOKO. As 15 Sept., but Oroonoko - Johnson; Charlotte - Mrs Roberts. Also **THE HONEST YORKSHIREMAN**. Cast not listed, but see 26 Sept.

GF

DANCING. II: *Richmond Maggot* by Le Sac and Mrs Woodward. V: *Scot's Dance* by Mrs Bullock.

SINGING. IV: *Rise Glory* by Miss Jones.

COMMENT. By particular Desire. Afterpiece: Written by Mr Carey.

VOLPONE; or, **The Fox**. Volpone - Quin; Voltore - Milward; Corvino - Mills; Mosca - W. Mills; Sir Politick - Griffin; Lady Wou'dbe - Mrs Clive; Celia - Mrs Butler; Corbaccio - Johnson. Also **HARLEQUIN RESTOR'D**. As 7 Oct., With an Additional Scene, a New Medley Overture accompanied with French Horns, Composed by Mr Arne, and *Le Badinage Provence*; by Poitier, Mlle Roland, Villeneuve, Duke, Pelling, Delamayne, Davenport, Rector, Mrs Walter, Mrs Pelling, Mrs Anderson, Miss Mann, Mrs Davenport, Miss Brett.

Monday 17
DL

MUSIC. Select Pieces between the Acts.

DANCING. A *Grand New Ballet* by Essex, Mrs Walter, &c.

RULE A WIFE AND HAVE A WIFE. As 24 Sept., but Duke - Bridgwater; Leon - Delane; Captain - Ryan; Alonzo - Ridout. Also **THE RAPE OF PROSERPINE**. As 6 Nov.

CG

COMMENT. Mainpiece: Written by Beaumont and Fletcher. Receipts: £52 7s.

OROONOKO. As 15 Nov. Also **THE NECROMANCER**. Harlequin - Lun Jr; Spirits - Nichols, Lyon, Mrs Chambers, Miss Jones; 1st Fury - Haughton; Furies - Le Sac, Vallois, Topham, Delagarde; Haymakers - Bardin, Mrs Dove, Hamilton, Miss Gerrard, Dove, Mrs Vallois, Norris, Miss Hughes; Doctor's Man - Penkethman; Miller - Vallois; His Wife - Mrs Woodward; His Man - Dove; Demons: Pantalon Man and Woman - Le Sac, Mrs Woodward; Mezzetin Man and Woman - Vallois, Mrs Bullock; Scaramouch Man and Woman - Delagarde, Miss Gerrard; Pierrot Man and Woman - Topham, Mrs Vallois.

GF

- Tuesday 18* **THE ALCYMIEST.** As 15 Sept., but Dol Common – Mrs Charke; Neighbors omitted. Also HARLEQUIN RESTOR'D. As 17 Nov.
DANCING. II: By Mlle Anne Roland, lately arrived from Paris, the first time of her performance in England. IV: *Ballet* by Mlle Roland, Mlle Anne Roland, &c.
MUSIC. Select Pieces.
 COMMENT. Mainpiece: Written by Ben Johnson.
- CG** **THE DOUBLE GALLANT.** As 26 Sept., but Strut – M. Stoppelaer. Also **THE RAPE OF PROSERPINE.** As 6 Nov.
 COMMENT. Receipts: £34 18s. 6d.
- GF** **OROONOKO.** As 15 Nov. Also **THE NECROMANCER.** As 17 Nov.
- Wednesday 19* **LOVE MAKES A MAN.** Carlos – Milward; Clodio – Cibber; Antonio – Shepard; Charino – Griffin; Manuel – Turbutt; Governor – Winstone; Duart – Berry; Sancho – Oates; Monsieur – Salway; Jaques – Jones; Angelina – Miss Holliday; Elvira – Mrs Butler; Louisa – Mrs Charke; Honoria – Miss Mann; Cholerick – Miller. Also **THE DEVIL TO PAY.** As 6 Nov.
DANCING. I: By Mlle Anne Roland. II: *Grand Serious Ballet* by Denoyer and others. III: *Grand Ballet* by Mlle Roland, Mlle Anne Roland, and others. IV: *Comic Dance* by Le Brun and Mrs Anderson. V: *Le Badinage de Provence*, as 17 Nov.
 COMMENT. By Command of His Royal Highness. Mainpiece: Written by Colley Cibber, Esq; Poet Laureat. [Prince of Wales present.]
- CG** **VENICE PRESERV'D.** Belvidera – Mrs Porter. Also **THE RAPE OF PROSERPINE.** Clown – Lalauze, but see 6 Nov.
DANCING. I: A new *Peasant* by Tench and Miss Rogers. II: *Dance of Sailors* (in Opera of *Orestes*) by Glover and others. III: *Two Pierrots* by Nivelon and Lalauze. IV: *Faithful Shepherd* by Glover, Miss Rogers, &c.
 COMMENT. By Their Majesties' Command. [Their Majesties, Duke, Princesses Amelia, Caroline, Mary, Louisa present.] *London Daily Post and General Advertiser*, 20 Nov.: Mrs Porter perform'd the Part of Belvidera, without having either Stick or Cane to support her. Receipts: £168 12s. 6d.
- GF** **THE UNHAPPY FAVOURITE.** Essex – Giffard; Burleigh – W. Giffard; Southampton – Rosco; Raleigh – Bardin; Queen Elizabeth – Mrs Roberts; Rutland – Mrs Giffard; Nottingham – Mrs Haughton. With a New Prologue, on the Occasion, spoke by Johnson. Also **THE HONEST YORKSHIREMAN.** *Cast not listed*, but see 26 Sept.
DANCING. I: *Ricbmond Maggot* by Le Sac and Mrs Woodward. III: A new dance by Haughton and Mrs Bullock. V: A new *French Peasant* by Vallois and Mrs Woodward.
SINGING. II: *Rosy Morning* by Miss Jones. IV: In Italian by Mrs Chambers.
 COMMENT. Benefit the Widow and Child of Mr Hulett.
- Thursday 20* **THE SILENT WOMAN.** Morose – Johnson; Sir John – Cibber; Sir Amorous – Miller; Truewit – W. Mills; Clerimont – Mills; Dauphine – Milward; Otter – Shepard; Cutbeard – Oates; Epicoene – Mrs Butler; Lady Haughty – Mrs Cross; Mrs Otter – Mrs Charke; Mrs Centaure – Mrs Grace; Dol Mavis – Miss Mann. Also HARLEQUIN RESTOR'D. Harlequin – Le Brun; French Company – Davenport, Raftor, Cole, Mrs Cross, Miss Bennet; Lover – Taylor; Servant – Hough; Drawers – Janno, Towers; Yeoman – Wright; Conjurer – Winstone; Milkmaids – Mrs Davenport, Miss Brett, Mrs Villeneuve, Mrs Dancey; Columbine – Miss Mann; Colin – Dukes; Phebe – Mrs Walter; Country Lads – Pelling, Davenport, Villeneuve, Rector; Lasses – Mrs Pelling, Mrs Anderson, Mrs Davenport, Miss Brett, with Overture as 17 Nov., but see 17 Nov.

DANCING. II: By Mlle Anne Roland. IV: *Grand Ballet* by Mlle Roland, Mlle Anne Roland, &c. Thursday 20
DL GF

COMMENT. Mainpiece: Written by Ben Johnson.

THE STRATAGEM. Archer - Giffard; Aimwell - Richardson; Sullen - W. Giffard; Freeman - Hamilton; Bonniface - Lyon; Gibbet - Ray; Foigard - Rosco; Mrs Sullen - Mrs Giffard; Dorinda - Mrs Hamilton; Lady Bountiful - Mrs Wetherilt; Cherry - Mrs Roberts; Gipsey - Mrs M. Giffard; Scrub - Penkethman. Also THE NECROMANCER. As 17 Nov.

THE MERRY WIVES OF WINDSOR. Falstaff - Quin; Ford - Milward; Caius - Harper; Page - Berry; Shallow - Johnson; Fenton - Este; Host - Miller; Slender - Cibber; Simple - Master Green; Robin - Miss Cole; Bardolph - Shepard; Nym - Raftor; Pistol - Cross; Rugby - Leigh; Mrs Ford - Mrs Cantrell; Mrs Page - Mrs Butler; Anne Page - Miss Holliday; Mrs Quickly - Mrs Cross; Evans - Griffin. Also THE HARLOT'S PROGRESS. As 15 Nov.

DANCING. As 20 Nov.

COMMENT. Mainpiece: Written by Shakespear.

THE WAY OF THE WORLD. As 8 Oct., but Peg - Miss Horsington. Also CG
THE RAPE OF PROSERPINE. As 19 Nov.

DANCING. As 19 Nov.

COMMENT. Receipts: £68 17s.

THE OLD BACHELOR. Heartwell - W. Giffard; Belmour - Giffard; Sir Joseph - Ray; Bluff - Lyon; Vainlove - Rosco; Sharper - Havard; Setter - Hamilton; Laetitia - Mrs Giffard; Belinda - Mrs Hamilton; Araminta - Mrs Haughton; Sylvia - Miss Tollett; Lucy - Mrs Woodward. Also THE NECROMANCER. As 17 Nov.

THE MAN OF TASTE. As 9 Sept., but Dorothea - Mrs Pritchard; Horatio, Lewis, Diligence, Almanzor omitted. Also THE VIRGIN UNMASK'D. Goodwill - Shepard; Blister - Harper; Quaver - Salway; Wormwood - Cross; Coupee - Este; Thomas - Raftor; Lucy - Mrs Clive.

MUSIC. Select Pieces between the Acts.

DANCING. I: By Mlle Anne Roland. III: *Grand New Ballet* by Essex, Mrs Walter, &c.
IV: *Le Badinage de Provence*, as 17 Nov.

COMMENT. By particular Desire. [Prince of Wales present.]

JULIUS CAESAR. Caesar - Bridgwater; Brutus - Delane; Cassius - Ryan; Antony - Walker; Octavius - A. Hallam; Caska - Stephens; Trebonius - Marshall; Cinna - Houghton; Decius - Paget; Metellus - Ridout; Ligarius - Aston; Soothsayer - Hind; Calphurnia - Mrs Hallam; Portia - Mrs Buchanan; Citizens - Hippisley, Chapman, Neale, Mullart, Smith, Hallam. Also THE RAPE OF PROSERPINE. As 19 Nov.

DANCING. A new *Comic Dance* by Nivelon and Mlle De L'Isle, the first time of her appearing on the stage.

COMMENT. Receipts: £69 4s.

TAMERLANE. As 4 Nov. Also THE NECROMANCER. As 17 Nov. GF

KING LEAR AND HIS THREE DAUGHTERS. Lear - Quin; Gloster - Mills; Edgar - Milward; Edmund - W. Mills; Kent - Berry; Gentleman Usher - Cibber; Cordelia - Miss Holliday. Also THE VIRGIN UNMASK'D. As 22 Nov.

COMMENT. Mainpiece: Alter'd from Shakespear by N. Tate, Esq.

- Monday 24* THE PROVOK'D HUSBAND. As 17 Sept. Also THE RAPE OF PROSERPINE.
 CG As 19 Nov.
 DANCING. A new *Comic Dance* by Nivelon and Mlle De l'Isle.
 COMMENT. Receipts: £57 1s.
- GF THE RECRUITING OFFICER. Plume - Giffard; Ballance - W. Giffard;
 Worthy - Havard; Brazen - Richardson; Kite - Lyon; Bullock - Penkethman;
 Appletree - Rosco; Pearmain - Norris; Collier - Woodward; Sylvia - Mrs Roberts;
 Melinda - Mrs Haughton; Rose - Mrs Hamilton; Lucy - Miss Tollett. Also
 THE NECROMANCER. As 17 Nov.
- Tuesday 25* AMPHITRYON. As 4 Oct. Also HARLEQUIN RESTOR'D. As 20 Nov., but
 DL Countryman - Salway; Countrywoman - Mrs Cantrell.
 MUSIC. Select Pieces between the Acts.
 DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. In IV: *Grand Ballet*
 by Essex, Mrs Walter, Villeneuve, Dukes, Davenport, Rector, Mrs Anderson,
 Miss Mann, Mrs Davenport, Miss Brett.
 COMMENT. Mainpiece: Written by Mr Dryden.
- GF THE COMMITTEE. Careless - Giffard; Blunt - W. Giffard; Day - Penkethman;
 Abel - Woodward; Obadiah - Lyon; Story - Hamilton; Bookseller - Norris;
 Teague - Rosco; Ruth - Mrs Giffard; Arbella - Mrs Haughton; Mrs Day -
 Mrs Wetherilt; Mrs Chat - Miss Tollet. Also THE HONEST YORKSHIRE-
 MAN. *Cast not listed*, but see 26 Sept.
 DANCING. II: A new dance by Haughton and Mrs Bullock. V: *Pierrots* by Vallois
 and Delagarde.
 SINGING. IV: By Mrs Chambers.
- King's ADRIANO. *Cast not listed*, but edition of 1735 lists: Adriano - Fran. Bernardi,
 called Senesino; Farnaspe - Carlo Broschi, called Farinelli; Emirena - Signora
 Fran. Cuzzoni; Sabina - Signora Fran. Bertolli; Idalma - Signora Santini; Osroa -
 Montagnana.
 COMMENT. A New Opera. [By Metastasio. Music by Francis Veracini.
 For a full account of this opera and opera in general, see Ilchester, *Lord Hervey*
 and his Friends, pp. 238-39.] Daily Advertiser, 26 Nov.: Their Majesties, his Royal
 Highness, and the Princesses [attended] Adriano, compos'd by the famous Signor
 Veracini, who perform'd the first Fiddle.
- Wednesday 26* LOVE FOR LOVE. As 4 Sept., but Mrs Frail - Mrs Butler. Also HARLEQUIN
 DL RESTOR'D. As 25 Nov.
 DANCING. II: By Mlle Anne Roland. In III: *Dance of Sailors* proper to the play.
 IV: *Grand Ballet*, as 25 Nov.
 COMMENT. Mainpiece: Written by the late Mr Congreve. [Duke and three
 Princesses present.]
- CG VENICE PRESERV'D. As 19 Nov. Also THE RAPE OF PROSERPINE. As
 19 Nov.
 COMMENT. Receipts: £133 18s.
- GF KING HENRY THE FIFTH; or, The Conquest of France by the English. King
 Henry - Johnson; Dauphin - Giffard; King of France - W. Giffard; Bourbon -
 Richardson; Orleans - Woodward; Exeter - Rosco; York - Lyon; Scroop -
 Havard; Cambridge - Hamilton; Sir Thomas - Ray; Princess Catherine - Mrs
 Giffard; Harriet - Mrs Roberts; Charlotte - Miss Tollett. With a New Prologue,
 addressed to the City. Also PATIE AND PEGGY; or, The Fair Foundling.
 Patie - Kelly; Roger - Woodward; Peggy - Mrs Roberts; Jenny - Miss Gerrard.
 COMMENT. Mainpiece: Written by Aaron Hill, Esq. And New Scenes and
 Clothes.

CONCERT.

MUSIC. A Solo and several Pieces on the French Horn by Mr Charles. And several Songs and Duets by the two Miss Youngs. The German Flute by Mr Pelicour [Balicourt in *Daily Advertiser*], lately arrived from abroad; Being the first Time of his Performing in England.

COMMENT. Benefit Mr Charles, Master of the French Horn. 5s. 6 P.M.

MACBETH. As 21 Oct. Also THE MOCK DOCTOR. As 27 Sept.

DANCING. I: By Mlle Anne Roland. III: *Russian Sailor* by Denoyer, &c. V: *Grand Ballet*, as 25 Nov.

MUSIC. Vocals by Salway, Mrs Clive, &c.

COMMENT. Mainpiece: Written by Shakespear. Afterpiece: Taken from Moliere.

VENICE PRESERV'D. As 19 Nov. Also THE RAPE OF PROSERPINE. As 19 Nov. CG

COMMENT. By Command of His Royal Highness [who was present]. Receipts: £89 or. 6d.

KING HENRY THE FIFTH. As 26 Nov. Prologue, as 26 Nov. Also THE HONEST YORKSHIREMAN. Cast not listed, but see 26 Sept. GF

DANCING.

COMMENT. Mainpiece: Written by Aaron Hill, Esq.

THE DOUBLE DEALER. As 11 Oct. Also THE VIRGIN UNMASK'D. As 22 Nov. Friday 28

DANCING. I: By Mlle Anne Roland. III: *Revellers* by Essex, Mrs Walter, &c. V: *Grand Ballet* by Denoyer, &c.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve.

THE CONSCIOUS LOVERS. As 22 Oct., but Young Bevil - Delane; Myrtle - Walker; Lucinda - Mrs Templer. CG

DANCING. *Peasant* by Tench and Miss Rogers. *Dance of Sailors* (from *Orestes*) by Glover, Tench, Desse, Delagarde, Livier, Richardson. *Pierrots* by Nivelon and Lalauze. *Faithful Shepherd* by Glover, Miss Rogers, &c.

COMMENT. Receipts: £38 or. 6d.

KING HENRY THE FIFTH. As 26 Nov. Prologue, as 26 Nov. Also THE HONEST YORKSHIREMAN. Cast not listed, but see 26 Sept. GF

DANCING. *Richmond Maggot* by Le Sac and Mrs Woodward.

COMMENT. Mainpiece: Written by Aaron Hill, Esq.

THE MAID'S TRAGEDY. Melantius - Quin; Amintor - Milward; King - W. Mills; Calianax - Griffin; Evadne - Mrs Thurmond; Aspasia - Miss Holliday; Lysippus - Berry; Diphilus - Winstone; Cleon - Oates; Strato - Turbutt; Diagoras - Raftor; Dula - Mrs Cross. Also THE VIRGIN UNMASK'D. As 22 Nov.

MUSIC. Select Pieces.

DANCING. *Le Badinage* by Poitier, Mlle Roland, &c.

COMMENT. Mainpiece: Not Acted these Eight Years. Written by Beaumont and Fletcher. [For an attack upon this play on moral grounds, see *Prompter*, 25 Nov.]

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Ryan; Standard - Bridgwater; Smugler - Hippisley; Vizard - Marshall; Beau Clincher - CG

Wednesday 26

ST

Tbursday 27

DL

Friday 28

DL

Saturday 29

DL

- Saturday 29
CG Chapman; Young Clincher - Neale; Dicky - James; Lady Lurewell - Mrs Horton; Lady Darling - Mrs Martin; Angelica - Mrs Buchanan; Parly - Mrs Kilby. Also *THE RAPE OF PROSERPINE*. As 19 Nov.
COMMENT. At the Desire of several Persons of Quality. Receipts: £66 10s.
- GF KING HENRY THE FIFTH. As 26 Nov. Prologue, as 26 Nov. Also *THE HONEST YORKSHIREMAN*. *Cast not listed*, but see 26 Sept.
DANCING. Pierrots by Vallois and Delagarde.
COMMENT. Mainpiece: Written by Aaron Hill, Esq.
- King's ADRIANO. *Cast not listed*, but see 25 Nov.

December 1735

- Monday 1
DL *THE MAID'S TRAGEDY*. As 29 Nov. Also *HARLEQUIN RESTOR'D*. As 25 Nov.
MUSIC. Select Pieces.
DANCING. Le Chasseur Royal by Denoyer, Mlle Roland, &c.
COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- CG *THE RIVAL QUEENS*. As 25 Oct., but Parisatis - Miss Horsington. Also *THE RAPE OF PROSERPINE*. As 19 Nov.
COMMENT. At the Desire of several Persons of Quality. Egerton 2267: Benefit Dupre. Receipts: money £70 14s. 6d.; tickets £77 11s.
- GF KING HENRY THE FIFTH. As 26 Nov. Prologue, as 26 Nov. Also *THE HONEST YORKSHIREMAN*. *Cast not listed*, but see 26 Sept.
DANCING. Scot's Dance by Mrs Bullock.
COMMENT. Mainpiece: Written by Aaron Hill, Esq.
- Tuesday 2
DL *THE OLD BACHELOR*. As 25 Sept. Also *HARLEQUIN RESTOR'D*. As 25 Nov.
MUSIC. Select Pieces.
DANCING. III: Revellers by Essex, Mrs Walter. v: *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.
COMMENT. Mainpiece: Written by the late Mr Congreve.
- CG *THE STRATAGEM*. As 16 Sept., but Sir Charles - Stoppelaer; Dorinda - Mrs Templer. Also *THE TOY SHOP*. *Cast not listed*.
DANCING. I: Peasant by Tench and Miss Rogers. II: *Dance of Sailors (Orestes)* by Glover, Tench, Desse, Delagarde, Livier, Richardson. III: *Two Pierrots* by Nivelon and Lalauze. IV: *Faithful Shepherd* by Glover, Miss Rogers, &c.
COMMENT. Receipts: £33 13s.
- GF KING HENRY THE FIFTH. As 26 Nov. Prologue, as 26 Nov. Also *THE HONEST YORKSHIREMAN*. *Cast not listed*, but see 26 Sept.
DANCING. As 28 Nov.
COMMENT. Mainpiece: Written by Aaron Hill, Esq.
- King's ADRIANO. *Cast not listed*, but see 25 Nov.
- Wednesday 3
DL *THE MOURNING BRIDE*. As 12 Nov. Also *THE LOTTERY*. As 12 Nov.
DANCING. I: Ballet by Mlle Anne Roland. III: *Grand Ballet* by Denoyer, &c. v: *Le Badinage de Provence* by Poitier, Mlle Roland, &c.

COMMENT. By Command of His Royal Highness. Mainpiece: Written by the late Mr Congreve. [The Prince present.] Wednesday 3
DL

JANE SHORE. Alicia - Mrs Porter. Also THE RAPE OF PROSERPINE. As CG 19 Nov.

COMMENT. Receipts: £143 11s.

KING HENRY THE FIFTH. As 26 Nov. Prologue, as 26 Nov. Also THE GF MOCK DOCTOR. Doctor - Rosco; Dorcas - Mrs Roberts.

DANCING. *Dutch Skipper* by Vallois and Mrs Bullock.

COMMENT. Mainpiece: Written by Aaron Hill, Esq.

THE MAN OF TASTE. As 22 Nov. Also HARLEQUIN RESTOR'D. As Tbursday 4 25 Nov., but Conjuror - Turbutt; Colin, Phebe, Lads and Lasses omitted; Ballet DL by Essex and Mrs Walter.

DANCING. I: By Mlle Anne Roland. III: *Grand Ballet* by Mlle Roland and Mlle Anne Roland.

COMMENT. At the particular Desire of several Ladies of Quality.

THEODOSIUS. As 1 Nov. Also THE RAPE OF PROSERPINE. As 19 Nov. CG COMMENT. Receipts: £49 19s. 6d. Egmont, *Diary*, II, 208: acted indifferently.

THE WONDER. As 17 Sept., but Frederick - Woodward; Flora - Mrs Roberts. GF Also THE MOCK DOCTOR. As 3 Dec.

DANCING. II: *Richmond Maggot* by Le Sac and Mrs Woodward. IV: *Dutch Skipper* by Vallois and Mrs Bullock. End of Afterpiece: *Scot's Dance* by Haughton and Mrs Bullock.

SINGING. V: By Mrs Chambers.

HAMLET, PRINCE OF DENMARK. As 1 Nov. Also THE INTRIGUING Friday 5 CHAMBERMAID. Chambermaid - Mrs Clive. DL COMMENT. Mainpiece: Written by Shakespear.

HAMLET, PRINCE OF DENMARK. As 10 Oct., but Laertes - Richardson; Marcellus - Woodward; Francisco - Ray; Ostrick omitted. Also THE MOCK DOCTOR. As 3 Dec.

DANCING. V: *Dutch Skipper* by Vallois and Mrs Bullock. End of Afterpiece: *Scot's Dance* by Haughton, Mrs Bullock, &c.

ANDRIA. By the King's Scholars.

COMMENT. *Daily Journal*, 6 Dec.: Andria was acted at the Dormitory . . . before at least 200 Spectators.

THE COUNTRY WIFE. Pinchwife - Quin; Horner - W. Mills; Sir Jasper - Griffin; Harcourt - Mills; Sparkish - Cibber; Dorilant - Este; Quack - Shepard; Mrs Pinchwife - Mrs Clive; Lady Fidget - Mrs Pritchard; Alithea - Mrs Butler; Mrs Squeamish - Mrs Grace; Mrs Dainty - Miss Mann; Lucy - Mrs Cross. Also COLOMBINE COURTEZAN. As 1 Sept., with Ridotto Al' Fresco: Ladies of Pleasure - Mrs Villeneuve, Mrs Davenport, Miss Brett; Pierrot - Davenport; Punch - Janno; Scaramouch - Taylor; Shepherd and Shepherdess - Villeneuve, Mrs Walter; Dutchman and Frow - Thurmond, Miss Mann; Peasant Man and Woman - Dukes, Mrs Pelling.

MUSIC. Second Musick: 1st Concerto of 2d Opera of Geminiani. Third Musick: Ouverture to *Alcina*. I: Concerto for Hautbois by Geminiani.

DANCING. II: *Revellers* by Essex, Mrs Walter, &c. III: *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.

COMMENT. Mainpiece: Written by Mr Wycherley.

- Saturday 6** **OTHELLO, MOOR OF VENICE.** As 3 Oct., but Lodovico - Paget; Duke omitted. Also **THE RAPE OF PROSERPINE.** As 19 Nov.
CG COMMENT. Receipts: £46 18s.
- GF** **THE CONSTANT COUPLE.** As 12 Sept., but Standard - Havard; Vizard - Rosco; Errand - Hamilton. Also **THE DEVIL TO PAY.** Jobson - Rosco; Nell - Mrs Roberts.
DANCING. II: *Dutch Skipper* by Vallois and Mrs Bullock. In II: *Richmond Maggot* by Le Sac and Mrs Woodward. End of Afterpiece: *Scot's Dance* by Haughton and Mrs Bullock.
- King's** **ADRIANO.** *Cast not listed*, but see 25 Nov.
- Monday 8** **TIMON OF ATHENS.** As 18 Sept. Also **HARLEQUIN RESTOR'D.** As 4 Dec.
DL **MUSIC.** Select Pieces.
DANCING. In II: *Le Badinage de Provence* by Poitier, Mlle Roland, &c.
COMMENT. Mainpiece: Alter'd from Shakespear.
- CG** **THE PLAIN DEALER.** Manly - Bridgwater; Plausible - Hippisley; Novel - Chapman; Varnish - Ryan; Freeman - A. Hallam; Petulant - Mullart; Jerry - Neale; Fidelia - Mrs Buchanan; Olivia - Mrs Horton; Widow Blackacre - Mrs Mullart. Also **THE RAPE OF PROSERPINE.** As 19 Nov.
COMMENT. Mainpiece: Written by Mr Wycherley. Receipts: £53 4s. 6d.
- GF** **SAUNY THE SCOT;** or, **The Taming of the Shrew.** Sauny - Lyon; Beaufoy - W. Giffard; Sir Lyonel - Norris; Young Winlove - Richardson; Tranio - Woodward; Woodall - Ray; Geraldo - Hamilton; Jemmy - Rosco; Curtis - Dove; Biancha - Mrs Hamilton; Widow - Miss Gerrard; Petruchio - Havard; Snatch-penny - Penkethman; Shrew - Mrs Roberts. Also **DAMON AND PHILLIDA.** As 10 Sept., but Cimon - Rosco; Mopsus - Richardson.
DANCING. *Richmond Maggot* by Le Sac and Mrs Woodward. *Dutch Skipper* by Vallois and Mrs Bullock.
COMMENT. A prompt copy with most of this cast is in the Folger Shakespeare Library.
- Tuesday 9** **JULIUS CAESAR.** As 1 Oct., but Octavius omitted. Also **COLOMBINE COURTEZAN.** As 6 Dec.
DL **COMMENT.** Mainpiece: Written by Shakespear.
- GF** **SAUNY THE SCOT.** As 8 Dec. Also **DAMON AND PHILLIDA.** As 8 Dec.
DANCING. *Dutch Skipper* by Vallois and Mrs Bullock.
- King's** **ADRIANO.** *Cast not listed*, but see 25 Nov.
- Wednesday 10** **THE DOUBLE GALLANT.** As 3 Nov. Also **COLOMBINE COURTEZAN.** As 6 Dec.
DL **DANCING.** I: *Tambourine* by Mlle Roland. II: *Russian Sailor* by Denoyer. III: *Repellers* by Essex, Mrs Walter, &c. IV: *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.
COMMENT. By Command of his Royal Highness the Duke, and her Royal Highness the Princess Caroline.
- CG** **THE DISTREST MOTHER.** Hermione - Mrs Porter, but see 13 Nov. Also **THE NECROMANCER.** *Cast not listed*, but see 26 Sept.
COMMENT. Receipts: £149 5s.

SAUNY THE SCOT. As 8 Dec. Also DAMON AND PHILLIDA. As 8 Dec. DANCING. I: <i>Pierrots</i> by Vallois and Delagarde. III: <i>Richmond Maggot</i> by Le Sac and Mrs Woodward. IV: <i>English Maggot</i> by Haughton and Mrs Bullock.	Wednesday 10 GF
A BOLD STROKE FOR A WIFE. <i>Cast not listed.</i> SINGING AND DANCING. By some of the best Masters. COMMENT. Benefit a Family in Great Distress. Written by the late Mrs Centlivre. 5s., 3s., 2s. 6 P.M.	HAY
THE UNHAPPY FAVOURITE. As 7 Oct. Also THE INTRIGUING CHAMBERMAID. As 5 Dec.	Tuesday 11 DL
LOVE'S LAST SHIFT. As 29 Sept., but Elder Worthy – Marshall. Also THE NECROMANCER. As 26 Sept., but Spirits – Leveridge, Stoppelaer, Miss Hillyard. COMMENT. Receipts: £45 6s.	CG
THE WONDER. As 4 Dec. Also THE HONEST YORKSHIREMAN. <i>Cast</i> GF <i>not listed</i> , but see 26 Sept. DANCING. II: <i>Dutch Skipper</i> by Vallois and Mrs Bullock. V: <i>Scot's Dance</i> by Haughton and Mrs Bullock. COMMENT. At the particular Desire of several Persons of Distinction.	
CONCERT. COMMENT. Benefit John Atwood. 7 P.M. 5s.	HIC
THE DOUBLE DEALER. As 11 Oct. Also HARLEQUIN RESTOR'D. As 4 Dec. DANCING. I: <i>Ballet</i> by Mlle Anne Roland. II: <i>Revellers</i> by Essex, Mrs Walter, &c. COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Congreve. <i>Daily Advertiser</i> , 13 Dec.: Charles Mecklin was try'd for the Murder of Mr Hallam the Player, and found Guilty of Manslaughter.	Friday 12 DL
OEDIPUS, KING OF THEBES. As 10 Nov. DANCING. <i>Two Pierrots</i> by Nivelon and Lalauze. <i>Peasant</i> by Tench and Miss Rogers. <i>Comic Dance</i> by Nivelon and Mlle De L'Isle. <i>Dance of Sailors</i> , as 28 Nov. COMMENT. Written by Dryden and Lee. Receipts: £33 os. 6d.	CG
SAUNY THE SCOT. As 8 Dec. Also THE HONEST YORKSHIREMAN. <i>Cast</i> GF <i>not listed</i> , but see 26 Sept. DANCING. II: <i>Scot's Dance</i> by Mrs Bullock. IV: <i>Richmond Maggot</i> by Le Sac and Mrs Woodward.	
CATO. As 20 Sept., but Marcus – Cross. Also HARLEQUIN RESTOR'D. As 4 Dec. MUSIC. Select Pieces between the Acts. COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late J. Addison, Esq.	Saturday 13 DL
THE FATAL MARRIAGE. As 20 Oct. Also THE RAPE OF PROSERPINE. CG As 19 Nov. COMMENT. Receipts: £35 os. 6d.	
SAUNY THE SCOT. As 8 Dec. Also THE HONEST YORKSHIREMAN. <i>Cast</i> GF <i>not listed</i> , but see 26 Sept. DANCING. II: <i>Dutch Skipper</i> by Vallois and Mrs Bullock. IV: <i>Pierrots</i> by Vallois and Delagarde.	

- Saturday 13* ADRIANO. *Cast not listed, but see 25 Nov.*
- King's
HAY THE RECRUITING OFFICER. Plume – a Young Gentleman of the Temple; Ballance – Machen; Worthy – Bowen; Brazen – Boothby; Kite – Jones; Scale – Matthews; Scruple – Rogers; Bullock – Topham; Appletree – Hulstone; Pearmain – Whittaker; Constable – Freeman; Sylvia – Mrs Talbot; Rose – Miss Jones Jr; Lucy – Miss Jones Sr; Melinda – Miss Atherton. Also THE TRAGEDY OF TRAGEDIES; or, The Life and Death of Tom Thumb the Great. Tom Thumb – Mrs Turner, the first time of her appearing on any stage.
SINGING AND DANCING.
MUSIC. A Preamble on the Kettle-Drums, with Mr Hendel's *Water-Musick* on the Stage, by Mr J. Baker.
COMMENT. Benefit Mrs Turner. 5s., 3s., 2s.
- Monday 15* THE MISER. As 2 Oct., but Decoy and Sparkle omitted. Also COLOMBINE COURTEZAN. As 6 Dec.
DL COMMENT. Mainpiece: Taken from Plautus and Moliere.
- CG THE FALSE FRIEND. False Friend – Delane; Pedro – Ryan; Felix – Bridgwater; Guzman – Walker; Lopez – Chapman; Galinto – Hippisley; Leonora – Mrs Bullock; Isabella – Miss Bincks; Jacinta – Mrs Stevens. Also THE RAPE OF PROSPERINE. As 19 Nov.
COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £36 8s.
- GF SAUNY THE SCOT. As 8 Dec. Also THE HONEST YORKSHIREMAN. *Cast not listed, but see 26 Sept.*
DANCING. II: *English Maggot* by Haughton and Mrs Bullock. III: *Pierrots* by Vallois and Delagarde. IV: *Richmond Maggot* by Le Sac and Mrs Woodward.
- Tuesday 16* THE RELAPSE. As 24 Oct., but Young Fashion – Bardin. Also COLOMBINE COURTEZAN. As 6 Dec.
DL DANCING. I: By Mlle Anne Roland. II: *Revellers* by Essex, Mrs Walter, &c. III: *Le Chasseur Royal* by Denoyer, Mlle Roland, &c.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Sir J. Vanbrugh.
- King's ADRIANO. *Cast not listed, but see 25 Nov.*
COMMENT. *Daily Advertiser*, 15 Dec.: The Opera of Adriano, now performing with great Applause, particularly for some fine Songs in it, compos'd for Signior Farinello, having been thought by the King to be rather too long, M. Veracini has shorten'd it, and his Majesty has declar'd his Intention of being present at it [Tuesday 16]. We hear, that after this Opera has had its run, there will be a new one call'd Mithridates, the Drama of which is wrote in English by Colley Cibber, Esq; Poet Laureat, and translated from thence into Italian.
- Wednesday 17* CATO. As 13 Dec. Also THE MOCK DOCTOR. As 27 Sept.
DL MUSIC. Select Pieces.
DANCING. I: *Comic Dance* by Le Brun and Mrs Anderson. II: By Mlle Anne Roland. III: *Revellers* by Essex, Mrs Walter, &c. IV: *Le Badinage de Provence* by Poitier, Mlle Roland.
COMMENT. By Command of his Royal Highness. Mainpiece: Written by the late J. Addison, Esq. [Prince present.]
- CG THE MOURNING BRIDE. Zara – Mrs Porter. Also THE NECROMANCER. *Cast not listed, but see 11 Dec.*
COMMENT. Mainpiece: Written by the late Mr Congreve. Receipts: £173 18s. 6d.

KING ARTHUR; or, Merlin the British Enchanter. King Arthur – Johnson; Merlin – Rosco; Oswald – Giffard; Conon – Havard; Osmond – W. Giffard; Aurelius – Richardson; Albanact – Woodward; Guillamar – Hamilton; Grimbald – Lyon; Philadel – Mrs Hamilton; Matilda – Miss Tollett; Emmeline – Mrs Giffard. In it music by Purcell, sung by Kelly, Touchbury, Nichols, Kellner, Mrs Chambers, Miss Jones, Miss Gerrard; Venus sung by Miss Wilson, her first on any stage; Cupid – Miss Thorneets, her first on any stage. Dances by Haughton, Mrs Bullock, Le Sac, Vallois, Delagarde, Topham, Mrs Woodward, Mrs Vallois, Miss Gerrard, Mrs Dove. With a New Prologue and Epilogue, spoken by Giffard and Mrs Giffard.

COMMENT. Not Acted these Forty Years. Written by Mr Dryden. And new Scenes, Machines, and other Decorations, particularly An Exact Representation of Merlin's Cave, as in the Royal Gardens at Richmond. Boxes and Balconies on the Stage 5s. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d. No After-Money will be taken. [According to edition of 1736, the Prologue and Epilogue were written by Mr Sterling.]

THE INCONSTANT; or, The Way to Win Him. Young Mirabel – a Gentleman of the Temple; Old Mirabel – Topham; Duretete – Jones; Dugard – Blastock; Petit – Boothby; Bissare – Miss Jones; Oriana – Miss Jones Jr; Lamorce – Miss Atherton. Also **THE HONEST YORKSHIREMAN.** Cast not listed. And a new Prologue to be spoken by Machen.

DANCING. *Pierrot* by Baudvin.

COMMENT. Benefit Topham, Gardiner, Miss Jones. Afterpiece: Which was originally acted at the Haymarket. With Alterations, Additions, and Amendments. Written by Mr Carey.

VOLPONE. As 17 Nov. Also **THE VIRGIN UNMASK'D.** As 22 Nov. DANCING. In I: *Dutchman and Frow* by Le Brun and Miss Brett. In III: *English Maggot* by Villeneuve and Mrs Walter. IV: *A Grand Ballet* by Essex, Mrs Walter, Villeneuve, Dukes, Davenport, Rector, Mrs Anderson, Miss Mann, Mrs Davenport, Miss Brett.

MUSIC. Select Pieces.

COMMENT. At the Desire of several Persons of Distinction.

THE WAY OF THE WORLD. As 21 Nov.

DANCING. *Dance of Sailors*, as 28 Nov. *Comic Dance* by Nivelon and Mlle De L'Isle. *Scot's Dance* by Glover, Miss Rogers, Desse, Mrs Ogden, Tench, Mrs Delorme. *French Peasants* by Tench and Miss Rogers.

COMMENT. Written by the late Mr Congreve. Receipts: £17 9s. 6d. [Rich had rented LIF to the King of France's Company of Italian Rope-Dancers, which opened this evening. For a caustic comment, see *Grub St. Journal*, 18 Dec.]

KING ARTHUR. As 17 Dec. Prologue and Epilogue, as 17 Dec.

CG

Tursday 18
DL

THE ALCYHIMIST. Cast not known (*London Daily Post and General Advertiser* missing), but see 18 Nov. Also **THE INTRIGUING CHAMBERMAID.** Cast not known, but see 5 Dec.

Friday 19
DL

KING ARTHUR. Cast not known (*London Daily Post and General Advertiser* missing), but see 17 Dec.

GF

THE SILENT WOMAN. Cast not known (*London Daily Post and General Advertiser* missing), but see 20 Nov. Also **THE DEVIL TO PAY.** Cast not known, but see 6 Nov.

Saturday 20
DL

COMMENT. [Prince of Wales present.]

- Saturday 20** KING LEAR. *Cast not known.* Also THE NECROMANCER. *Cast not known,* but see 11 Dec.
 CG COMMENT. Receipts: £70 7s. 6d.
- GF KING ARTHUR. *Cast not known,* but see 17 Dec.
- King's ADRIANO. Advertised but deferred by illness of Farinelli.
- Monday 22** THE MAN OF TASTE. As 22 Nov. Also THE VIRGIN UNMASK'D. As 22 Nov.
 DL MUSIC. Select Pieces.
DANCING. I: By Mlle Anne Roland. II: *Drunken Peasant* by Le Brun. III: *Russian Sailor* by Denoyer. V: *Le Badinage de Provence*, as 22 Oct.
 COMMENT. At the particular Desire of several Persons of Distinction.
- CG SHE WOUD AND SHE WOUD NOT. As 24 Oct., but Rosara - Mrs Bullock. Also THE NECROMANCER. As 11 Dec.
 COMMENT. Receipts: £28 4s. 6d.
- GF KING ARTHUR. As 17 Dec. Prologue and Epilogue, as 17 Dec.
- YEB THE MOCK DOCTOR. *Cast not listed.*
 COMMENT. At Yeates Sr and Jr Great Playhouse, Old Gravel Lane, near Ratcliff Highway. During the Holidays at 3 P.M. and 6 P.M.
- Tuesday 23** KING ARTHUR. As 17 Dec. Prologue and Epilogue, as 17 Dec.
- GF HAY. THE STRATAGEM. *Cast not listed.*
 COMMENT. Benefit a Gentleman in Distress. [Advertised in *London Daily Post and General Advertiser*, 22 Dec., not later: With other Entertainments, as will be express'd in the Day's Bills.]
- Friday 26** THE LONDON MERCHANT. Barnwell - Cibber; Thorowgood - Milward; Barnwell Sr - W. Mills; Trueman - Cross; Blunt - Winstone; Maria - Miss Holliday; Lucy - Mrs Charke; Millwood - Mrs Butler. Also COLOMBINE COURTEZAN. As 6 Dec.
 DL *DANCING.* II: *Dutchman and Frow* by Le Brun and Miss Brett. III: *Revellers* by Essex, Mrs Walter, &c. IV: By Mlle Anne Roland.
SINGING. In I: *An English Cantata* by Mrs Clive.
- CG THE RIVAL QUEENS. As 1 Dec. Also THE RAPE OF PROSERPINE. As 19 Nov.
 COMMENT. Receipts: £130 19s.
- GF KING ARTHUR. As 17 Dec. Prologue and Epilogue, as 17 Dec.
- Saturday 27** GREENWICH PARK. As 10 Nov. Also COLOMBINE COURTEZAN. As 6 Dec.
 DL *DANCING.* I: *Black and White Joak; or, The Merry Sailor and the Lively Lass* by Le Brun and Miss Mann. II: *English Maggot* by Villeneuve and Mrs Walter. III: By Mlle Anne Roland.
- CG MACBETH. As 15 Nov., but Banquo - Bridgwater; Lenox - Walker; Duncan - Paget; Witches - Mullart, Neale, James. Also THE RAPE OF PROSERPINE. As 19 Nov.
MUSIC. As 15 Nov., but Miss Norsa omitted.
DANCING. As 15 Nov., but Nivelon, Delagarde, Bencraft, and Smith omitted.
 COMMENT. Mainpiece: Written by Shakespear. Receipts: £90 3s. 6d.

KING ARTHUR.	As 17 Dec. Prologue and Epilogue, as 17 Dec.	Saturday 27 GF
ADRIANO.	<i>Cast not listed</i> , but see 25 Nov.	King's
SIR COURTLY NICE; or, It Cannot Be.	Sir Courtly - Cibber Sr.	Monday 29
DANCING. II:	<i>Le Badinage de Provence</i> by Poitier, Mlle Roland, &c. v: <i>French Peasants</i> by Poitier, Mlle Roland, &c.	DL
COMMENT.	At the particular Desire of several Ladies of Quality.	
THE LONDON CUCKOLDS.	As 29 Oct., but Peggy - Miss Binks. Also THE NECROMANCER.	CG
NECROMANCER.	As 11 Dec.	
COMMENT.	Receipts: £86 9s.	
KING ARTHUR.	As 17 Dec. Prologue and Epilogue, as 17 Dec.	GF
THE SPANISH FRYAR.	Queen - Mrs Edwards, who never appeared on any stage before.	HAY
DANCING. II:	<i>Grand Ballet</i> by Castiglione and others. IV: <i>Dance of Moors</i> by Castiglione and others. V: A new Comic Dance called <i>A Cortegiano</i> by Castiglione.	
COMMENT.	By a Company of Comedians under the Direction of Mr Odell. At Common Prices. 6 P.M.	
KING HENRY THE VIIITH.	As 27 Oct. Also THE VIRGIN UNMASK'D.	Tuesday 30
As 22 Nov.		DL
COMMENT.	Mainpiece: Written by Shakespear.	
THE AMOROUS WIDOW; or, The Wanton Wife.	Brittle - Hippisley. Also THE RAPE OF PROSERPINE.	CG
Clodpole omitted; Old Woman - Miss Rogers; Clown - Lalauze.		
COMMENT.	Receipts: £59 17s. 6d.	
KING ARTHUR.	As 17 Dec. Prologue and Epilogue, as 17 Dec.	GF
ADRIANO.	<i>Cast not listed</i> , but see 25 Nov.	King's
RULE A WIFE AND HAVE A WIFE.	As 9 Oct. Also THE DEVIL TO PAY.	Wednesday 31
As 6 Nov.		DL
DANCING. I:	<i>Revellers</i> by Essex, Mrs Walter, &c. III: <i>Tambourine</i> by Mlle Roland.	
V:	<i>Venetian Gondolier and Courtezan</i> by Denoyer, Mlle Anne Roland, &c.	
COMMENT.	By Command of His Royal Highness the Duke, and Their Highnesses the Princesses. Mainpiece: Written by Beaumont and Fletcher. [Duke and three Princesses present.]	
THE FUNERAL; or, Grief a la Mode.	Lady Brumpton - Mrs Horton; Hardy - Delane; Brumpton - Aston; Campley - A. Hallam; Trusty - Bridgwater; Trim - Chapman; Lady Harriet - Mrs Bullock; Lady Charlotte - Mrs Buchanan; Mlle D'Epingle - Mrs Mullart; Tattleaid - Mrs Stevens; Sable - Hippisley. Also THE NECROMANCER.	CG
As 11 Dec.		
DANCING.	By Mlle D'Hervigny, from Paris, the first time of her appearing on the English stage. <i>Serious Ballet</i> by Mlle D'Hervigny, &c. <i>Dance of Sailors</i> , as 28 Nov. A Comic Ballet called <i>Les Puisans</i> by Lalauze, Mlle D'Hervigny, &c.	
COMMENT.	By Command of His Royal Highness. Receipts: £96 8s. [Prince of Wales present.]	
KING ARTHUR.	As 17 Dec. Prologue and Epilogue, as 17 Dec.	GF

January 1736

- Tbursday 1* **THE COMMITTEE.** As 13 Sept. 1735, but Mrs Chat - Miss Bennet. Also **THE INTRIGUING CHAMBERMAID.** As 5 Dec. 1735, but Bluff - Este.
- CG** **THE FUNERAL.** As 31 Dec. 1735. Also **APOLLO AND DAPHNE.** Apollo - Glover; Nymphs - Miss Sandham, Mrs Ogden, Mrs De L'Orme, Miss Norman, Miss Rogers; Burgomaster - Nivelon; Boor Servant (Pierot) - Lalauze; Colombine - Mrs Kilby; Scaramouch - Bencraft; Harlequin - Lun; Peasants - Bencraft, Ferguson, Du Pre; Women Peasants - Mrs Forrester, Miss Horsington, Miss Brunette; with The Triumphs of Love: Venus - Mrs Wright; Silenus - Leveridge; Bacchus - Stoppelaer; Zephyrus - Glover; Frenchman - Desse; Frenchwoman - Mlle De L'Orme; Spaniard - Livier; Spanish Woman - Miss Sandham; Polonese - Tench; Polonese Woman - Mrs Ogden; Flora - Miss Rogers; Diana - Miss Hilliard; but see 20 Oct. 1735.
DANCING. *French Peasant* by Lalauze and Mlle D'Hervigni.
COMMENT. Receipts: £84 13s.
- GF** **KING ARTHUR.** As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- Friday 2* **SIR COURTY NICE.** As 29 Dec. 1735.
DL *DANCING.* II: *Venetian Gondolier and Courtezan* by Denoyer, Mlle Roland, &c. v: *Le Badinage*, as 22 Oct. 1735.
COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by Mr Crown.
- CG** **THE FUNERAL.** As 31 Dec. 1735.
DANCING. *Comic Dance* by Nivelon and Mlle De L'Isle. *Dance of Sailors*, as 28 Nov. 1735. *French Peasant* by Lalauze and Mlle D'Hervigni.
COMMENT. Receipts: £39 6s.
- GF** **KING ARTHUR.** As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- Saturday 3* **THE TWIN RIVALS.** Elder Woudbe - Mills; Young Woudbe - W. Mills; Trueman - Cibber; Teague - Miller; Richmore - Berry; Subtleman - Bardin; Alderman - Johnson; Balderdash - Shepard; Clearaccount - Winstone; Frisure - Cross; Comic - Oates; Captain - Cole; Fairbank - Turbutt; Squire - Este; Mrs Clearaccount - Mrs Cross; Betty - Mrs Villeneuve; Aurelia - Mrs Clive; Constance - Miss Holliday; Mrs Midnight - Harper. Also **THE VIRGIN UNMASK'D.** As 22 Nov. 1735.
DANCING. I: *Venetian Gondolier and Courtezan* by Denoyer, Mlle Anne Roland, &c. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Le Badinage de Provence* by Poitier, Mlle Roland, &c. IV: *Drunken Peasant* by Le Brun. V: A new Comic Dance called *The Rover*: Rover - Essex; Flanderkin Woman - Mrs Walter; Dutchwoman - Miss Mann; Peasant Woman - Mrs Anderson; Dutchman - Duke; French Peasant - Davenport; Dutchmen and Wives - Pelling, Janno, Miss Brett, Mrs Davenport.
COMMENT. Mainpiece: Not Acted these Ten Years. Written by Mr Farquhar.
- CG** **KING RICHARD III.** Advertised but dismissed (*Rich's Register*).

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
 COMMENT. Thomas Gray to Horace Walpole, 3 Jan.: I went to King Arthur last night, which is exceeding fine; they have a new man to supply Delane's place, one Johnson, with ye finest person & face in the world to all appearance; but as awkward, as a Button-maker; in short, if he knew how to manage his Beauties to advantage, I should not wonder, if all the Women run mad for him: the enchanted part of the play, is not Machinery, but actual magick: the second scene is a British temple enough to make one go back a thousand years, & really be in ancient Britain: the Songs are all Church-musick, & in every one of ye Chorus's Mrs Chambers sung ye chief part, accompanied with Roarings, Squawlings & Squeakations dire. Mrs Giffard is by way of Emmeline, & should be blind, but, heaven knows! I would not wish to see better than she does, & seems to do; for when Philidel restores her to sight, her eyes are not at all better than before; she is led in at first, by a Creature, yet was more like a Devil by half, than Grimbald himself; she took herself for Madame la Confidente, but every body else took her to be in the Circumstances of Damnation: when Emmeline comes to her sight, she beholds this Mrs Matilda first, & cries out Are Women all like thee? such glorious Creatures! which set the people into such a laugh, as lasted the whole Act: the Frost Scene is excessive fine; the first Scene of it is only a Cascade, that seems frozen: with the Genius of Winter asleep & wrapt in furs, who upon the approach of Cupid, after much quivering, & shaking sings the finest song in the Play: just after, the Scene opens, & shows a view of arched rocks covered with Ice & Snow to ye end of ye Stage; between the arches are upon pedestals of Snow eight Images of old men & women, that seem frozen into Statues, with Icicles hanging about them & almost hid in frost, & from ye end come Singers, viz: Mrs Chambers, &: & Dancers all rubbing their hands & chattering with cold with fur gowns & worsted gloves in abundance.—Gray, *Correspondence*, I, 36-37.

Saturday 3
GF

ARTAXERXES. Cast not listed.

King's

THE TWIN RIVALS. As 3 Jan. Also **THE INTRIGUING CHAMBER-MAID.** As 1 Jan.

Monday 5
DL

DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Drunken Peasant* by Le Brun. III: *The Rover*, as 3 Jan.

COMMENT. Mainpiece: Written by Mr Farquhar. [Prince of Wales present.]

THE PROVOK'D HUSBAND. As 17 Sept. 1735. Also **APOLLO AND DAPHNE.** As 1 Jan., but Frenchwoman — Miss Sandham; Spanish Woman — Mrs De L'Orme.

CG

COMMENT. Receipts: £90 15s.

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.

GF

COMMENT. The Fifteenth Day.

THE TWIN RIVALS. As 3 Jan. Also **THE VIRGIN UNMASK'D.** As 22 Nov. 1735.

Tuesday 6
DL

DANCING. I: By Mlle Anne Roland, &c. II: *Dutchman and Frow* by Le Brun and Miss Brett. III: *English Maggot* by Villeneuve and Mrs Walter. IV: *Tambourine* by Mlle Roland. V: *The Rover*, as 3 Jan.

COMMENT. Mainpiece: Written by Mr Farquhar.

THE CONSCIOUS LOVERS. As 28 Nov. 1735. Also **APOLLO AND DAPHNE.** As 5 Jan.

CG

COMMENT. At the Desire of several Persons of Quality. Receipts: £49 13s.

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.

GF

- Wednesday 7* THE TWIN RIVALS. As 3 Jan. Also COLOMBINE COURTEZAN. As 6 Dec. 1735.
 DL DANCING. I: By Mlle Anne Roland, &c. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Tambourine* by Mlle Roland. IV: *The Rover*, as 3 Jan.
 COMMENT. Mainpiece: Written by Mr Farquhar.
- CG THE ALBION QUEENS; or, The Death of Mary Queen of Scotland. Queen Elizabeth – Mrs Porter. Also APOLLO AND DAPHNE. As 5 Jan.
 DL DANCING. II: *Serious Dance* by Mlle D'Hervigni. IV: *French Peasants* by Lalauze and Mlle D'Hervigni.
 COMMENT. Receipts: £159 8s.
- GF KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- Thursday 8* THE REHEARSAL. Bayes – Cibber Sr.
 DL DANCING. II: By Mlle Anne Roland, &c. In IV: *Tambourine* by Mlle Roland. V: *The Rover*: Rover – Essex, but see 3 Jan.
 COMMENT. By Command of his Royal Highness the Duke and their Highnesses the Princesses [who were present]. *Prompter*, 13 Jan.: the Rehearsal was perform'd by Command . . . Prince Prettyman's refusing to act. [See also a complaint in *Grub St. Journal*, 8 Jan., about Mlle Roland's immodest dancing.]
- CG KING LEAR AND HIS THREE DAUGHTERS. Lear – Delane; Edgar – Ryan; Gloster – Bridgwater; Bastard – Walker; Cornwall – Aston; Albany – Paget; Kent – Bowman; Gentleman Usher – Neale; Goneril – Mrs Buchanan; Regan – Mrs Templer; Cordelia – Mrs Horton. Also APOLLO AND DAPHNE. As 5 Jan.
 COMMENT. Receipts: £78 4s. 6d.
- GF KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- Friday 9* THE TWIN RIVALS. As 3 Jan. Also THE DEVIL TO PAY. As 6 Nov. 1735.
 DL DANCING. I: By Mlle Anne Roland, &c. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Tambourine* by Mlle Roland. IV: *Dutcbman and Frow* by Le Brun and Miss Brett. V: *The Rover*, as 3 Jan.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Mr Farquhar.
- CG THE FUNERAL. As 31 Dec. 1735, but Cabinet – Ridout; Swagger – Mullart; Bumpkin – Hallam; Puzzle – Paget; Tatter – Bencraft; Rag – James; Mrs Farthingale – Neale; Kate Matchlock – M. Stoppelaer. Also THE TOY SHOP. Master-Chapman.
 DANCING. I: *Clown* by Nivelon. II: *Tambourine* by Glover and Miss Rogers. III: *French Peasants* by Lalauze, Mlle D'Hervigni, Tench, Livier, Desse, Dupre, Mrs Ogden, Mlle Delorme, Miss Sandham, Miss Norman. IV: *Harlequin* by Mlle De L'Isle. V: *Scot's Dance* by Glover, Miss Rogers, Desse, Mrs Ogden, Tench, Mlle Delorme.
 COMMENT. Receipts: £34 5s. 6d.
- GF KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- Saturday 10* OROONOKO. As 7 Nov. 1735. Also THE DEVIL TO PAY. As 6 Nov. 1735.
 DL DANCING. As 7 Jan.
- CG ALL FOR LOVE; or, The World Well Lost. Antony – Delane; Ventidius – Bridgwater; Dolabella – Walker; Alexas – A. Hallam; Cleopatra – Mrs Horton; Octavia – Mrs Buchanan. Also APOLLO AND DAPHNE. Daphne – Miss Rogers; Boor Servant – Lalauze, but see 5 Jan.

DANCING. A *Ballet* by Glover, Miss Rogers, Tench, Desse, Livier, Dupre, Mrs Ogden, Mlle Delorme, Miss Sandham, Miss Norman. Saturday 10
CG
COMMENT. Receipts: £82 7s. 6d.

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735. GF
COMMENT. The Twentieth Day.

ARTAXERXES. *Cast not listed.* King's

ZARA. Zara – Mrs Cibber; Osman (by particular Desire, during the first Run only) – a Gentleman; Lusignan – Milward; Nerestan – Cibber; Chatillon – Berry; Orasmin – Turbutt; Melidor – Cross; Selima – Mrs Pritchard; but edition of 1736 has Orasmin – Este. Prologue written by Colley Cibber and spoken by Cibber Jr. Epilogue spoken by Mrs Clive. Also HARLEQUIN RESTOR'D; or, Taste a la Mode. Tragedy – Raftor and Mrs Cantrell; Comedy – Turbutt and Mrs Bennet; Squire Flash – Taylor; John Trot – Hough; Longbib the Vintner – Salway; Park Sentinel – Fife; Harlequin – Le Brun; Columbine – Miss Mann; Enchanter – Salway; Auctioneer – Rainton; Prentice – Rosamond; Park Keeper – Gray; Kate Sutler – Beckham; Ballad Singers – Salway, Mrs Pritchard; Drawers – Roberts, Towers; Milkmaids – Mrs Walter, Mrs Pelling, Mrs Anderson, Miss Brett; Mlle La Modestie – Harlequin Phillips; Mons Flip Flap – Towers; Mons Somerset – Roberts; Mons Roundall – Hough.

COMMENT. Mainpiece: Taken from the French of Mons Voltaire [By Aaron Hill]. The Characters New Dress'd.

ALL FOR LOVE. As 10 Jan. CG

DANCING. *Ballet*, as 10 Jan. *Harlequin* by Mlle De L'Isle. *French Peasants*, as 9 Jan.

COMMENT. Receipts: £46 11s. 6d. [Prince of Wales present.]

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735. GF

ZARA. As 12 Jan., but Osman read by a player. Also HARLEQUIN RESTOR'D. As 12 Jan.

COMMENT. *Daily Advertiser*, 14 Jan.: The Gentleman who perform'd the Character of Osman . . . the first Night, having since declin'd it, that Part was read last Night; and it being submitted to the Determination of the Audience, whether the Play should be continu'd, or the Repetition of it deferr'd till somebody was study'd in the Part, they unanimously declar'd for the Continuation of the Play; and 'twas desir'd the Part might be read till one of the Players could be studied in it.

ALL FOR LOVE. As 10 Jan. CG

DANCING. As 12 Jan.

COMMENT. Receipts: £22 15s. 6d.

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735. GF

ARTAXERXES. *Cast not listed.* King's

ZARA. As 13 Jan. By Desire the Character of Osman will be read, none of the Actors being yet studied in the Part. Also HARLEQUIN RESTOR'D. As 12 Jan.

COMMENT. By particular Desire.

JANE SHORE. As 3 Dec. 1735. Also APOLLO AND DAPHNE. Servant – Lalauze, but see 10 Jan. CG

COMMENT. By Command of Her Royal Highness the Princess Caroline. Receipts: £120 4s. [Princesses Caroline, Mary, and Louisa present.]

- Wednesday 14* KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
 GF
 HAY THE TWIN RIVALS. Constance – Mrs Egerton; Aurelia – Miss Pattison; Mrs Clearaccount – Mrs Hervey; Midwife's Maid – Mrs Westley, the first time of her appearance on the stage. With a new Prologue and Epilogue to be spoke by Miss Pattison (in Boy's Cloaths) and Mrs Hervey.
MUSIC. I: Handel's Overture of *Ariadne*. II: Charke's Medley Overture.
DANCING. II: French Peasant by Shawford. IV: Scot's Dance.
SINGING. III: Chast Lucretia. V: Roast Beef Song.
 COMMENT. At the particular Desire of several Ladies of Quality. Benefit Mrs Hervey and Miss Pattison. Written by Mr Farquhar.
- Thursday 15*
 DL ZARA. As 13 Jan. Also HARLEQUIN RESTOR'D. As 12 Jan.
 COMMENT. By particular Desire.
- CG THE COUNTRY WIFE and APOLLO AND DAPHNE. Advertised, but dismissed (*Rich's Register*).
- GF KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- Friday 16*
 DL ZARA. As 13 Jan. Also HARLEQUIN RESTOR'D. As 12 Jan.
 COMMENT. By particular Desire.
- GF KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
 COMMENT. The Twenty-Fifth Day.
- Saturday 17*
 DL ZARA. As 13 Jan. Also HARLEQUIN RESTOR'D. As 12 Jan.
 COMMENT. By particular Desire.
- CG HAMLET, PRINCE OF DENMARK. As 12 Sept. 1735, but Ghost – Delane; Horatio omitted.
DANCING. Tambourine by Glover and Miss Rogers. French Peasants, as 9 Jan. Scot's Dance, as 9 Jan.
 COMMENT. Receipts: £42 13s. 6d.
- GF KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- King's ARTAXERXES. Cast not listed.
- Monday 19*
 DL ZARA. As 13 Jan., but Osman – W. Mills. Also HARLEQUIN RESTOR'D. As 12 Jan.
- CG THE RIVAL QUEENS. As 1 Dec. 1735, but Polyperchon – Boaman.
DANCING. Dance of Sailors, as 2 Dec. Also French Peasants, as 9 Jan. Scot's Dance, as 9 Jan. Clown by Nivelon.
 COMMENT. Receipts: £27 11s. 6d.
- GF KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- HAY THE REVENGE. Zanga – by the Author of the Farce [T. Drury]; Leonora – Miss Atherton; Isabella – Miss Jones. With a New Prologue to the Play, on the Multiplicity of Playhouses and Players. Also THE RIVAL MILLINERS; or, The Humours of Covent-Garden. Sukey Ogle – Miss Atherton; Pleadwell – Mrs Talbot; Molly Wheedle – Miss Freeman; Mrs Plainstitch – Mrs Egerton; but edition of 1737 adds: Goosequill – Freeman; Fieri Facias – Blastock; Hunks – Jones; Trim – Yates; Staytape – Richards; and gives Molly Wheedle – Miss

Burgess. A New Prologue to the Farce, on the Taste of the Town in their Entertainments, and a new Epilogue.

Monday 19
HAY

DANCING. I: *Irish Trot* by Shawford. III: *Scot's Dance* by Shawford. IV: Hornpipe by Collard. V: *Sailor's Dance* by Castiglione.

SINGING. II: By Young Cunningham.

COMMENT. Benefit Author of the Farce. Mainpiece: Not Acted these Fourteen Years. Written by Dr Young, Author of the Universal Passion. Afterpiece: A New Tragic-Comic-Operatic-Pastoral Farce [By T. Drury]. At Common Prices. [Preface gives a long account of difficulties in getting the Afterpiece on the stage. See *Daily Advertiser*, 16 and 17 Jan. for puffs of the Afterpiece.]

ZARA. As 19 Jan. Also HARLEQUIN RESTOR'D. As 12 Jan.

Tuesday 20
DL

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.

GF

THE REVENGE. As 19 Jan. Prologue, as 19 Jan. Also THE RIVAL MIL-LINERS. As 19 Jan. Prologue and Epilogue, as 19 Jan.

HAY

DANCING. As 19 Jan.

COMMENT. Mainpiece; Written by Dr Young, Author of the Universal Passion.

ZARA. As 19 Jan. Also HARLEQUIN RESTOR'D. As 12 Jan.

Wednesday 21
DL

MACBETH. Lady Macbeth – Mrs Porter, but see 27 Dec. 1735.

CG

MUSIC. Vocal Parts by Leveridge, Stoppelaer, Roberts, Mrs Wright, Miss Hillyard, &c.

DANCING. Proper to the Play by Lally, Nivelon, Desse, Tench, Richardson, Livier.

COMMENT. At the Desire of several Persons of Quality. Receipts: £133 os. 6d.

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.

GF

ARDEN OF FEVERSHAM. Mrs Arden – by Mrs Eliza Haywood, the Author. Also THE CONTRACT; or, The Biter Bit. *Cast not listed.*

HAY

COMMENT. Mainpiece: Never Acted before. An Historical Play. [Apparently not published. Possibly by Mrs Haywood.] Afterpiece: A Ballad Farce of one Act. [Author unknown. Apparently not published.] With New Habits and all proper Decorations.

London Daily Post and General Advertiser, 21 Jan.: We hear there had like to have been a Disturbance at the Rehearsal of . . . The Contract. . . . Some Persons suppos'd to be sent by the Governor of a certain Baronet, endeavour'd first to intimidate the Actors from the Representation of it; and finding that ineffectual, have since attempted to spirit-away some of the principal Performers.

CONCERT.

HIC

MUSIC. Vocal by Signiora Segatti and Arrigoni. Solo on Lute by Arrigoni. Concerto on Harpsicord and Violoncello by Speltra and Corporalli. Castrucci Sr will play the first violin.

COMMENT. Benefit Speltra. 6 P.M. 5s.

ZARA. As 19 Jan. Also HARLEQUIN RESTOR'D. As 12 Jan.

Thursday 22
DL

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.

GF

COMMENT. The Thirtieth Day.

- Friday 23* **ZARA.** As 19 Jan. Also **HARLEQUIN RESTOR'D.** As 12 Jan.
 DL
 CG **THE DISTREST MOTHER.** *Cast not listed*, but see 10 Dec. 1735. With the Original Epilogue. Also **THE ROYAL CHACE;** or, Merlin's Cave: With Jupiter and Europa. Endymion (as Royal Chasseur) – Beard; Chasseurs – Vincent, Roberts; Nymphs of Chace – Miss Brunette, Miss Male; Diana (Royal Huntress) – Miss Hillyard; Merlin – Leveridge; Aerial Spirits: Cupid – Glover; Graces – Miss Norman, Miss Sandham, Mlle Delorme; Hour – Mrs Ogden; Zephyrs – Tench, Desse, Livier, Delagarde; Psyche – Miss Rogers; Rural Swain and Nymph – Lally, Mlle D'Hervigny; Jupiter (Harlequin) – Lun; Mercury – Stoppelaer; Pluto (Punch) – Delagarde; Neptune (Pantaloone) – Dupre; Pan (Scaramouch) – Richardson; Hercules (Brighella) – Desse; Apollo (Mezzetin) – Glover; Mars (Leander) – Tench; Europa – Miss Rogers; Doctor – Nivelon; Doctor's Wife – Mrs Stevens; Doctor's Servant – Lalauze; Country Lads – Dupre, Bencraft, Ferguson; Country Lasses – Mrs Kilby, Mrs Forrester, Miss Ambrose.
 COMMENT. A New Dramatick Entertainment. [Words by Phillips.] The Characters New Drest. With New Scenes, representing the exact Views of the Hermitage, and Merlin's Cave, as taken in the Royal Gardens of Richmond. Receipts: £185 4s. 6d.
- GF **KING ARTHUR.** As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- Saturday 24* **ZARA.** As 19 Jan. Also **HARLEQUIN RESTOR'D.** As 12 Jan.
 DL
 CG **RULE A WIFE AND HAVE A WIFE.** *Cast not listed*, but see 17 Nov. 1735. Also **THE ROYAL CHACE.** As 23 Jan., but Country Lasses – Mrs Forrester, Miss Horsington, Miss Ambrose.
 COMMENT. Receipts: £181 10s. [Prince of Wales expected to attend.]
- GF **KING ARTHUR.** As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
- King's **MITHRIDATES.** *Cast not listed*, but edition of 1735 lists: Mitridate – Francesco Bernardi, detto Senesino; Sifare – Carlo Broschi, detto Farinelli; Semandra – Signora Francesca Cuzzoni; Farnace – Signora Fran. Bertolli; Ismene – Signora Santa Tasca, detta la Santina; Archelao – Antonio Montagnana; Arcante – Bernardo Palma.
 COMMENT. A New Opera. [Music by Nicholas Porpora. Their Majesties, Princesses Amelia and Caroline expected to attend.]
- Monday 26* **ZARA.** As 19 Jan. Also **HARLEQUIN RESTOR'D.** As 12 Jan.
 DL COMMENT. [Prince of Wales present.]
- CG **DUKE AND NO DUKE.** *Cast not listed.* Also **THE ROYAL CHACE.** As 24 Jan., but Rural Swain and Nymph omitted.
 COMMENT. Receipts: £144 7s.
- GF **KING ARTHUR.** As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735.
 COMMENT. At the particular Desire of several Persons of Distinction.
- Tuesday 27* **ZARA.** As 19 Jan. Also **HARLEQUIN RESTOR'D.** As 12 Jan.
 DL COMMENT. *Daily Journal*, 27 Jan.: We hear that the Beggar's Opera is soon to be acted at [DL]; the Part of Lucy . . . by Mrs Clive . . . Polly by Mr Cibber's Wife, who is to have all the first Parts, having, during the Run of Zara, shewn her natural Genius, by never any one Night varying in either Tone of Voice or Action from the Way she was taught. [See *Prompter*, 27 Jan., for an essay on the corruption of the stage by pantomime.]

THE MISTAKE. *Cast not listed*, but see 17 Oct. 1735. Also **THE ROYAL CHACE.** As 26 Jan. **Tuesday 27 CG**

COMMENT. Mainpiece: Written by Sir J. Vanbrugh. Receipts: £109 6s.

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735. **GF**

COMMENT. *London Daily Post and General Advertiser*, 27 Jan.: We hear the Designs of Merlin's Cave, that were presented last Week to her Majesty by Mr Giffard, have been so well approv'd of, by many Persons of Quality, that Mr Devoto, who made the Draughts, has had several Copies bespoke by the Nobility.

MITHRIDATES. *Cast not listed*, but see 24 Jan. **King's**

COMMENT. [Prince of Wales, Duke, and Princess Amelia present.] *Daily Advertiser*, 30 Jan.: The Opera of Mithridates was so full on Tuesday Night, that there were above 440 Ladies and Gentlemen in the Pit and Boxes, besides the Subscribers. Above 50 People were oblig'd to go away for want of Room.

THE OLD BACHELOR. As 25 Sept. 1735, but Lucy - Mrs Grace. Also **HARLEQUIN RESTOR'D.** As 12 Jan. **Wednesday 28 DL**

COMMENT. Mainpiece: Written by the late Mr Congreve. [*Zara* postponed by the indisposition of a principal Actor.]

THE MOURNING BRIDE. Zara - Mrs Porter, but see 12 Nov. 1735. Also **THE ROYAL CHACE.** As 26 Jan. **CG**

COMMENT. Receipts: £184 14s.

KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735. **GF**

COMMENT. The Thirty-Fifth Day.

CONCERT. **DT**

COMMENT. Benefit Mr Lewis Duplessy. 6 P.M. 5s.

THE DOUBLE DEALER. As 11 Oct. 1735. Also **HARLEQUIN RESTOR'D.** As 12 Jan. **Thursday 29 DL**

MUSIC. Select Pieces.

DANCING. I: *Tambourine* by Mlle Roland. II: *Russian Sailor* by Denoyer, &c.

COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Congreve.

THE FUNERAL. *Cast not listed*, but see 9 Jan. Also **THE ROYAL CHACE.** As 26 Jan. **CG**

COMMENT. By Command of Her Royal Highness the Princess Caroline. Receipts: £128 14s. [Princesses Caroline, Mary, Louisa, and the Duke present.]

THE PARRACIDE. Parts by Giffard, Johnson, Rosco, Havard, Lyon, Woodward, Mrs Roberts, Mrs Giffard, Mrs Hamilton; but edition of 1736 lists: Cantelmi - Rosco; Altamar - Johnson; Montesini - Havard; Mirzabdi - Giffard; Hassan - Lyon; Issouf - Woodward; Melania - Mrs Roberts; Beleyda - Mrs Giffard; Amanthe - Mrs Hamilton. Prologue spoken by Johnson. Epilogue spoken by Mrs Giffard. Also **THE CHIMNEY SWEEPER.** *Cast not listed.* **GF**

COMMENT. Mainpiece: Never Acted before. [By James Sterling.] Afterpiece: a Ballad Opera. [Author unknown. Apparently not published.]

THE MISER. As 15 Dec. 1735, but Ramilie - Macklin. Also **HARLEQUIN RESTOR'D.** As 12 Jan. **Saturday 31 DL**

COMMENT. Mainpiece: Taken from Plautus and Moliere. [For a further discussion of theatrical taste, see *Prompter*, 30 Jan. and *Daily Advertiser*, 31 Jan.]

- Saturday 31 THE WAY OF THE WORLD. *Cast not listed*, but see 21 Nov. 1735. Also THE ROYAL CHACE. As 26 Jan.
 CG COMMENT. At the Desire of several Ladies of Quality. Receipts: £141 6s.
- GF THE PARRACIDE. As 29 Jan. Also THE CHIMNEY SWEEPER. *Cast not listed.*
- King's MITHRIDATES. *Cast not listed*, but see 24 Jan.

February 1736

- Monday 2 THE TWIN RIVALS. As 3 Jan. Also HARLEQUIN RESTOR'D. As 12 Jan.
 DL DANCING. I: By Mlle Anne Roland. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Revellers* by Essex, Mrs Walter, &c. IV: *Russian Sailor* by Denoyer, &c. V: *French Peasants* by Poitier, Mlle Roland, &c.
 COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by Mr Farquhar.
- CG THE FALSE FRIEND. *Cast not listed*, but see 15 Dec. 1735. Also THE ROYAL CHACE. As 26 Jan.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £87 18s.
- GF THE PARRACIDE. As 29 Jan. Also THE CHIMNEY SWEEPER. *Cast not listed.*
- HAY THE FATAL EXTRAVAGANCE. Bellmour – by author of the Farce [Robert Drury]. Also THE RIVAL MILLINERS. As 19 Jan., but Molly Wheedle – Miss Burgess. With a New Prologue.
 DANCING. *Irish Trot. Scot's Dance. Two Pierrots. Sailor's Dance.*
 COMMENT. Benefit the Author of the Farce.
- Tuesday 3 THE TWIN RIVALS. As 3 Jan. Also HARLEQUIN RESTOR'D. *Cast not known* (*London Daily Post and General Advertiser*, missing), but see 12 Jan.
- DL THE ROYAL MERCHANT. *Cast not known*, but see 31 Oct. 1735. Also THE ROYAL CHACE. *Cast not known*, but see 26 Jan.
 COMMENT. Receipts: £74 18s. 6d.
- GF THE PARRACIDE. *Cast not known*, but see 29 Jan. Also THE HONEST YORKSHIREMAN. *Cast not known*, but see 26 Sept. 1735.
- King's MITHRIDATES. *Cast not listed*, but see 24 Jan.
- Wednesday 4 THE SPANISH FRYAR. As 30 Sept. 1735. Also HARLEQUIN RESTOR'D. As 12 Jan.
 DL DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Revellers* by Essex, Mrs Walter, &c. IV: *French Peasants* by Poitier, Mlle Roland, &c.
 COMMENT. Mainpiece: Written by Mr Dryden.
- CG THE DISTREST MOTHER. As 10 Dec. 1735. Also THE ROYAL CHACE. As 26 Jan.

COMMENT. By Command of His Royal Highness [who was present]. Receipts: £167 ss. 6d. Wednesday 4
CG

THE SPANISH FRYAR. As 27 Oct. 1735, but Alphonso – Dove. Also **DAMON AND PHILLIDA.** Damon – Kelly; Cimon – Rosco; Mopsus – Dove; Phillida – Mrs Roberts; but see 8 Dec. 1735.
DANCING. II: *Scot's Dance* by Mrs Bullock. IV: *Richmond Maggot* by Le Sac and Mrs Woodward.
SINGING. III: Song by Miss Jones. V: An Italian Song by Mrs Chambers.

CONCERT.

COMMENT. Benefit Angel. For the Entertainment of all Lovers of Musick and Painting. ss. CAT

THE WAY OF THE WORLD. Mirabel – Milward; Fainall – W. Mills; Witwoud – Cibber Jr; Sir Wilful – Harper; Petulant – Mechlin; Waitwell – Shepard; Millamant – Miss Holliday; Mrs Marwood – Mrs Butler; Mrs Fainall – Mrs Pritchard; Lady Wishfort – Mrs Cross; Foible – Miss Mann. Also **HARLEQUIN RESTOR'D.** As 12 Jan.
DANCING. III: *Russian Sailor* by Denoyer, &c. In IV: *Tambourine* by Mlle Roland.
COMMENT. Mainpiece: Written by the late Mr Congreve.

THE FALSE FRIEND. As 15 Dec. 1735. Also **THE ROYAL CHACE.** Cast *not listed*, but see 26 Jan. CG

COMMENT. By Their Majesties' Command. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £147 ss. [Their Majesties, Duke, and Princesses Caroline, Mary, and Louisa present.]

KING HENRY THE FIFTH. As 26 Nov. 1735. Also **THE LOVER'S OPERA.** Lucy – Mrs Roberts; Dalton – Lyon; Edgar – Miss Jones; Moody – Richardson; Varole – Rosco; Prim – Penkethman; Clodpole – Woodward; Clara – Miss Gerrard; Flora – Mrs Woodward.

DANCING. II: *Scot's Dance* by Mrs Bullock. IV: *Richmond Maggot* by Le Sac and Mrs Woodward.

SINGING. As 4 Feb.

THE REHEARSAL. As 8 Jan. Friday 6
DANCING. In II: *Tambourine* by Mlle Roland. In IV: *French Peasants* by Poitier, Mlle Roland, &c. DL

COMMENT. At the particular Desire of several Persons of Quality.

SHE WOUD IF SHE COU'D. Cast *not listed*, but see 6 Nov. 1735. Also **THE ROYAL CHACE.** As 26 Jan. CG
COMMENT. Receipts: £68 ss. 6d.

LOVE FOR LOVE. As 10 Nov. 1735. Also **THE HONEST YORKSHIREMAN.** Cast *not listed*, but see 26 Sept. 1735. GF

DANCING. II: *Scot's Dance* by Mrs Bullock. III: *Dutch Skipper* by Vallois and Mrs Bullock. V: *Scot's Dance* by Haughton and Mrs Bullock.

SINGING. IV: Italian Song by Mrs Chambers.

COMMENT. At the Desire of several Persons of Distinction.

ANDRIA. By the young Gentlemen of the Royal Foundation. WS
COMMENT. By Terence.

- Saturday 7* THE RECRUITING OFFICER. As 30 Oct. 1735, but Appletree - Mecklin; DL Pearmain - Oates. Also HARLEQUIN RESTOR'D. As 12 Jan.
 COMMENT. By particular Desire. Mainpiece: Written by Mr Farquhar.
- CG THE PROVOK'D HUSBAND. *Cast not listed*, but see 17 Sept. 1735. Also THE ROYAL CHACE. As 26 Jan.
 COMMENT. Receipts: £94 19s.
- GF THE UNHAPPY FAVOURITE. As 19 Nov. 1735, but Raleigh - Ray. With the Ceremony of his [Essex'] Lying in State, after the Manner of his Grace the late Duke of Buckingham.
- King's ADRIANO. *Cast not listed*, but see 25 Nov. 1735.
- Monday 9*
 DL THE CONSCIOUS LOVERS. Indiana - Mrs Cibber; Sir John - Mills; Bevil Jr - Quin; Myrtle - W. Mills; Cimberton - Griffin; Sealand - Milward; Humphrey - Shepard; Tom - Cibber; Daniel - Leigh; Lucinda - Miss Holliday; Mrs Sealand - Mrs Cross; Isabella - Mrs Pritchard; Phillis - Mrs Clive. Also HARLEQUIN RESTOR'D. As 12 Jan.
 DANCING. III: *Le Badinage* by Poitier, Mlle Roland, &c. IV: *Le Ballet d'Amour* (new) by Denoyer, Mlle Anne Roland, &c.
 MUSIC. In II: Solo on Violin by Charke.
 COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by the late Sir Richard Steele.
- CG THE PROVOK'D WIFE. As 10 Oct. 1735, but Mademoiselle omitted; Cornet - Miss Horsington. With [Vanbrugh's] Additional Scene. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
 COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Receipts: £97 13s. 6d.
- GF HAMLET, PRINCE OF DENMARK. Hamlet - Giffard; King - W. Giffard; Polonius - Lyon; Laertes - Richardson; Ostrick - Woodward; Horatio - Havard; Guildenstern - Hamilton; Bernardo - Dove; Queen - Mrs Haughton; Ophelia - Mrs Hamilton; Ghost - Rosco; Gravediggers - Penkethman, Ray. After which will be introduced, The Ceremony of Hamlet's Lying in State, after the Manner of his Grace, the late Duke of Buckingham. With new Musick proper to the Occasion, set by Mr Carey. The Words by Henry Saville, Esq. [but see 5 Dec. 1735].
- Tuesday 10*
 DL THE CONSCIOUS LOVERS. As 9 Feb. Also HARLEQUIN RESTOR'D. As 12 Jan.
 DANCING. III: *Tambourine* by Mlle Roland. IV: *Le Ballet d'Amour* by Denoyer, Mlle Anne Roland, &c.
 MUSIC. In II: Solo on Violin by Charke.
 COMMENT. As 9 Feb.
- CG THE DOUBLE GALLANT. Lady Dainty - Mrs Horton; Atall - Chapman; Clerimont - Walker; Careless - A. Hallam; Lady Sadlife - Mrs Bullock; Clarinda - Mrs Stevens; Sylvia - Miss Norsa; Sir Solomon - Hippisley; but see 18 Nov. 1735. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
 COMMENT. Receipts: £53 11s.
- GF THE CONSTANT COUPLE. As 6 Dec. 1735. With the Ceremony of Lying in State. Also THE LOVER HIS OWN RIVAL. *Cast not listed*, but edition of 1736 lists: Fretful - Penkethman; Matchwood - Rosco; Clerimont - Kelly;

Frederick - Miss Jones; Harriot - Miss Gerrard; Lucy - Mrs Roberts. Prologue and Epilogue sung by Mrs Roberts.	Tuesday 10 GF
DANCING. In v: <i>Scot's Dance</i> by Haughton, Mrs Bullock, &c.	
COMMENT. Afterpiece: A New Ballad-Opera. [By Abraham Langford. Airs set by Stanley.]	
ADRIANO. <i>Cast not listed</i> , but see 25 Nov. 1735.	King's
THE CONSCIOUS LOVERS. As 9 Feb. Also HARLEQUIN RESTOR'D. As 12 Jan., but Tragedy, Comedy, Park Centinel, Enchanter, Auctioneer, Prentice, Park Keeper, Kate Sutler omitted.	Wednesday 11 DL
MUSIC. In II: Solo on Violin by Charke.	
DANCING. II: New <i>Serious Dance</i> by Denoyer, Mlle Anne Roland, &c. III: <i>Revellers</i> by Essex, Mrs Walter, &c. IV: <i>French Peasants</i> by Poitier, Mlle Roland, &c.	
COMMENT. By Command of his Royal Highness the Duke, and their Royal Highnesses the Princesses Caroline, Mary, and Louisa [who were present].	
THE FATAL MARRIAGE. Isabella - Mrs Porter, but see 20 Oct. 1735. Also THE ROYAL CHACE. As 26 Jan.	CG
COMMENT. Receipts: £147 10s. 6d.	
THE OLD BACHELOR. As 21 Nov. 1735, but Fondlewife - Penkethman, with the Ceremony of Lying in State. Also THE LOVER HIS OWN RIVAL. <i>Cast not listed</i> , but see 10 Feb. Prologue and Epilogue, as 10 Feb.	GF
DANCING. <i>Dutch Skipper</i> by Vallois and Mrs Bullock.	
JANE SHORE. Alicia - a Gentlewoman who never appeared on any stage; Jane Shore - Mrs Elmy. Also THE MOCK DOCTOR. Leander - Campbell.	HAY
COMMENT. Benefit Mr De Villiers. At the Desire of several Persons of Quality.	
CONCERT.	MR
MUSIC. Vocals by Miss Cecilia Young, Miss Isabella Young, Miss Esther Young. First Violin by Festing. Concerto on French Horn by Charles. Solo on German Flute by Balicourt. Handel's Water Piece. Preamble on Kettle Drums by Benjamin Baker.	
COMMENT. Benefit Mr Young, Organist of Allhallows Barking. ss. 7 P.M.	
CONCERT.	ST
MUSIC. Two solos and two concertos on Violoncello by Corporali. Singing by Palma. First Violin by Clegg.	
COMMENT. Benefit Caporali.	
THE CONSCIOUS LOVERS. As 9 Feb. Also HARLEQUIN RESTOR'D. As 11 Feb.	Thursday 12 DL
MUSIC. As 11 Feb.	
DANCING. II: <i>Rover</i> by Essex, Mrs Walter, Miss Mann, &c. III: <i>Le Badinage de Provence</i> by Poitier, Mlle Roland, &c.	
COMMENT. As 9 Feb. [For a discussion of acting, see <i>Grub St. Journal</i> , 12 Feb.]	
THE JEW OF VENICE. <i>Cast not listed</i> . Also THE ROYAL CHACE. As 26 Jan.	CG
COMMENT. Receipts: £58 18s. 6d.	
KING ARTHUR. As 17 Dec. 1735. Prologue and Epilogue, as 17 Dec. 1735. Also THE LOVER HIS OWN RIVAL. <i>Cast not listed</i> , but see 10 Feb. Prologue and Epilogue, as 10 Feb.	GF
DANCING. As 11 Feb.	

- Friday 13* THE CONSCIOUS LOVERS. As 9 Feb. Also HARLEQUIN RESTOR'D. As
DL II Feb.
MUSIC. As II Feb.
DANCING. II: *Rover* by Essex, Mrs Walter, Miss Mann, &c. III: *Russian Sailor* by Denoyer, &c.
COMMENT. As 9 Feb.
- CG THE BEGGAR'S OPERA. As 1 Oct. 1735, but Player - Paget. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
COMMENT. Mainpiece: Written by the late Mr Gay. Receipts: £116 5s. 6d.
- GF KING ARTHUR. As 17 Dec. 1735. Also THE LOVER HIS OWN RIVAL. *Cast not listed*, but see 10 Feb. Prologue and Epilogue, as 10 Feb.
- Saturday 14* THE CONSCIOUS LOVERS. As 9 Feb. Also HARLEQUIN RESTOR'D. As
DL II Feb.
DANCING. I: *English Maggot* by Villeneuve, Mrs Walter, &c. II: *The Rover* by Essex, Mrs Walter, Miss Mann, &c. III: *New Serious Dance* by Denoyer, Mlle Anne Roland, &c. IV: *Revellers* by Essex, Mrs Walter, &c.
MUSIC. In II: Violin Solo by Charke.
COMMENT. At the particular Desire of several Persons of Quality.
- CG THE BEGGAR'S OPERA. As 13 Feb. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
COMMENT. Mainpiece: Written by the late Mr Gay. Receipts: £88 5s. 6d.
- King's ADRIANO. *Cast not listed*, but see 25 Nov. 1735.
- Monday 16* THE CONSCIOUS LOVERS. As 9 Feb. Also HARLEQUIN RESTOR'D. As
DL II Feb., but Flash - Este.
DANCING. As 14 Feb., but *Revellers* omitted.
MUSIC. As 14 Feb.
COMMENT. As 14 Feb.
- CG THE CONSTANT COUPLE. As 29 Nov. 1735. Also THE ROYAL CHACE. As 26 Jan.
COMMENT. Receipts: £64 7s.
- GF JANE SHORE. Jane Shore - Mrs Giffard; Gloster - W. Giffard; Hastings - Giffard; Dumont - Johnson; Bellmour - Havard; Alicia - Mrs Roberts. Also THE LOVER HIS OWN RIVAL. *Cast not listed*, but see 10 Feb. Prologue and Epilogue by Mrs Roberts.
DANCING. *Richmond Maggot* by Le Sac and Mrs Woodward.
- HAY THE CARELESS HUSBAND. Foppington - Pulling; Morelove - Machen; Sir Charles - Barton; Lady Easy - Mrs Reading; Lady Graveairs - Mrs Stewart; Lady Betty - Mrs Thompson; Edging - Miss Burgess. Also THE HEROICK FOOTMAN. Footman - Whittaker; Pinwell - Miss Burgess. With a New Prologue and Epilogue.
SINGING. I: By Hemskerk. V: *In Praise of English Plumb Pudding*.
DANCING. II: *Hornpipe* by Adams. IV: *Two Pierrots* by Bodway and Shawford.
COMMENT, Benefit Mrs Reading, Wife of Mr Thomas Reading, Attorney at Law, of New Inn. At the Desire of several Persons of Quality. Afterpiece: A Farce (never perform'd before). Boxes 5s. Pit 3s. Gallery 2s. Stage Half a Guinea. N.B. Mrs Reading is credibly informed, that a Hackney Writer, who has lately turn'd Author, and Player in his own Farce, has maliciously spread a Report

about the Town, that she does not intend to have any Play perform'd: this is to assure the Publick, that she has taken a great deal of Pains to have the Play and Farce perform'd with all the Decency possible.	<i>Monday 16</i> HAY
LOVE FOR LOVE. As 26 Nov. 1735. Also HARLEQUIN RESTOR'D. As 16 Feb.	<i>Tuesday 17</i> DL
DANCING. II: <i>English Maggot</i> by Villeneuve and Mrs Walter. III: <i>Rover</i> , as 14 Feb. COMMENT. Mainpiece: Written by the late Mr Congreve.	
THE BUSY BODY. <i>Cast not listed</i> . Also THE ROYAL CHACE. As 26 Jan. COMMENT. Receipts: £66 8s.	CG
THE PROVOK'D HUSBAND. As 3 Nov. 1735, but Basset - Richardson; Poundage omitted; Trusty - Mrs Vallois. Also THE LOVER HIS OWN RIVAL. Parts by Penkethman, Rosco, Kelly, Miss Jones, Mrs Dove, Miss Gerrard, Mrs Roberts, but see 10 Feb.	GF
DANCING. II: <i>Dutch Skipper</i> by Vallois and Mrs Bullock. v: <i>Scot's Dance</i> by Haughton, Mrs Bullock, &c.	
SINGING. III: Italian Song by Mrs Chambers.	
ADRIANO. <i>Cast not listed</i> , but see 25 Nov. 1735.	King's
LOVE MAKES A MAN. As 19 Nov. 1735, but Sancho - Mechlin; Jacques - Oates. Also HARLEQUIN RESTOR'D. As 16 Feb.	<i>Wednesday 18</i> DL
DANCING. I: By Mlle Anne Roland. II: <i>English Maggot</i> by Villeneuve and Mrs Walter. III: <i>Rover</i> , as 14 Feb. COMMENT. Mainpiece: Written by Colley Cibber, Esq. Poet-Laureat.	
MACBETH. As 27 Dec. 1735, but Seyward - Boaman; see also 21 Jan. Also THE ROYAL CHACE. <i>Cast not listed</i> , but see 26 Jan. COMMENT. Mainpiece: Written by Shakespear. Receipts: £73 19s. 6d.	CG
THE MISER. As 31 Jan. Also HARLEQUIN RESTOR'D. As 16 Feb. COMMENT. Mainpiece: Taken from Plautus and Moliere.	<i>Thursday 19</i> DL
THE FEAST OF ALEXANDER. <i>Cast not listed</i> , and none in edition of 1736, but Deutsch, <i>Handel</i> , p. 399, lists: Soprano - Signora Strada; Contralto - Mrs Arne-Young; Tenor - Beard; Bass - Erard, with violoncelli by Andrea Caporale and Pasqualino de Mareis and harpsichord by Walsh. COMMENT. Written by the late Mr Dryden. Set to Musick by Mr Handel. Pit and Boxes half a Guinea. Galleries 4s. and 2s. 6d.	CG
London Daily Post and General Advertiser, 20 Feb.: Last Night his Royal Highness the Duke, and her Royal Highness the Princess Amelia were at . . . Mr Dryden's Ode, set to Musick by Mr Handel. Never was upon the like Occasion so numerous and splendid an Audience at any Theatre in London, there being at least 1300 Persons present; and it is judg'd that the Receipt of the House could not amount to less than 450l. It met with general Applause, tho attended with the Inconvenience of having the Performers placed at too great a distance from the Audience, which we hear will be rectified the next Time of Performance. [Egmont also present.]	
THE INCONSTANT. Old Mirabel - Machen; Young Mirabel - Yarrow; Duretete - Jones; Dugard - Wallis; Petit - Pullen; Bisarre - Miss Jones; Lamorce - Mrs Harris; Oriana - Miss Jones Jr. DANCING. I: <i>Scaramouch</i> . III: <i>Scotch Dance</i> . v: <i>Running Footman</i> by Shawford. MUSIC. IV: Solo on Violoncello by Biggs. COMMENT. Benefit Biggs. Written by Mr Farquhar.	HAY

- Friday 20**
- DL** THE CONNOISSEUR; or, Every Man in his Folly. Parts by Quin, Cibber, Griffin, W. Mills, Mecklin, Salway, Mrs Clive, Miss Holliday, Mrs Pritchard, Mrs Cross; but edition of 1736 lists: Lord Constant - Quin; Lord Modelly - Cibber; Sir Godfrey Trinket - Griffin; Sir Harry Gaylove - W. Mills; Cheately - Mechlin; Signior Bagatelli - Salway; Tom - Turbutt; William - Cross; Flavia - Mrs Clive; Araminta - Miss Holiday; Mrs Freeloove - Mrs Pritchard; Lucy - Mrs Cross. Prologue written by Aaron Hill and spoken by Quin. Epilogue spoken by Mrs Clive.
 COMMENT. Never Acted before. [By Mr Connolly.]
- CG** THE BEGGER'S OPERA. As 13 Feb. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Gay. Receipts: £76 13s. 6d.
- GF** THE DISTREST MOTHER. *Cast not listed*. With the Original Epilogue (By Desire), spoken by Mrs Giffard. Also HARLEQUIN SHIPWRECK'D: With the Loves of Paris and Oenone. Paris - Kelly; Oenone - Mrs Chambers; Shepherds - Knellar, Nichols, Touchbury; Shepherdesses - Miss Jones, Miss Wilson, Miss Thornebets; Damon - Haughton; Swains - Le Sac, Topham, Vallois, Delagarde; Nymphs - Mrs Bullock, Mrs Woodward, Mrs Vallois, Miss Gerrard; Proteus - Touchbury; Tritons - Topham, Le Sac, Vallois, Delagarde; Harlequin - Lun Jr; Columbine - Mrs Dove; Country Lads - Norris, Topham, Delagarde; Country Lasses - Mrs Vallois, Miss Gerrard, Miss Hughes; Pantaloona - Dove; Clown - Penkethman.
 COMMENT. With new Scenes, Machines, and other Decorations. Boxes and Balconies on the Stage 5s. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.
- HAY** AESOP. *Cast not listed*.
 MUSIC. Several Solos on the Violin, the whole composed by Mr Petit, who will perform the first Violin.
 DANCING. II: *Grand Dance of Warriors* by Castiglione, with *Flag Dance* by Demar, new from Paris. III: *Grand Dance of Moors* (with new Dresses). IV: *The Pastoral* (a new comic dance), with Shepherd - Castiglione; Punch - Le Grange; Harlequin - Le Sac; Pierot - Baudoin; Sailor - Shawford, with a *Grand Masquerade Dance after the Venetian Manner*. V: By Castiglione, with *Italian Night Scenes* originally performed twenty-years ago by Sorein and Baxter: With Alterations and Additions: Harlequin - De la Hay; Scaramouch - Shawford.
 COMMENT. At the particular Desire of several Persons of Quality. At Common Prices.
- Saturday 21**
- DL** THE BUSY BODY. As 28 Oct. 1735, but Whisper - Mechlin; Scentwell - Mrs Grace. Also HARLEQUIN RESTOR'D. As 16 Feb.
 DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. III: *Grand Serious Ballet* by Denoyer, Mlle Anne Roland, Denoyer's Apprentice, &c.
 COMMENT. By Desire.
- CG** THE ALBION QUEENS. Queen Mary - Mrs Horton; Norfolk - Ryan; Davison - Delane; Morton - Bridgwater; Cecil - Aston; Douglass - Mrs Stevens; Queen Elizabeth - Mrs Hallam; but see 7 Jan. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
 COMMENT. Receipts: £49 9s. 6d.
- GF** THE BUSY BODY. *Cast not listed*. Also HARLEQUIN SHIPWRECK'D. As 20 Feb.
 COMMENT. Mainpiece: Written by the late Mrs Centlivre.

ADRIANO. <i>Cast not listed</i> , but see 25 Nov. 1735.	Saturday 21 King's
THE MOTHER-IN-LAW. As 23 Oct. 1735. Also HARLEQUIN RESTOR'D. As 16 Feb.	Monday 23 DL
DANCING. As 21 Feb.	
COMMENT. Mainpiece: Taken from Moliere.	
THEODOSIUS. Athenais - Mrs Porter [who spoke a new Epilogue]; but see 1 Nov. 1735.	CG
DANCING. II: <i>Harlequin</i> by Mlle De L'Isle. III: <i>French Peasants</i> by Lalauze, Mlle D'Hervigni, Tench, Livier, Desse, Dupre, Mrs Ogden, Mlle Delorme, Miss Sandham, Miss Norman. IV: <i>Tambourine</i> by Glover and Miss Rogers. V: <i>Scot's Dance</i> by Glover, Miss Rogers, Desse, Mrs Ogden, Tench, Mlle Delorme.	
COMMENT. By Their Majesties' Command. Benefit Mrs Porter. Pit and Front Boxes together at 5s. Receipts: money £153 4s. 6d.; tickets £104 15s. [The Duke, Princess Caroline, and two youngest Princesses present.]	
SAWNEY THE SCOT. <i>Cast not listed</i> , but see 8 Dec. 1735. Also HARLEQUIN SHIPWRECK'D. As 20 Feb.	GF
THE DOUBLE GALLANT. As 3 Nov. 1735. Also HARLEQUIN RESTOR'D. As 16 Feb.	Tuesday 24 DL
DANCING. IV: <i>English Maggot</i> by Villeneuve and Mrs Walter.	
KING LEAR AND HIS THREE DAUGHTERS. As 8 Jan., but Lear - Hyde. Also THE DEVIL TO PAY. <i>Cast not listed</i> , but see 12 Sept. 1735.	CG
DANCING. II: Glover's <i>Scot's Dance</i> . IV: <i>Tambourine</i> by Glover and Miss Rogers. V: <i>French Peasant</i> by Tench and Miss Rogers.	
COMMENT. Benefit Hyde. Receipts: money £41 3s. 6d.; tickets £69 14s. [In <i>Daily Advertiser</i> , 20 Feb., Hyde had given notice that tickets for the boxes numbered 208-14 had been lost and would not be accepted at the theatre.]	
A FOND HUSBAND. <i>Cast not listed</i> , but see 14 Nov. 1735. Also HARLEQUIN SHIPWRECK'D. As 20 Feb., but Proteus - Stichbury.	GF
ADRIANO. <i>Cast not listed</i> , but see 25 Nov. 1735.	King's
TIMON OF ATHENS. As 18 Sept. 1735. Also THE DEVIL TO PAY. As 6 Nov. 1735.	Wednesday 25 DL
MUSIC. Select Pieces.	
DANCING. In II: <i>English Maggot</i> by Villeneuve and Mrs Walter.	
COMMENT. Mainpiece: Alter'd from Shakespear.	
THE FEAST OF ALEXANDER. <i>Cast not listed</i> , but see 19 Feb.	CG
COMMENT. As 19 Feb. For the better Reception of the Ladies, the Pit will be floor'd over, and laid into the Boxes, and the Orchestre plac'd in a Manner more commodious to the Audience. [Their Majesties and the Princesses Amelia and Caroline present.]	
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 24 Nov. 1735. Also HARLEQUIN SHIPWRECK'D. As 24 Feb.	GF
THE MAN OF TASTE. As 22 Nov. 1735. Also THE INTRIGUING CHAMBERMAID. Maid - Mrs Clive; Bluff - Mechlin; but see 1 Jan.	Thursday 26 DL
COMMENT. At the Desire of several Persons of Distinction.	

- Thursday 26* CG THE DOUBLE DECEIT. Parts by Ryan, Hippisley, Walker, A. Hallam, Chapman, Neale, Mrs Horton, Miss Bincks, Mrs Buchanan, Mrs Stevens, Mrs Mullart, Mrs Templer, Mrs Kilby, Mrs Martin.
DANCING. Tambourine by Glover and Miss Rogers. *Comic Ballet* by Lalauze, Mlle d'Herigni, &c. *French Peasant* by Tench and Miss Rogers. *Scot's Dance* by Glover, Miss Rogers, Desse, Mrs Ogden, Tench, Mlle Delorme.
 COMMENT. By Command of His Royal Highness the Duke, and their Highnesses the Princesses Caroline, Mary, and Louisa [who were present].
London Daily Post and General Advertiser, 28 Feb.: The Author perceiving from the Behaviour of some Persons, a determin'd Resolution, notwithstanding the Presence of part of the Royal Family, to breed a Disturbance, to the Prejudice of the Play, occasion'd, as 'tis supposed, from an invidious Letter inserted in Thursday's Grubstreet Journal, has chose to withdraw his Play, rather than give them an Opportunity of gratifying their Malice, by a Repetition of such Disturbances as must necessarily prevent the Audience from hearing the Performance in Peace. Receipts: £112 14s.
- GF THE GAMESTER. *Cast not listed*, but see 22 Sept. 1735. Also HARLEQUIN SHIPWRECK'D. As 24 Feb.
- Friday 27* DL GREENWICH PARK. As 10 Nov. 1735. Also THE DEVIL TO PAY. As 6 Nov. 1735.
DANCING. IV: *English Maggot* by Villeneuve and Mrs Walter.
- CG THE PLAIN DEALER. As 8 Dec. 1735. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
 COMMENT. Mainpiece: Written by Mr Wycherley. Receipts: £81 13s. 6d.
- GF TIMON OF ATHENS. *Cast not listed*, but see 18 Sept. 1735. Also HARLEQUIN SHIPWRECK'D. As 24 Feb.
- Saturday 28* DL THE UNHAPPY FAVOURITE. As 7 Oct. 1735. Also THE FALL OF PHAETON: With Harlequin a Captive. Jupiter - Winstone; Neptune - Turbutt; Priest of Aurora - Salway; Terra - Mrs Cross; Phoebus - Mrs Cantrell; Phaeton - Cross; Clymene - Mrs Clive; Ethiopian - Essex; Moors - Pelling, Villeneuve, Davenport, Rector; Seasons - Villeneuve, Duke, Mrs Walter, Mrs Pelling; Turkish Dancers - Delamayne, Mrs Walter; Turk - Salway; Harlequin - Le Brun; Morocco Servant - Poitier; Columbine - Miss Mann; Her Maid - Mrs Pritchard; Captain of the Galley - Este; Innkeeper - Turbutt; Barber - Grey; Porter - Leigh; China Woman - Mrs Ferguson; Lodging Woman - Mrs Bennet; Harlequin's Good Genius - Miss Cole; Adonis - Denoyer; Venus - Mlle Anne Roland; Followers of Adonis - Pelling, Rector, Davenport, Mrs Davenport, Mrs Villeneuve, Miss Cantrell; Hours - Pelling, Rector, Davenport, Mrs Davenport, Mrs Villeneuve, Miss Cantrell.
 COMMENT. Afterpiece: A New Dramatic Masque. Admission 5s., 3s., 2s., 1s. No Money under the full Price will be taken; and the Advance Money will be returned to those who chuse to go out before the Overture to the Entertainment begins. Edition of 1736: Invented by Mr Pritchard. Musick composed by Mr Arne. Scenes painted by Mr Hayman.
- CG THE STRATAGEM. As 2 Dec. 1735, but Dorinda - Miss Norsa. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
 COMMENT. Receipts: £81 6s. 6d.
- GF TIMON OF ATHENS. *Cast not listed*, but see 18 Sept. 1735. Also HARLEQUIN SHIPWRECK'D. As 24 Feb.
- King's ADRIANO. *Cast not listed*, but see 25 Nov. 1735.

March 1736

OROONOKO. As 7 Nov. 1735. Also THE FALL OF PHAETON. As 28 Feb.	<i>Monday 1</i>
THE CONFEDERACY. <i>Cast not listed.</i> Also THE ROYAL CHACE. As 26 Jan.	DL CG
COMMENT. Mainpiece: Written by Sir J. Vanbrugh. Receipts: £53 17s.	
THE LONDON MERCHANT. <i>Cast not listed,</i> but see 8 Oct. 1735. Also HARLEQUIN SHIPWRECK'D. As 24 Feb.	GF
RULE A WIFE AND HAVE A WIFE. As 9 Oct. 1735. Also THE FALL OF PHAETON. As 28 Feb.	<i>Tuesday 2</i> DL
COMMENT. Mainpiece: Written by Beaumont and Fletcher. [For a comment on <i>The Connoisseur</i> , see <i>Daily Advertiser</i> , 2 March.]	
OEDIPUS, KING OF THEBES. Oedipus – Delane, but see 10 Nov. 1735. And the Incantation, new set to Musick by Mr Galliard.	CG
DANCING. French Peasants, as 23 Feb. Harlequin by Mlle De L'Isle. Sailors (from Orestes) by Glover, Tench, Desse, Delagarde, Livier, Richardson.	
COMMENT. Benefit Galliard. The Words of the Incantation will be printed, and deliver'd gratis at the Theatre. Receipts: money £22 9s.; tickets £31 2s.	
THE WONDER. <i>Cast not listed,</i> but see 4 Dec. 1735. Also HARLEQUIN SHIPWRECK'D. As 24 Feb.	GF
ORPHEUS. <i>Cast not listed,</i> and edition of 1735 lists no performers' names.	King's
COMMENT. A New Opera.	
THE CONSCIOUS LOVERS. As 9 Feb. Also THE FALL OF PHAETON. Phoebus – Mrs Cantrell; Phaeton – Cross; Clymene – Mrs Clive; Ethiopian – Essex; Turk – Salway; Harlequin – Le Brun; Morocco Servant – Poitier; Colombine – Miss Mann; Adonis – Denoyer; Venus – Mlle Anne Roland, but see 28 Feb.	<i>Wednesday 3</i> DL
COMMENT. By Their Majesties' Command. Mainpiece: Written by the late Sir Richard Steele. [Their Majesties and all the Royal Family present.]	
THE FEAST OF ALEXANDER. <i>Cast not listed,</i> but see 19 Feb.	CG
COMMENT. Written by the late Mr Dryden. Set to Musick by Mr Handel.	
THE PARRACIDE. <i>Cast not listed,</i> but see 29 Jan. Also JUPITER AND IO: With Harlequin Shipwreck'd. Jupiter – Kelly; Juno – Miss Jones; Io – Mrs Chambers; Mercury – Nichols; Inachus – Touchbury; Argus – Lyon; Iris – Miss Gerrard; Nereus – Haughton; his Followers – Vallois, Le Sac, Topham, Delagarde; Laverna – Mrs Bullock; Nymphs – Mrs Woodward, Miss Hughes, Mrs Vallois, Miss Gerrard. Also HARLEQUIN SHIPWRECK'D. Harlequin – Lun Jr; Colombine – Mrs Dove; Pantaloons – Dove; Clown – Penkethman; Chimney Sweepers – Two Masters Hamilton, but see 20 Feb.	GF
COMMENT. At the particular Desire of several Persons of Quality. Mainpiece: Written by Mr Sterling.	
BUSIRIS, KING OF AEGYPT. Memnon – Freeman. With a New Prologue. Also THE RIVAL MILLINERS. Pleadwell – Mrs Talbot, but see 2 Feb.	LIF
DANCING.	

- Wednesday 3*
LIF COMMENT. Benefit Freeman. Mainpiece: Not Acted these Twelve Years. By particular Desire. Afterpiece: With Alterations. And a Description of Tom King's Coffee-house in Covent-Garden. At Common Prices [4s., 2s. 6d., and 1s. 6d. in *Daily Advertiser*]. 6 P.M.
- Thursday 4*
DL OTHELLO, MOOR OF VENICE. As 6 Sept. 1735, but Emilia - Mrs Butler. Also THE FALL OF PHAETON. As 28 Feb., but Barber and Lodging Woman omitted.
COMMENT. For a further discussion of *The Connoisseur*, see *Daily Advertiser*, 4 March.
- CG THE BEGGAR'S OPERA. As 13 Feb. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Mr Gay. Receipts: £70 4s. 6d.
- GF THE COMMITTEE. *Cast not listed*, but see 25 Nov. 1735. Also JUPITER AND IO. As 3 March, but Mercury - Ray; Inachus - Stichbury; Iris - Miss Wilson.
- YB CONCERT.
MUSIC. Two Anthems out of the Coronation Musick to be done by a great Number of Voices and Performers, with several other Pieces of Musick. The whole to conclude with the Anthem of *God Save the King*.
COMMENT. Benefit Valentine Snow. 5s. 6 P.M.
- Friday 5*
DL THE OLD BACHELOR. As 28 Jan. Also THE FALL OF PHAETON. As 4 March.
COMMENT. Mainpiece: Written by the late Mr Congreve. *Daily Journal*, 8 March: On Friday Night last died Mrs Mary Heron, a celebrated Actress belonging to Drury-lane Playhouse.
- CG LOVE'S LAST SHIFT. As 11 Dec. 1735. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Jan.
COMMENT. Receipts: £35 11s.
- GF TIMON OF ATHENS. *Cast not listed*. Also JUPITER AND IO. As 4 March.
- HIC CONCERT.
COMMENT. Benefit Arrigoni. Tickets a half guinea. 7 P.M.
- HAY PASQUIN: A Satire on the Times. *Cast not listed*, but edition of 1736 lists: Trapwit - Roberts; Fustian - Lacy; Sneerwell - Machen; Lord Place - Mrs Charke; Colonel Promise - Freeman; Sir Henry Fox Chase - Topham; Squire Tankard - Smith; Mayor - Jones; Mrs Mayoress - Mrs Egerton; Miss Mayoress - Miss J. Jones; Miss Stitch - Miss Burgess; Queen Common Sense - Mrs Egerton; Queen Ignorance - Strensham; Firebrand - Roberts; Law - Yates; Physic - Jones; Ghost of Tragedy - Pullen; Ghost of Comedy - Jones; Third Ghost - Wallis; Harlequin - Pullen; Officer - Pullen; Messenger - Wallis; Drummer - Lowder. Epilogue.
COMMENT. By the Great Mogul's Company of English Comedians, Newly Imported. [By Henry Fielding.] N.B. Mr Pasquin intending to lay about him with great Impartiality, hopes the Town will all attend, and very civilly give their Neighbours what they find belong to 'em. N.B. The Cloaths are old, but the Jokes intirely new. N.B. All Ladies that intend to be present during the first Run, cannot take Places too early. To prevent any Interruption in the Movement of the Persons in the Drama (some of whom are Machines) no Person whatever can possibly be admitted behind the Scenes. Boxes 4s. Pit 2s. 6d. Gallery 1s.

CATO.	As 13 Dec. 1735. Also THE FALL OF PHAETON. As 4 March.	Saturday 6 DL CG
THE ANATOMIST; or, The Sham Doctor.	<i>Cast not listed.</i> Also PERSEUS AND ANDROMEDA; or, The Cheats of Harlequin. Perseus - Beard; Cepheus - Leveridge; Mercury - Laguerre; Cassiope - Mrs Wright; Andromeda - Miss Hillyard; Æthiopian - Thompson; Amazons - Miss Bincks, Miss Rogers, Mlle de L'Isle, Mrs Ogden, Mlle De L'Orme, Miss Norman, Miss Sandham; Infernals - Tench, Desse, Livier, Dupre, De la Garde, Richardson; Hussar - Nivelon; Harlequin - Lun; Petit Maitre - Lalauze; Hussar's Servant - Hippisley; Valet de Chambre - James; Colombine - Miss Norsa; with the <i>Grand Dance of Momus</i> .	
	COMMENT. Receipts: £66 8s. 6d.	
THE ORPHAN.	<i>Cast not listed.</i> Also JUPITER AND IO. As 4 March.	GF
ORPHEUS.	<i>Cast not listed.</i>	King's
PASQUIN.	<i>Cast not listed</i> , but see 5 March.	HAY
VENICE PRESERV'D.	As 23 Sept. 1735. Also THE FALL OF PHAETON. As 4 March.	Monday 8 DL
	COMMENT. By Command of His Royal Highness. Mainpiece: Written by Mr Otway.	
THE MISTAKE.	As 17 Oct. 1735. Also PERSEUS AND ANDROMEDA. As 6 March.	CG
	COMMENT. Receipts: £49 4s.	
THE SPANISH FRYAR.	<i>Cast not listed</i> , but see 4 Feb. Also JUPITER AND IO. As 4 March.	GF
PASQUIN.	<i>Cast not listed</i> , but see 5 March.	HAY
	COMMENT. The Third Day. Pit and Front Boxes 5s. Gallery 2s.	
CONCERT.		LIF
MUSIC.	Several favourite Songs and a Solo performed on the Lute, by Signior Arrigoni; a Solo by Signior Caporali; with several Pieces and a Solo performed on the Violin, by Mr Clegg.	
	COMMENT. Benefit Clegg. At the particular Desire of several Persons of Quality. Pit and Boxes laid together at 5s. 7 P.M.	
THE COMMITTEE.	As 1 Jan. Also THE FALL OF PHAETON. As 4 March.	Tuesday 9 DL
JANE SHORE.	Jane Shore - Mrs Horton; Gloster - Ryan; Hastings - Delane; Dumont - Bridgwater; Belmour - Walker; Alicia - Mrs Hallam, but see 3 Dec. 1735. Also PERSEUS AND ANDROMEDA. As 6 March.	CG
	COMMENT. Receipts: £57 19s. 6d.	
THE FATAL MARRIAGE.	Villeroy - Giffard; Biron - Johnson; Fernando - Penkethman; Child - Master Hamilton; Isabella - Mrs Giffard; Baldwin - W. Giffard; Carlos - Rosco; Frederick - Havard; Fabian - Richardson; Jaqueline - Norris; Belfond - Hamilton; Sampson - Lyon; Victoria - Mrs Hamilton; Julia - Mrs Haughton; Nurse - Mrs Wetherilt. Also JUPITER AND IO. As 4 March.	GF
	COMMENT. Benefit Mrs Giffard. At the Desire of several Persons of Quality.	
PASQUIN.	<i>Cast not listed</i> , but see 5 March.	HAY
	COMMENT. Admission as 5 March.	

- Tuesday 9 **ORPHEUS.** *Cast not listed.*
 King's
- Thursday 11 **HENRY THE FOURTH,** Part II. Falstaff - Quin, being the first time of his performing that character in this play; King - Mills; Prince - W. Mills; Lancaster - Salway; York - Milward; Justice - Boman; Pistol - Cibber; Shallow - Johnson; Silence - Miller; Feeble - Griffin; Bardolph - Shepard; Poins - Oates; Falstaff's Boy - Miss Cole; Hostess - Mrs Cross; Doll Tearsheet - Miss Mann. A Prologue, by Mr Betterton, representing the Genius of Falstaff 40 Years ago, at the Revival of this Play, will be (by particular Desire) spoke by Quin.
DANCING. I: By Mlle Anne Roland. III: *English Maggot* by Villeneuve and Mrs Walter. V: *Revellers* by Essex, Mrs Walter, &c.
 COMMENT. Benefit Quin. Written by Shakespear. In which will be restor'd Scenes, Soliloquies, and other Circumstances, originally in the Part of Falstaff, which have been for many Years omitted. [Daily Advertiser lists Prologue as representing the Ghost of Falstaff.]
- CG **ALL FOR LOVE.** As 10 Jan. Also **THE COUNTRY HOUSE.** *Cast not listed.*
DANCING. A *Ballet* by Glover, Miss Rogers, Tench, Desse, Livier, Dupre, Mrs Ogden, Mlle Delorme, Miss Sandham, Miss Norman. *Scot's Dance*, as 26 Feb.
 COMMENT. Benefit Mrs Horton. Afterpiece: Written by the late Sir John Vanbrugh. Receipts: money £65 15s.; tickets £51 18s.
- GF **THE FATAL MARRIAGE.** As 9 March. Also **JUPITER AND IO.** As 4 March, but Mercury, Inachus, Argus, Inis omitted.
- HAY **PASQUIN.** *Cast not listed*, but see 5 March.
 COMMENT. Benefit of a Gentlewoman in Distress. Boxes 5s. Pit 3s. Gallery 1s.
- YB **CONCERT.**
 COMMENT. Benefit J. Festin. 7 P.M.
- Friday 12 **THE FEAST OF ALEXANDER.** *Cast not listed*, but see 19 Feb.
 CG COMMENT. As 3 March.
- HAY **PASQUIN.** *Cast not listed*, but see 5 March.
- HIC **CONCERT.**
 COMMENT. Benefit Mrs Segatti. Tickets a half guinea. 7 P.M.
- Saturday 13 **LOVE'S LAST SHIFT.** Amanda - Mrs Cibber; Sir Novelty - Cibber; Sir William - Johnson; Loveless - Milward; Elder Worthy - Berry; Young Worthy - W. Mills; Snap - Mechlin; Sly - Miller; Narcissa - Mrs Thurmond; Hillaria - Miss Holliday; Flareit - Mrs Pritchard; Anne - Mrs Cross. Also **THE FALL OF PHAETON.** As 4 March.
 COMMENT. Mainpiece: Written by Mr Cibber.
- CG **HAMLET, PRINCE OF DENMARK.** As 17 Jan. Also **THE ROYAL CHACE.** *Cast not listed*, but see 26 Jan.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £72 13s.
- GF **THE FATAL MARRIAGE.** As 9 March. Also **JUPITER AND IO.** As 11 March.
- HAY **PASQUIN.** *Cast not listed*, but see 5 March.
- King's **ORPHEUS.** *Cast not listed.*

THE CONSCIOUS LOVERS.	As 9 Feb. Also THE LOTTERY. <i>Cast not listed,</i> but see 12 Nov. 1735.	Monday 15 DL
COMMENT.	By Command of His Royal Highness. Benefit Mills. Mainpiece: Written by the late Sir Richard Steele.	
THE FAIR PENITENT.	Lothario - Delane; Sciolto - Stephens; Altamont - A. Hallam; Horatio - Walker; Lavinia - Mrs Templer; Lucilla - Mrs Stevens; Fair Penitent - Mrs Buchanan. Also THE MOCK LAWYER. Mock Lawyer - Chapman; Lovelaw - Mullart; Valentine - Stoppelaer; Dash - Aston; Laetitia - Miss Norsa; Betty - Miss Bincks.	CG
DANCING.	<i>Sailors</i> (from <i>Orestes</i>), as 2 March. <i>Two Pierrots</i> by Nivelon and Lalauze. COMMENT. Benefit Delane. Tickets at Delane's Lodgings, Sign of the Dial, CG. Receipts: money £70 19s. 6d.; tickets £50 18s.	
KING ARTHUR.	As 17 Dec. 1735. COMMENT. At the particular Desire of several Persons of Quality. Written by Mr Dryden.	GF
PASQUIN.	<i>Cast not listed</i> , but see 5 March.	HAY
CONCERT.	COMMENT. Benefit Scarpettini. Tickets for 20 Feb. taken.	HIC
LOVE'S LAST SHIFT.	As 13 March. Also THE FALL OF PHAETON. As 4 March.	Tuesday 16 DL
THE RIVAL QUEENS.	As 19 Jan., but Polyperchon - Marshall. Also THE DEVIL TO PAY. As 12 Sept. 1735. COMMENT. Benefit Mrs Hallam. Tickets at her Lodgings, at a Grocer's, Corner of James St, Long-Acre. Receipts: money £32 10s.; tickets £66 6s.	CG
KING ARTHUR.	As 17 Dec. 1735. Also THE HONEST YORKSHIREMAN. <i>Cast not listed</i> , but see 10 Oct. 1735. COMMENT. Mainpiece: Written by Mr Dryden. Afterpiece: Written by Mr Carey. At the particular Desire of several Persons of Quality.	GF
PASQUIN.	<i>Cast not listed</i> , but see 5 March.	HAY
ORPHEUS.	<i>Cast not listed</i> .	King's
THE FEAST OF ALEXANDER.	<i>Cast not listed</i> , but see 19 Feb. COMMENT. As 3 March.	Wednesday 17 CG
PASQUIN.	<i>Cast not listed</i> , but see 5 March.	HAY
LOVE'S LAST SHIFT.	As 13 March. Also THE FALL OF PHAETON. As 4 March. COMMENT. Mainpiece: Written by Mr Cibber.	Thursday 18 DL
THE MERRY WIVES OF WINDSOR.	Falstaff - Delane; Page - A. Hallam; Ford - Ryan; Sir Hugh - Hippisley; Caius - Mullart; Shallow - Chapman; Slender - Clark; Fenton - Master Ryan; Mrs Ford - Mrs Horton; Mrs Page - Mrs Buchanan; Anne Page - Miss Norsa; Mrs Quickly - Mrs Mullart. Also SYLVIA; or, The Country Burial. Sir John - Walker; Sylvia - Miss Norsa;	CG

- Tursday 18*
CG Timothy Stitch - Laguerre; Jonathan - Hippisley; Wilford - Aston; Ploughshare - Mullart; Gaffer Gabble - M. Stoppelaer; Sexton - James; Dorothy - Mrs Kilby; Betty - Miss Bincks; Goody Busy - Mrs Martin; Goody Gabble - Mrs Forrester; Lettice - Miss Hilliard.
DANCING. As 16 March.
SINGING. Dialogue by Leveridge and Mrs Wright.
COMMENT. Benefit Ryan. Afterpiece: A Ballad Opera (not perform'd these Six Years) reduc'd to two short acts. [Tickets at Ryan's at the Golden Cup, King-street, CG.] Receipts: money £38 1s.; tickets £102 1s.
- GF **THE MISER.** Lappet - Mrs Roberts; Lovegold - Lyon; Frederick - Havard; Clerimont - Richardson; Ramilie - Woodward; James - Penkethman; Decoy - Dove; Harriet - Miss Tollett; Mrs Wisely - Mrs Wetherilt; Wheedle - Miss Gerrard; Maria - Mrs Giffard. Also **THE LOVER HIS OWN RIVAL.** *Cast not listed*, but see 17 Feb.
DANCING. Dutch Skipper by Vallois and Mrs Bullock.
COMMENT. Benefit Mrs Roberts.
- HAY **PASQUIN.** *Cast not listed*, but see 5 March. According to *A Narrative of the Life of Mrs Charlotte Charke*, p. 63, Charlotte Charke took the role of Lord Place on this night.
- Friday 19*
HAY **PASQUIN.** Lord Place - Mrs Charke, from DL, who will also speak the Comedy Prologue; but see 18 March.
- Saturday 20*
DL **HAMLET, PRINCE OF DENMARK.** As 1 Nov. 1735, but Gravediggers - Johnson, Salway. Also **THE MOCK DOCTOR.** As 27 Sept. 1735.
DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Drunken Peasant* by Le Brun. V: *Revellers* by Essex, Mrs Walter, &c.
COMMENT. Benefit Milward. Mainpiece: Written by Shakespear. Afterpiece: Taken from Moliere.
- CG **LOVE MAKES A MAN.** Lewis - Hippisley; Carlos - Walker; Duart - Ryan; Clodio - Chapman; Antonio - Mullart; Charino - Paget; Manuel - Bridgwater; Governor - Marshall; Sancho - James; Elvira - Mrs Hallam; Louisa - Mrs Bullock; Angelina - Miss Norsa; Honoria - Miss Horsington.
DANCING. I: A new *Grotesque Pantomime Dance* by Nivelon, Lalauze, Mlle De L'Isle. II: A new *Serious Dance* by a Scholar of Nivelon's, who never appeared on any Stage. III: A new *Comic Dance* by Nivelon and another of his Scholars who never appeared on any Stage before. IV: *Glover's Scot's Dance*. V: *Flag Dance* by Nivelon, accompanied by another of his Scholars who never appeared on any Stage before.
COMMENT. Benefit Nivelon. Receipts: money £41 13s.; tickets £69 4s.
- GF **THE MISER.** As 18 March. Also **DAMON AND PHILLIDA.** Damon - Ray; Phillida - Mrs Roberts; but see 4 Feb.
DANCING. Dutch Skipper by Vallois and Mrs Bullock.
- HAY **PASQUIN.** As 19 March.
- King's **ORPHEUS.** *Cast not listed.*
- Monday 22*
DL **THE DOUBLE DEALER.** As 11 Oct. 1735. Also **THE LOVER'S OPERA.** Lucy - Mrs Thurmond.
DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Drunken Peasant* by Phillips. V: A new dance by Essex, Mrs Walter, Dukes, Davenport, Rector, Miss Mann, Miss Cantrell, Miss Brett.

COMMENT. Benefit Mrs Thurmond. At the particular Desire of several Persons of Quality. [Tickets at Mrs Thurmond's, next door to Bedford Arms Tavern, CG.]

Monday 22
DL

THE RECRUITING OFFICER. Balance - Bridgwater; Plume - Ryan; Brazen - Chapman; Worthy - A. Hallam; Bullock - Mullart; Sylvia - Mrs Buchanan; Melinda - Mrs Bullock; Lucy - Mrs Stevens; Kite - Walker; Collier (with an additional Scene of Humour) - Hippisley; Rose - Miss Hippisley, but see 13 Oct. 1735. Also FLORA. Hob - Hippisley.

CG

DANCING. *Two Pierrots* by Nivelon and Lalauze. *Harlequin* by Mlle De Lisle. *Scot's Dance*, as 26 Feb.

COMMENT. Benefit Hippisley. At the Desire of several Persons of Quality. [Tickets at Hippisley's, at Will's Coffee House, Bow Street, CG.] Receipts: money £71 6s. 6d.; tickets £101 16s.

VENICE PRESERV'D. Pierre - Johnson; Jaffier - Giffard; Belvidera - Mrs Giffard; but see 3 Oct. 1735. Also THE LOVER'S OPERA. Lucy - Mrs Roberts, but see 5 Feb.

GF

DANCING. *English Maggot* by Haughton and Mrs Bullock. *Dutch Skipper* by Vallois and Mrs Bullock.

SINGING. In Italian by Mrs Chambers.

COMMENT. Benefit Johnson.

PASQUIN. As 19 March.

HAY

THE DISTREST MOTHER. Andromache - Mrs Cibber; Pyrrhus - W. Mills; Orestes - Cibber; Hermione - Mrs Butler; Pylades - Berry; Phoenix - Boman; Cephisa - Mrs Pritchard; Cleone - Mrs Cross. With the Original Epilogue, by Desire, to be spoken by Mrs Cibber. Also THE LOTTERY. As 12 Nov. 1735, but Chloe - Mrs Clive.

Tuesday 23
DL

DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Drunken Peasant* by Le Brun. III: *Le Ballet d'Amour* by Denoyer, Mlle Anne Roland, &c. IV: *Rover* by Essex, Mrs Walter, Miss Mann, &c. V: *French Peasants* by Poitier, Mlle Roland, &c.

COMMENT. Benefit Cibber. At the Desire of several Ladies of Quality. Mainpiece: Taken from Racine by Mr Philips. [Tickets at Cibber's House in Great Queen Street.]

THE PROVOK'D HUSBAND. As 17 Sept. 1735, but Richard - James. Also THE INNOCENT THEFT. Cast not listed. With a Prologue, Introduction, and Songs.

CG

DANCING. *Tambourine* by Glover and Miss Rogers. *Two Pierrots* by Nivelon and Lalauze. *Scot's Dance*, as 26 Feb.

COMMENT. Benefit Bridgwater. Afterpiece: A Piece of Satyr in one Act. Taken from Timon Misanthrope of the Sieur de L'Isle. Receipts: money £38 19s. 6d.; tickets £77 10s.

THE FAIR PENITENT. Lothario - a Gentleman who never appeared on any stage before. With a New Occasional Prologue, spoken by Havard. Also JUPITER AND IO. As 11 March, but Columbine - Mrs Woodward.

GF

PASQUIN. As 19 March.

HAY

COMMENT. The Fifteenth Day.

Wednesday 24 ACIS AND GALATEA. Cast not listed.

CG COMMENT. There will be no Action on the Stage, but the Scene will represent a Rural Prospect of Rocks, Grottos, &c. amongst which will be dispos'd a Chorus of Nymphs and Shepherds. The Habits and other Decorations suited to the Subject.

HAY PASQUIN. As 19 March.

COMMENT. *The Astrologer*, intended for Friday, postponed by the run of *Pasquin*.

LIF THE CONFEDERACY. Flippanta - Mrs Talbot; Araminta - Mrs Browne, the first time of her appearing on any stage. With the Prologue to the Play, with several Additions, to be Spoke by the Author of the Farce, in the Character of a shabby Poet. Also *THE RIVAL MILLINERS*. Pleadwell - Mrs Talbot; Sukey Ogle - Miss Atherton; Molly Wheedle - Miss Burgess; Mrs Plainstitch - Mrs Egerton, but see HAY, 19 Jan.
DANCING.

COMMENT. Benefit Mrs Talbot.

Thursday 25 DL THE RELAPSE. As 16 Dec. 1735, but Young Fashion - Cross; Lory - Raftor. Also *THE CONTRIVANCES*. Arethusa - Mrs Clive; Rovewell - Salway; Argus - Griffin; Robin - Mechlin; Betty - Mrs Pritchard.

DANCING. I: *The Wbim* by Delamayne. II: *The English Maggot* by Villeneuve and Mrs Walter. IV: By Mlle Anne Roland. V: *Rover* by Essex, Mrs Walter, Miss Mann, &c.

COMMENT. Benefit Mrs Clive. At the Desire of several Ladies of Quality.

CG THE FUNERAL. As 9 Jan., but Mrs Farthingale - James; Rag omitted. Also *THE DEVIL TO PAY*. As 12 Sept. 1735, but Nell - Miss Bincks.

DANCING. II: *Clown* by Nivelon. III: By particular Desire, *Minuet* and *Lourre* by Glover and Miss Rogers. IV: *Tambourine* by Glover and Miss Rogers. V: *French Peasants* by Lalauze, Mlle D'Hervigny, &c.

COMMENT. Benefit Glover. At the particular Desire of several Persons of Quality. Three Rows of the Pit will be rail'd in, and Part of the Stage form'd into Boxes. Receipts: money £43 6s.; tickets £169 19s.

GF THE TEMPLE BEAU. Temple Beau - Giffard; Lady Lucy - Mrs Giffard; Sir Avarice - Norris; Veromil - W. Giffard; Valentine - Havard; Pedant - Rosco; Pincet - Woodward; Lady Gravely - Mrs Haughton; Clarissa - Miss Hughes; Bellaria - Mrs Roberts; Sir Harry - attempted by Penkethman, Being but the Thirteenth Time of his appearing in that Character. Also *THE LOVER HIS OWN RIVAL*. Fretful - Penkethman; Chambermaid - Mrs Roberts, but see 10 Feb. With the Prologue and Epilogue to be sung by Mrs Roberts.

DANCING. II: *Dutch Skipper* by Vallois and Mrs Bullock. III: *Ricbmond Maggot* by Le Sac and Mrs Woodward. V: *English Maggot* by Haughton and Mrs Bullock.

SINGING. IV: By Mrs Chambers.

COMMENT. Benefit Penkethman. *Nunc aut Nunquam*. Mainpiece: Written by Henry Fielding, Esq; Author of the Miser. [Tickets at Penkethman's, over-against the Three Tuns, Ayliff Street.]

HAY PASQUIN. As 19 March.

COMMENT. Egmont, *Diary*, II, 250: I went to the Haymarket Playhouse to see *Pasquin* again, which was extremely crowded, though the 17th day of its acting.

Friday 26 HAY PASQUIN. As 19 March.

LOVE'S LAST SHIFT. As 13 March. Also **THE FALL OF PHAETON.** Phoebus - Mrs Cantrell; Phaeton - Cross; Clymene - Mrs Clive; Ethiopian - Essex; Turkish Dancers - Delamayne, Mrs Walter; Turk - Salway; Harlequin - Le Brun; Morocco Servant - Poitier; Columbine - Miss Mann; Columbine's Maid - Mrs Pritchard; Harlequin's Good Genius - Miss Cole; Adonis - Denoyer; Venus - Mlle Anne Roland, but see 4 March.

Saturday 27
DL

DANCING. I: *Tambourine* by Mlle Roland. III: *The Double Jealousy*: Miller - Poitier; His Wife - Mlle Roland; Coquet - Mrs Walter; Followers - Villeneuve, Pelling, Duke, Davenport, Mrs Pelling, Miss Mann, Mrs Davenport, Miss Brett (with New Habits).

MUSIC. IV: Kettle Drums by Poitier.

COMMENT. Benefit Poitier. Mainpiece: Written by Mr Cibber.

ABRA MULE; or, **Love and Empire.** Abra Mule - Mrs Buchanan; Solyman - Walker; Pyrrhus - Ryan; Mahomet - Stephens; Kister Aga - Aston; Mursa - Bridgwater. Also **A CITY RAMBLE;** or, **The Humours of the Compter.** In which will be introduced the Song of *Joan and her Maid to the Compter were sent.* Hardhead - Hippisley; Sir Humphrey - Mullart; Ezekiel Prim - Bridgwater; Abraham - Paget; Gentlemen - Ridout, A. Ryan; Constables - M. Stoppelaer, Boaman; Mordecai - James; Watchmen - Houghton, Littleton; Rachel - Mrs Mullart; Women - Bencraft, Smith, Mrs Browne; Newswoman - W. Hallam; Toby Twang - Chapman; Strip - Clarke; Skin'em - Todd; Bounce - Jones. **SINGING.** A Mock Italian Song by E. Roberts.

CG

DANCING. *Clown* by Nivelon. *French Peasants* by Lalauze and Mlle D'Hervigni. *Sailors* (from *Orestes*), as 2 March.

MUSIC. Handel's *Water Musick.*

COMMENT. Benefit Walker. Afterpiece: Not acted these Twenty Years. [Tickets at Walker's, in Bedford Court.] Receipts: money £42 16s.; tickets £81 5s.

PASQUIN. As 19 March.

HAY

ARTAXERXES. *Cast not listed.*

King's

COMMENT. Benefit Carlo Broschi Farinello. With an Addition of several New Songs. N.B. Room will be made upon the Stage.

THE SILENT WOMAN. As 20 Nov. 1735, but Mrs Otter - Mrs Cantrell. Also **THE LOVERS OPERA.** As 22 March.

Monday 29
DL

DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Drunken Peasant* by Le Brun. IV: *Wbim* by Delamayne. V: *Revellers* by Essex, Mrs Walter, &c. **COMMENT.** Benefit Johnson. Mainpiece: Written by Ben. Johnson.

THE ROVER. Rover - Ryan; Belville - Walker; Hellena - Mrs Buchanan; Angelica - Mrs Horton; Frederick - Bridgwater; Antonio - Hallam; Pedro - Paget; Sancho - James; Florinda - Mrs Hallam; Valeria - Miss Binks; Moretta - Mrs Stevens; Blunt - Chapman. Also **THE CHEATS OF SCAPIN.** Scapin - Hippisley.

CG

SINGING. As 27 March.

DANCING. *Harlequine* by Mlle De L'isle. *Peasants* by Lalauze and Mlle D'Hervigni. *Scot's Dance*, as 26 Feb.

COMMENT. Benefit Chapman. N.B. The whole Performance will be over by Ten. Receipts: money £47 2s.; tickets £103 15s.

THE COUNTRY LASSES; or, **The Custom of the Manor.** Modely - Giffard; Heartwell - Havard; Freehold - W. Giffard; Lurcher - Richardson; Vulture - Woodward; Shacklefigure - Norris; Carbuncle - Lyon; Sneak - Hamilton;

GF

- Monday 29**
GF Doublejugg – Rosco; Aura – Mrs Roberts; Flora – Mrs Giffard; Sir John – Penkethman. Also THE LOVER HIS OWN RIVAL. As 25 March.
DANCING. II: English Maggot by Haughton and Mrs Bullock. III: Last new Grand Ballet performed in King Arthur by Haughton and Mrs Bullock. v: Scot's Dance by Haughton, Mrs Bullock, &c.
SINGING. IV: By Mrs Chambers.
COMMENT. Benefit Haughton.
- HAY PASQUIN. As 19 March.
COMMENT. Daily Advertiser, 30 March: We hear that his Royal Highness the Prince of Wales honour'd Pasquin last Night with his Presence, when it was acted the twentieth Time to a crowded Audience . . . and many thousands of People turn'd away for want of room.
- LIF CATO. Cato – Lascells, the first time of his appearance on any stage. Also THE MOCK DOCTOR. *Cast not listed.*
COMMENT. Benefit Lascells.
- Tuesday 30**
DL LOVE'S LAST SHIFT. As 13 March. Also THE FALL OF PHAETON. As 27 March.
COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by Mr Cibber.
- CG OTHELLO, MOOR OF VENICE. As 6 Dec. 1735, but Lodovico omitted. Also THE CHEATS OF SCAPIN. As 29 March.
DANCING. Tambourine by Glover and Miss Rogers. Tambourine by Mlle De L'Isle. Two Pierrots by Nivelon and Lalauze.
COMMENT. Benefit Stephens. Tickets at Stephens' House in Paternoster Row. Receipts: money £42 18s. 6d.; tickets £129 5s.
- GF KING ARTHUR. As 17 Dec. 1735. Also THE HONEST YORKSHIREMAN. *Cast not listed*, but see 26 Sept. 1735.
COMMENT. At the Desire of several Persons of Distinction. Mainpiece: Written by the late Mr Dryden.
- HAY PASQUIN. As 19 March.
- King's ARTAXERXES. *Cast not listed.*
COMMENT. Whereas the Repetition of the Songs add considerably to the Length of the Opera, and which hath been much complain'd of, it is hoped that no Person will take it ill, if the Singers do not make any Repetition for the future.
- Wednesday 31**
CG ACIS AND GALATEA. *Cast not listed.*
COMMENT. As 24 March.
- HAY PASQUIN. As 19 March.
COMMENT. Benefit the author of *The Astrologer*.
- LIF THE COMMITTEE. Careless – Keene; Blunt – Boaman; Day – Smith; Abel – Ward; Obadiah – Johnson; Bookseller – Noland; Prentice – Young Littleton; Ruth – Mrs Templer; Arbella – Miss Brunette; Mrs Day – Mrs Herle; Teague – Pritchard. New Prologue to be spoke by Miss Piternesso, who never appeared on any stage before. Also THE HAPPY LOVERS; or, The Beau Metamorphos'd. Sir Timothy – Careful – Payne; Beau – the Author; Constant – Hemskirk; Friendly – Pritchard; Charles – Hussy; Jeremy – Ferguson; Celia – Mrs Forrester; Betty – Miss Brunette. With a New Prologue and Epilogue.
SINGING. By E. Roberts.

DANCING. *Hornpipe* by Ferguson. By Cox, a Pewterer of the City of London, who never appeared on any stage before, particularly a *Harlequin* and a *Scaramouch*.
Two Pierrots by Smith and La Back. End Afterpiece: *Drunken Man* of Pritchard.
MUSIC. V: Preamble on the Kettle-Drums by J. Woodbridge, and the celebrated *Water Musick*, composed by Mr Handel, accompanied with Trumpets and French Horns.

COMMENT. Benefit Pritchard. At the Desire of several Persons of Distinction.
Afterpiece: A New Ballad Opera. [By Henry Ward.]

Plays are like Mirrours, made for Men to see,
How bad they are, how good they ought to be.

Wednesday 31
LIF

April 1736

HENRY IV, Part II. As 11 March. Also THE VIRGIN UNMASK'D. Lucy – Mrs Clive; but see 22 Nov. 1735. Thursday 1
DL

MUSIC. End Afterpiece: Preamble on Kettle Drums by Poitier.

DANCING. I: *Tambourine* by Mlle Roland. III: *Harlequin and Harlequine* by Poitier and Mlle Roland. IV: *English Maggot* by Villeneuve and Mrs Walter. V: *Double Jealousy*, as 27 March.

COMMENT. Benefit Mlle Roland. [For a poem *On the Stage*, see *Country Magazine*, April, 1736; and for an essay on the stage, see *Grub St. Journal*, 1 April.]

THE BEGGAR'S OPERA. As 13 Feb.

CG

DANCING. I: A new *Comic Ballet* by Nivelon and Mlle De L'Isle. II: *French Peasants* by Lalauze, Mlle D'Hervigni, &c. V: *Glover's Scot's Dance*.

COMMENT. Benefit MacSwiny. At the Desire of several Ladies of Quality. Written by the late Mr Gay. Receipts: money £61 17s. 6d.; tickets £60 ss.

THE FUNERAL. Puzzle – Rosco. Also THE LOVER HIS OWN RIVAL. GF
Cast not listed, but see 25 March.

DANCING. III: *Richmond Maggot* by Le Sac and Mrs Woodward. IV: *Dutch Skipper* by Vallois and Mrs Bullock. V: *Scot's Dance* by Houghton, Mrs Bullock, &c.

SINGING. II: By Mrs Chambers.

COMMENT. Benefit Rosco. At the Desire of several Persons of Distinction. [Tickets at Rosco's, two doors below GF.]

PASQUIN. As 19 March.

HAY

PASQUIN. As 19 March.

Friday 2
HAY

COMMENT. For an essay on this play and current drama, see *The Prompter*, 2 April.

OROONOKO. Oroonoko – Walker; Aboan – Stephens; Daniel – Hippisley; Governor – Paget; Blandford – Chapman; Stanmore – Aston; Driver – Mullart; Jack Stanmore – Houghton; Hotman – Bencraft; Imoinda – Miss Bincks; Widow Lackit – Mrs Mullart; Charlotte – Mrs Kilby; Lucy – Miss Horsington. Also FLORA. Flora – Miss Norsa; Betty – Mrs Kilby; Hob – Dan French; Roger – Sibblis.

LIF

SINGING. *English Roast Beef* by Leveridge. *Mock Italian Song* by E. Roberts.

COMMENT. Benefit Dan French of Hampstead. [The bill has a long song about the performance, written presumably by Dan French. For a full account of the expenses of this performance, see BM Add MSS 32, 251, p. 308.]

- Saturday 3* LOVE FOR LOVE. As 26 Nov. 1735. Also THE INTRIGUING CHAMBER-
MAID. *Cast not listed*, but see 26 Feb.
DANCING. I: *Venetian Gondolier* by Denoyer and Mlle Roland. II: *Les Rigadoons a la Provencale Originale* by Roland, Father to the two Mlles Roland. III: *Les Caracteres de la Dance* by Denoyer and Mlle Anne Roland. IV: By Denoyer's Apprentice. V: By particular Desire, *Minuet* by Denoyer and Mlle Anne Roland.
COMMENT. Benefit Denoyer. By Command of His Royal Highness.
- CG THEODOSIUS. As 1 Nov. 1735, but Marcian - Walker. Also THE ROYAL CHACE. As 26 Jan.
COMMENT. Receipts: £69 14s.
- HAY PASQUIN. As 19 March.
COMMENT. The Twenty-Fifth Day.
- Monday 5*
DL THE TWIN RIVALS. As 3 Jan. Also THE CONTRIVANCES. As 25 March.
DANCING. II: *Dutchman and Frow* by Le Brun and Miss Brett. III: *English Maggot* by Villeneuve and Mrs Walter. V: *Revellers* by Essex, Mrs Walter, &c.
COMMENT. Benefit Miller. At the particular Desire of several Persons of Quality. Mainpiece: Written by Mr. Farquhar.
- CG THE WAY OF THE WORLD. As 21 Nov. 1735, but Mincing and Peg omitted. Also THE MOCK LAWYER. As 15 March.
DANCING. I: *Tambourine* by Miss Rogers. II: *Two Pierrots* by Nivelon and Lalauze. III: *Peasant* by Nivelon and Mlle De L'Isle. IV: *Harlequine* by Mlle De L'Isle. V: *Shepherd and Shepherdess* by Glover and Miss Rogers.
COMMENT. Benefit Mich. Lally. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Congreve. By Desire, two Rows of the Pit will be laid into the Boxes. [Ticket's at Lally's in Southampton Row, Bloomsbury.] Receipts: money £26 12s. 6d.; tickets £180 4s.
- GF THE FAIR PENITENT. Lothario - the Gentleman who acted it on 25 March. Also JUPITER AND IO. As 11 March.
- HAY PASQUIN. Trapwit - by the Proprietor of the Benefit, Being the first Time of his attempting it to little Purpose. With Variety of Prologues and Epilogues, in particular The Comedy Prologue by Mrs Charke, from Drury-Lane, And the Original Epilogue by Common Sense; but see 19 March.
COMMENT. Benefit Poet Trapwit. By his own particular Desire. N.B. The Spectators are desir'd to take no Notice of the Tragedy, but attend very closely to the Comedy, there being several fresh Jokes new cloath'd at Second Hand for the Use of that Night. As there is little Hope of a great Demand of Tickets, or Places for that Evening, the Doors will be open'd by Six o'Clock in the Morning, and constant Attendance the whole Day given, for fear any Application shou'd be made for either. [The Daily Advertiser also carries a notice to the effect that "Copper-Plate Tickets representing the Murder of Common Sense" will be available.]
- Tuesday 6*
DL AMPHITRYON. As 4 Oct. 1735, but Phaedra - Mrs Clive. Also THE CONTRIVANCES. As 25 March.
DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Dutchman and Frow* by Le Brun and Miss Brett. IV: A Grand Ballet (revived): *The Fat Farmer and his Family*, with Fat Farmer - Harper; Sons - Thurmond, Pelling, Davenport; Daughters - Mrs Walter, Mrs Pelling, Miss Brett. V: *Revellers* by Essex, Mrs Walter, &c. End Afterpiece: Harper's *Drunken Man*.
COMMENT. Benefit Harper. Tickets at Harper's House in Bridges Street.

THE INCONSTANT.	Young Mirabel – A. Hallam; Old Mirabel – Bridgwater; Duretete – Chapman; Dugard – Marshall; Petit – James; Bravos – Mullart, M. Stoppelaer, Smith, Bencraft; Oriana – Mrs Buchanan; Bizarre – Mrs Horton; Lamorce – Mrs Kilby. Also THE CONTRIVANCES. Arethusa – Miss Norsa; Rovewell – Stopperlaer; Robin – Mullart; Betty – Mrs Forrester; Page – Miss Clarke.	Tuesday 6 CG
DANCING.	<i>Tambourine</i> by Miss Rogers. <i>Two Pierrots</i> by Nivelon and Lalauze. <i>French Peasants</i> by Lalauze and Mlle D'Hervigni. <i>Shepherd and Shepherdess</i> by Glover and Miss Rogers.	
COMMENT.	Benefit A. Hallam. Tickets at Hallam's, next door to the Chapel in Great Queen Street. Receipts: money £21 10s.; tickets £80 16s.	
THE STRATAGEM.	As 20 Nov. 1735, but Cherry (by Desire) – Mrs Chambers, being the first Time of her appearing in the Dramatick Way; Aimwell – Havard; Dorinda – Miss Hughes. Also THE LOVER HIS OWN RIVAL. As 25 March. Prologue and Epilogue sung by Mrs Roberts.	GF
DANCING.	I: <i>Richmond Maggot</i> by Le Sac and Mrs Woodward. II: <i>Dutch Skipper</i> by Vallois and Mrs Bullock. IV: <i>English Maggot</i> by Haughton and Mrs Bullock.	
SINGING.	III: English Song by Mrs Chambers. V: Italian Song by Mrs Chambers.	
COMMENT.	Benefit Mrs Chambers. At the Desire of several Persons of Quality and Distinction.	
PASQUIN.	<i>Cast not listed</i> , but see 19 March.	HAY
COMMENT.	Benefit Fustian, the Tragedy Poet. At the particular Desire of all the Friends of Common Sense. Mr Fustian desires the Audience (notwithstanding his Brother Trapwit's Unfair Advertisement to the Contrary) to take particular Notice of the Tragedy, there being several New and very deep Things to be spoke by the Ghost of Tragedy, if the Cock does not crow him away too soon. [Tickets at Fustian's, the Turk's Head in Castle-Yard, Holborn.]	
ORPHEUS.	<i>Cast not listed</i> .	King's
ESTHER,	<i>Cast not listed</i> . With Two Concertos on the Organ.	Wednesday 7
COMMENT.	The Pit will be floor'd over and laid into the Boxes at Half a Guinea.	CG
PASQUIN.	<i>Cast not listed</i> , but see 19 March.	HAY
COMMENT.	Benefit Jones (The Mayor, Physick, and Ghost).	
THE DOUBLE DEALER.	As 11 Oct. 1735. Also THE CONTRIVANCES. As 25 March, but Robin and Betty omitted.	Thursday 8 DL
MUSIC.	Select Pieces.	
DANCING.	I: <i>Dutchman and his Frow</i> by Phillips and Miss Brett. II: <i>Pierrots</i> by Delamagne and Villeneuve. III: <i>Fat Farmer and his Family</i> , as 6 April. IV: <i>Rover</i> by Essex, Mrs Walter, Miss Mann, &c.	
COMMENT.	Benefit Griffin. At the Desire of several Persons of Quality. [For a further discussion of the stage, see <i>Grub St. Journal</i> , 8 April.]	
OROONOKO.	Oroonoko – Delane; Imoinda – Mrs Horton; Governor – Bridgwater; Blandford – Chapman; Stanmore – A. Hallam; Driver – Mullart; Aboan – Stephens; Widow Lackit – Mrs Martin; Charlotte – Mrs Stevens; Lucy – Miss Bincks; Daniel – Hippisley. Also LE MARIAGE FORCE; ou, Les Fourberies d'Arlequin & de Scaramouch. Arlequin – De Fompree, who has not appeared upon any Stage in England these Ten Years; at which Time he had the Honour of being received by the Nobility and Gentry with great Applause; Pierrot – Lalauze; Scaramouch – Pasquarielle; Pantaloone – Garrelli; Colombine – Mlle D'Hervigni; Sylvia – Mlle Delorme.	CG

<i>Tursday 8</i> CG	<p>DANCING. I: <i>Louvre</i> and <i>Tambourine</i> by Mlle D'Hervigni. II: A new <i>Comic Dance</i> by Nivelon and a Scholar of his. III: A <i>Serious Ballet</i> by another Scholar of Nivelon's. v: <i>French Peasants</i> by Lalauze, Mlle D'Hervigni, &c. End I of Afterpiece: <i>Wooden Shoe Dance</i> by another Scholar of Nivelon's. End of the Whole: <i>Sailors</i> (from <i>Orestes</i>) by Glover, &c.</p>
	<p>COMMENT. By Command of His Royal Highness the Duke. Benefit Lalauze. N.B. The whole Performance will be over by Ten. Receipts: money £97 19s. 6d.; tickets £33 19s.</p>
GF	<p>THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Montezuma - Johnson; Cortez - Giffard; Cydaria - Mrs Giffard; Almeria - Mrs Roberts; Guyomar - Richardson; Odmar - Rosco; Orbellan - Woodward; Vasquez - Havard; Pizarro - Hamilton; High Priest - Lyon; Alibech - Mrs Haughton. Also THE LOVER HIS OWN RIVAL. As 25 March. Prologue and Epilogue sung by Mrs Roberts.</p>
	<p>SINGING. I: <i>Warriours Song (King Arthur)</i> and III: <i>Watchman's Song (Britannia)</i> by Two Masters Hamilton. IV: By Mrs Chambers.</p>
	<p>DANCING. II: <i>Dutch Skipper</i> by Vallois and Mrs Bullock. v: <i>Scot's Dance</i> by Haughton, Mrs Bullock, &c.</p>
	<p>COMMENT. Benefit Mrs Hamilton. At the Desire of several Ladies of Quality.</p>
HAY	<p>PASQUIN. As 19 March.</p>
HIC	<p>CONCERT.</p>
	<p>MUSIC. Vocal and Instrumental. The Vocal by Beard. Solo on the Violin by Festing.</p>
	<p>COMMENT. Benefit Beard.</p>
Friday 9	<p>PASQUIN. As 19 March.</p>
HAY	<p>COMMENT. The Thirtieth Day.</p>
LIF	<p>THE LONDON MERCHANT. George Barnwell - Este; Maria - Miss Cantrell. Also DAMON AND PHILLIDA. Damon - Este; Phillida - Mrs Cantrell; Cymon - Salway.</p>
	<p>COMMENT. Benefit Este and Mrs Cantrell.</p>
Saturday 10 DL	<p>THE COMMITTEE. As 1 Jan. Also THE VIRGIN UNMASK'D. As 1 April. DANCING. I: A New Dance, as 22 March. II: <i>Russian Sailor</i> by Denoyer and others. III: <i>Rover</i>, with Rover - Essex; Flanderkin Woman - Mrs Walter; Dutch Woman - Miss Mann; Country Woman - Mrs Pelling. v: <i>Shepherd's Mount</i> by Essex, Mrs Walter, Miss Anderson.</p>
	<p>MUSIC. IV: Concerto by Charke.</p>
	<p>COMMENT. Benefit Essex. At the Desire of several Ladies of Quality. [Tickets at Essex's Lodgings, next door to the Bedford Tavern, CG.]</p>
CG	<p>ALL FOR LOVE. As 10 Jan. Also MARFORIO, being a Comi-Tragical Farce, called The Critick of Taste; or, A Tale of a Tub, with Characters of Singlewit, Drawcansir, Modern, Dapper, Buskin, Prompter, the Great Mogul, Dunceada, Prince Prettyman, Common Sense, the Embryo of Common Sense, Lord Haranguewell, Falarini, Signior Tweedledum, Signior Tweedledee, Prologues, Senators, Patriots, Courtiers, Fidlers, Eunucks, Gentleman Usher, Ghosts, and Chorus of Ghosts. <i>Cast not listed.</i></p>
	<p>DANCING. <i>Tambourine</i> by Miss Rogers. <i>Peasants</i> by Lalauze, Mlle D'Hervigni, &c. <i>Harlequine</i> by Mlle De L'Isle.</p>
	<p>COMMENT. Benefit the Author of the Farce. [Author not known. Apparently not published.] N.B. Mr Marforio hopes those who have paid a Visit to his Brother Pasquin, will not refuse him the same Favour. His Clothes are as old, and the Jokes somewhat more New. Receipts: money £100 14s.; tickets £68 8s.</p>

PASQUIN. As 19 March.

Saturday 10

HAY

King's

ORPHEUS. Cast not listed.

Monday 12

DL

THE TENDER HUSBAND; or, The Accomplish'd Fools. Biddy - Mrs Clive; Clerimont - Mills; Sir Harry - Harper; Humphrey - Miller; Tipkin - Griffin; Pounce - Shepard; Mrs Clerimont - Miss Holliday; Fainlove - Mrs Pritchard; Mrs Tipkin - Mrs Cross; Captain Clerimont - W. Mills. Also THE MOCK DOCTOR. As 27 Sept. 1735.

MUSIC. Select Pieces.

DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Drunken Peasant* by Phillips. IV: *Serious Dance* by Mlle Roland. V: *Rover* by Essex, Mrs Walter, Miss Mann, &c.

COMMENT. Benefit W. Mills. Mainpiece: Written by the late Sir Richard Steele. Afterpiece: Taken from Moliere.

CG

RULE A WIFE AND HAVE A WIFE. As 17 Nov. 1735.

SINGING. I: *Chanson a Boire*, to Musick of Mr Handel's, sung by Leveridge and Laguerre. II: *The Confession* by Roberts and Miss Norsa. III: *The Opinion of the Ancients*, set to Musick, by the Famous Mr Henry Purcell, and sung by Leveridge and Beard. IV: A Song in the Anacreontick Stile by Leveridge. V: A new Song in Praise of Old English Brown Beer, being a Sequel to the Roast Beef Song, and fit to be sung by all True Britons, and Lovers of Old England.

DANCING. II: By a Scholar of Nivelon's. III: *Two Pierrots* by Nivelon and Lalauze. IV: *Tambourine* by Miss Rogers. V: *Sailors* (from *Orestes*) by Glover and others.

COMMENT. Benefit Leveridge. Tickets at Leveridge's, Tavistock Street. Receipts: money £47 5s. 6d.; tickets £105 8s.

THE MISER. As 18 March. Also THE HONEST YORKSHIREMAN. Cast not listed, but see 10 Oct. 1735.

GF

DANCING. II: *Richmond Maggot* by Le Sac and Mrs Woodward. IV: *Dutch Skipper* by Vallois and Mrs Bullock. V: *Scot's Dance* by Haughton, Mrs Bullock, &c.

COMMENT. Benefit I. De LaGarde. At the particular Desire of the Grand and the rest of the Brethren of the Ancient and Honourable Society of Gregorians. Afterpiece: Written by Mr Carey.

PASQUIN. As 19 March.

HAY

THE ALCYHMIST. As 18 Nov. 1735, but Dol Common - Mrs Pritchard. Also HARLEQUIN RESTOR'D. Cast not listed, but see 16 Feb.

Tuesday 13

DL

DANCING. I: *Tambourine* by Mlle Roland. II: *Shepherd's Mount*, as 10 April. III: *Double Jealousy*, as 27 March but Mrs Villeneuve replaces Miss Brett. IV: *English Maggot* by Villeneuve and Mrs Walter.

MUSIC. V: Preamble on Kettle Drums by Poitier.

COMMENT. Benefit Mrs Cibber. At the Desire of several Ladies of Quality. [Tickets at Mrs Cibber's, Great Queen Street.] N.B. Mrs Cibber's present Condition not permitting her to play on her Benefit Night, as she purpos'd, she is oblig'd to change the Play; and Tickets deliver'd out for *The Conscious Lovers* will then be taken.

THE DOUBLE DEALER. Maskwell - Bridgwater; Careless - Ryan; Mellefont - Walker; Froth - Paget; Sir Paul - Hippisley; Lady Touchwood - Mrs Hallam; Lady Plyant - Mrs Mullart; Cynthia - Miss Norsa; Lady Froth - Mrs Bullock. Also THE DEVIL TO PAY. Cast not listed, but see 25 March.

CG

DANCING. As 10 April.

- Tuesday 13*
CG COMMENT. Benefit Mrs Bullock. At the Desire of several Persons of Quality.
N.B. The severe Affliction of a Sciatica in my Hyp which I have labour'd under for
near Six Weeks past . . . having render'd me incapable of paying my Duty to,
and soliciting the Interest of those Persons of Quality and Fashion who were
used to honour me with their Presence—Jane Bullock. Receipts: money £10 11s.;
tickets £55.
- GF KING HENRY THE FIFTH. As 26 Nov. 1735. Also THE LOVER HIS
OWN RIVAL. *Cast not listed*, but see 25 March.
DANCING. II: *Minuet and Louvre* (at the Desire of several Persons of Quality)
by Vallois and Mrs Bullock. III: *French Peasant* by Vallois and Mrs Bullock. V:
Pierrots by Vallois and Delagarde. End of Afterpiece: *Dutch Skipper* by Vallois and
Mrs Bullock.
SINGING. IV: Italian Song by Mrs Chambers.
COMMENT. Benefit Vallois. At the Desire of several Ladies of Quality. [Tickets
delivered by Mr World, the Prompter, taken also.]
- HAY PASQUIN. As 19 March.
- King's HONORIUS. *Cast not listed*, but edition of 1734 (for 1736) lists: Onorio – Senesino;
Eucherio – Farinello; Ormonte – Signora Bertolli; Stilicone – Montagnana; Ter-
manzia – Signora Cuzzoni; Placidia – Signora Segatti.
COMMENT. A New Opera. [By D. Loeli and G. Boldoni. Music by F. Campi.]
- Wednesday 14* ESTHER. *Cast not listed*. Music as 7 April.
CG
HAY PASQUIN. As 19 March.
- LIF HENRY THE FOURTH, Part I. Falstaff – Harper; King – Cibber; Prince – W.
Mills; Hotspur – Milward; Kate – Miss Mann; Carriers – Miller, Macklin. Also
DAMON AND PHILLIDA. As 9 April, but Argus – Winstone; Corydon –
Cole; Egon – Raftor; Mopsus – Bardin.
DANCING.
COMMENT. Benefit Macklin, Bardin, Turbutt.
- Thursday 15*
DL THE PROVOK'D HUSBAND. Townly – W. Mills; Manly – Mills; Lady Grace –
Miss Holliday; Sir Francis – Griffin; Basset – Cibber; Richard – Cross; Poundage –
Turbutt; Moody – Miller; Lady Wronghead – Mrs Thurmond; Jenny – Mrs Clive;
Trusty – Miss Mann; Mrs Motherly – Mrs Cross; Myrtilla – Mrs Grace; Lady
Townly – Mrs Butler. Also THE VIRGIN UNMASK'D. As 1 April.
DANCING. I: A new *Comic Dance* by Phillips and Mrs Anderson. III: *English Maggot*
by Villeneuve and Mrs Walter. IV: By Denoyer's Prentice. V: *Revellers* by Essex,
Mrs Walter, &c.
COMMENT. Benefit Mrs Butler. Tickets at Mrs Butler's House in Leicester
Fields.
- CG THE FAIR PENITENT. As 15 March, but Rossano – Aston. Also THE
CHEATS OF SCAPIN. As 29 March.
DANCING. Peasant by Nivelon and Mlle De L'Isle. *Shepherd and Shepherdess* by Glover
and Miss Rogers. *French Peasants* by Lalauze and Mlle D'Hervigni.
COMMENT. Benefit Mrs Buchanan. Mainpiece: Written by the late N. Rowe,
Esq; Poet-Laureat. Receipts: money £46 2s. 6d.; tickets £151 11s.
- HAY PASQUIN. As 19 March.
COMMENT. The Thirty-Fifth Day.

CONCERT.

MUSIC. Several Pieces on the Violoncello by Signior Dall'Abaco.

COMMENT. Benefit Signior Dall'Abaco. Tickets half a guinea.

Thursday 15
HIC

JULIUS CAESAR. As 9 Dec. 1735. With a New Epilogue upon the Death of Mrs Heron. Also THE VIRGIN UNMASK'D. As 22 Nov. 1735.

DANCING. I: *Pierrots* by Delamagne and Villeneuve. III: *Black and White Jock* by Phillips and Miss Mann. V: *English Maggot* by Villeneuve and Mrs Walter.

COMMENT. Benefit Mrs Heron's Executors. Mainpiece: Written by Shakespeare. *Daily Advertiser*, 9 April: We hear, the late Mrs Heron, on Account of her long and expensive Illness, having contracted some Debts more than she apprehended her Effects would discharge, in order to do Justice to her Creditors, in almost her last Moments made her Entreaty, that the Profits arising from a Benefit Play . . . might be distributed amongst them. . . .

Friday 16
DL

THE CONSCIOUS LOVERS. Bevil Jr - Johnson; Myrtle - Havard; Cimberton - Norris; Sealand - Rosco; Indiana - Mrs Giffard; Sir John - W. Giffard; Humphrey - Lyon; Daniel - Woodward; Phillis - Mrs Roberts; Mrs Sealand - Mrs Wetherilt; Isabella - Mrs Haughton; Lucinda - Miss Hughes; Tom - Giffard. Also THE LOVER HIS OWN RIVAL. As 25 March. Epilogue on the Ass by Penkethman.

GF

SINGING AND DANCING.

COMMENT. Benefit Norris and Havard. Tickets for Touchbury and Mrs M. Giffard taken also.

PASQUIN. As 19 March.

HAY

HAMLET, PRINCE OF DENMARK. Hamlet - Aston; King - Paget; Polonius - Hippisley; Laertes - Ridout; Ostrick - Clarke; Horatio - Boaman; Rosencraus - Houghton; Guildenstern - W. Hallam; Prologue - James; Francisco - Bencraft; Queen - Mrs Forrester; Ophelia - Miss Male; Ghost - Stephens; Gravediggers - Bullock Sr, Mullart. Also CLEORA; or, The Amorous Old Shepherdess. *Cast not listed*.

LIF

DANCING. *Hornpipe* by Ferguson. *Tambourine* by Miss Rogers.

SINGING. *Cuckoo Solo* by Master Oates. Mock Italian Song by E. Roberts.

COMMENT. Benefit Aston and a Gentleman under Misfortune. Afterpiece: A new Pastoral. Written by Mr Aston.

CONCERT.

MUSIC. The Entire Coronation Musick, Composed by Mr Handel. Solo on Violin by Festin. On the Organ by Martin.

SH

COMMENT. Benefit Martin. 6:30 P.M. 5s.

DAVID'S LAMENTATION OVER SAUL AND JONATHAN. *Cast not listed*, and edition of 1736 lists no performers.

DT

COMMENT. By John Lockman. Set to Music by Mr Boyce. By the Apollo Society in the Devil Tavern, Temple Bar. [See Deutsch, *Handel*, p. 404.]

THE RELAPSE. As 25 March, but Lory - Mechlin. Also THE FALL OF PHAETON: With Harlequin Captive. As 27 March, but Turkish Dancers omitted.

Saturday 17
DL

DANCING. I: By Mlle Anne Roland. II: *Tambourine* by Mlle Roland. III: *Shepherd's Mount* by Essex, Mrs Walter, Mrs Anderson, &c.

COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the late Sir John Vanbrugh.

- Saturday 17** **THE FUNERAL.** As 25 March.
CG *SINGING.* I: In the Anacreontick Stile by Leveridge. III: *The Opinion of the Ancients*, as 12 April. V: By Mrs Wright.
DANCING. II: A new *Comic Ballet in Characters of Harlequin, Puncb, and Colombe* by Nivelon, Lallauze, Mlle De L'Isle. IV: *Sailors Dance* (from *Orestes*) by Glover, &c.
COMMENT. Written by the late Richard Steele. Benefit Mrs Wright and Mrs Stevens. At the Desire of several Persons of Quality. Receipts: money £19 9s. 6d.; tickets £146 19s.
- GF** **THE TENDER HUSBAND.** Clerimont Sr - Johnson; Biddy - Mrs Giffard; Sir Harry - Lyon; Humphrey - Penkethman; Tipkin - Norris; Pounce - Rosco; Mrs Clerimont - Mrs Roberts; Fainlove - Miss Hughes; Aunt - Mrs Wetherilt; Jenny - Mrs Woodward; Captain Clerimont - Giffard. Also **THE MOCK DOCTOR.** As 3 Dec. 1735, but Leander - Miss Jones.
DANCING. II: *Pierrots* by Vallois and Delagarde. V: *Dutch Skipper* by Vallois and Mrs Bullock.
SINGING. IV: English Cantata by Mrs Chambers.
COMMENT. Benefit Shepheard, Treasurer. At the Desire of several Persons of Quality and Distinction.
- HAY** **PASQUIN.** As 19 March.
- King's** **ORPHEUS.** *Cast not listed.*
- Monday 19**
HAY
LIF **PASQUIN.** As 19 March.
THE RECRUITING OFFICER. Rose - Mrs Westcombe, the first time of her appearance on any stage. Also **THE MOCK DOCTOR.** *Cast not listed.*
COMMENT. Benefit Mrs Westcome. Tickets at Mrs Westcombe's, next Door to Golden Dragon, Great Queen Street.
- HIC** **CONCERT.**
MUSIC. Vocal and Instrumental. Intermixed with several Scotch Airs, composed by David Rizzio. To be performed on the Violin by Charke.
COMMENT. Benefit Charke. 7 P.M. ss.
- Tuesday 20**
HAY
LIF **PASQUIN.** As 19 March.
THE BEGGAR'S OPERA. *Cast not listed.* Also **THE DEVIL TO PAY.** *Cast not listed.*
MUSIC. Select Pieces.
DANCING. By Mons Roland, Father to the two Mlle Roland. By Denoyer's Apprentice.
COMMENT. Benefit Moor, Box Bookkeeper at DL.
- HIC** **CONCERT.**
MUSIC. Vocal and Instrumental. The Vocal Parts by Beard.
COMMENT. Benefit Rowland. 7 P.M. ss.
- Thursday 22**
DL **A GRAND EPITHALAMIUM.** Principal Characters sung by Phillippe Palma, lately arrived from Italy, Miss Isabella Young, Miss Esther Young, Salway, Kelly, Waltz, Mrs Clive, Miss Jones.
MUSIC. An extraordinary Band of Musick is provided. An Organ will be erected on which Mr Roseingrave will accompany the Songs and Choruses.
COMMENT. Benefit Arne, Composer to DL. At the Desire of several Persons of Quality. The Choruses will be perform'd by a great Number of Voices, the Stage illuminated, and the performers rang'd in a particular Manner. N.B. Tho'

this Entertainment is perform'd at an extraordinary Expence, no more will be demanded than the common Price of a Benefit Play: Boxes 5s. Pit 3s. Galleries 2s. and 1s. 6:30 P.M. [Tickets at Arne's House in Great Queen Street.] Thursday 22
DL

THE DOUBLE GALLANT. As 3 Nov. 1735. Also **THE FALL OF PHAETON.** As 17 April, but Venus omitted. Monday 26
DL

DANCING. III: *Tambourine* by Mlle Roland. IV: *Shepherd's Mount* by Essex, Mrs Walter, Mrs Anderson, &c.

COMMENT. At the Desire of several Persons of Quality.

MACBETH. As 18 Feb., but Banquo - Walker; Lenox - Stephens; King - Bridgewater; Lady Macduff - Mrs Kilby. Also **THE ROYAL CHACE.** *Cast not listed*, but see 26 Jan. CG

MUSIC. As 21 Jan.

DANCING. As 21 Jan., but Lally omitted. Also *Louvre* and *Rigadoon* by Mlle D'Hervigni. *French Peasants* by Lalauze and Mlle D'Hervigni.

COMMENT. Benefit Mlle D'Hervigni and Mrs Kilby. Mainpiece: Written by Shakespear. Receipts: money £51 4s.; tickets £87.

KING ARTHUR. As 17 Dec. 1735. Also **THE HONEST YORKSHIREMAN.** *Cast not listed*, but see 10 Oct. 1735. GF

COMMENT. Mainpiece: Written by the late Mr Dryden. [Tickets given out by Topham, Ravenscroft, and Edward Giffard taken.]

THE LONDON MERCHANT. George Barnwell - Mrs Charke, from DL. Also **THE FEMALE RAKE;** or, Modern Fine Lady. Phillis - Mrs Talbot; but edition of 1736 lists also: Lord Fashion - Pullen; Sir George Friendly - Turner; Clerimont - Freeman; Townly - Smith; Dapper - Williams; Sir Harry Trueman - Smith; Tim - Mrs Charke; George - Lowder; James - Adams; Libertine - Miss Jones; Sylvia - Mrs Eaton; Celia - Mrs Mills. Prologue. Epilogue spoken by Miss Jones. HAY

COMMENT. Benefit Dormer, Author of the Female Rake, &c. Afterpiece: a Ballad-Comedy of Two Acts never performed before. [By Joseph Dorman (?). Tickets at Mrs Talbot's Coffee House in the Passage in DL Playhouse and at the Author's House in Old Bailey.]

THE LONDON MERCHANT. George Barnwell - Bennald; Thorowgood - Wolf; Barnwell Sr - Morton; Trueman - Pain; Blunt - Carpenter; Maria - Mrs Morton; Lucy - Mrs Read; Millwood - Mrs Phebe. Also **THE DEVIL TO PAY.** Sir John - Walker; Lady Loverule - Mrs Morton; Jobson - Bennald; Nell - Mrs Phebe; Butler - Mellish; Lucy - Mrs Read. YB

COMMENT. By Desire. Boxes 3s. Pit 2s. 6 P.M.

THE BUSY BODY. As 21 Feb., but Whisper - Winstone. Also **THE FALL OF PHAETON.** As 26 April, but Turkish Dancer - Delamayne. Tuesday 27
DL

DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Tambourine* by Mlle Roland. III: *Shepherd's Mount*, as 26 April.

THE PROVOK'D WIFE. As 9 Feb., but Mademoiselle - Mrs Laguerre. Also **FLORA.** Hob - Laguerre; but see 22 March. CG

SINGING. *Chanson à Boire* by Leveridge and Laguerre.

DANCING. *Clown* by Nivelon. *Peasants* by Lalauze, Mlle D'Hervigni, &c. *Sailors* (from *Orestes*) by Glover, &c.

COMMENT. Benefit Laguerre. Mainpiece: Written by the late Sir John Vanbrugh. [Tickets at Laguerre's, over against the King's Arms in George Street, York Buildings.] Receipts: money £13 9s. 6d.; tickets £95 12s.

- Tuesday 27** **GF** THE TEMPLE BEAU. As 25 March, but Pincet - Rosco; Young Pedant - a Gentleman who never appeared on any stage before. Also THE MOCK DOCTOR. *Cast not listed*, but see 17 April.
MUSIC. I: Solo on the German Flute by Bellicourt. IV: Solo on the Violin by Eversman.
SINGING. III: Song by Mrs Chambers.
DANCING. II: *Peasant Dance* by Vallois and Mrs Bullock. V: *English Maggot* by Le Sac and Woodward.
COMMENT. Benefit Eversman. Mainpiece: Written by the Author of Pasquin. [Tickets delivered by Carter taken.]
- HAY** PASQUIN. Trapwit - Roberts; but see 19 March.
COMMENT. The Fortieth Day. Benefit One who has wrote for the Stage.
- YB** THE ORPHAN. *Cast not listed.* Also THE MOCK DOCTOR. *Cast not listed.*
COMMENT. Advertised in *London Daily Post and General Advertiser*, 26 April, not later.
- Wednesday 28** **DL** RULE A WIFE AND HAVE A WIFE. As 9 Oct. 1735. Also THE FALL OF PHAETON. As 27 April, but Turkish Dancers - Delamayne and Mrs Walter; Adonis - Essex; Ethiopian omitted.
- CG** THE FALSE FRIEND. As 15 Dec. 1735. Also THE CHEATS OF SCAPIN. As 29 March.
SINGING AND DANCING.
COMMENT. Benefit Desse. Mainpiece: Written by the late Sir John Vanbrugh. [Tickets at Desse's House in Bagnio Lane in Newgate Street.] Receipts: money £15 19s.; tickets £28 11s.
- GF** RULE A WIFE AND HAVE A WIFE. Captain - Giffard; Leon - W. Giffard; Duke - Havard; Juan - Richardson; Cacasogo - Lyon; Sancho - Dove; Alonso - Hamilton; Estifania - Mrs Giffard; Margaretta - Mrs Roberts; Altea - Miss Tollet; Old Woman - Penkethman. Also THE LOTTERY. Jack Stocks - Woodward; Chloe - Mrs Roberts; Stocks - Lyon; Lovemore - Miss Jones.
DANCING. II: *Richmond Maggot* by Le Sac and Mrs Woodward. III: *Pierrots* by Vallois and Delagarde. IV: *Scot's Dance* by Mrs Woodward. V: *English Maggot* by Haughton and Mrs Bullock.
COMMENT. Benefit Woodward and Mrs Haughton. Tickets for Dove and Bowcher also taken.
- Thursday 29** **DL** THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - W. Mills; Lady Betty - Miss Holliday; Lady Easy - Mrs Butler; Lady Graveairs - Mrs Thurmond; Edging - Mrs Clive. Also THE VIRGIN UNMASK'D. As 22 Nov. 1735.
DANCING. II: *English Maggot* by Villeneuve and Mrs Walter. III: *Grand Ballet* by Essex, Mrs Walter, &c. IV: *Dutchman and His Frow* by Phillips and Miss Mann. V: *Rover*, as 12 April.
COMMENT. Benefit Miss Holliday.
- CG** THE RELAPSE. Hoyden - Miss Norsa; Foppington - A. Hallam; Loveless - Ryan; Worthy - Delane; Berinthia - Mrs Horton; Amanda - Mrs Hallam; Sir Tunbelly - Mullart; Young Fashion - Walker; Coupler - Hippisley; Surgeon - James; Lory - Chapman; Nurse - Mrs Mullart. Also FLORA. As 27 April, but Flora - Miss Norsa.
DANCING. Two *Pierrots* by Lalauze and Nivelon. *The Peasants* by Lalauze, Mlle D'Hervigni, &c. *Sailors* (from *Orestes*) by Glover, Tench, Desse, Delagarde, Livier, Richardson.

COMMENT. Benefit Miss Norsa. Tickets at her Lodgings, Nassau Street, near Gerrard Street. Receipts: money £12 14s. 6d.; tickets £101 9s. *London Daily Post and General Advertiser*, 29 April: We hear Mr Handel has compos'd a new Opera, on the Occasion of his Royal Highness's Marriage to the Prince[ss] of Saxe Gotha, and as the Wedding was solemnized sooner than was expected, great Numbers of Artificers, as Carpenters, Painters, Engineers, &c. are employed to forward the same.

Thursday 29
CG

THE MISER. As 18 March, but Lovegold - Norris. Also DAMON AND PHILLIDA. Damon - Kelly; Phillida - Mrs Roberts, but see 20 March.

SINGING. III: Song by Mrs Chambers.

DANCING. V: *English Maggot* by Haughton and Mrs Bullock.

COMMENT. Benefit Wayte, Officekeeper. By Desire.

THE SOLDIER'S FORTUNE. Beaugard - Green, a Brother of that Society [Free Masons]; Courtine - a Gentleman of Gray's Inn; Sylvia - Mrs Talbot; Lady Dunce - Mrs King. Also THE STAGE COACH. *Cast not listed*. With a Prologue and Epilogue.

LIF

SINGING. The Masons' Songs between the Acts.

COMMENT. Benefit a Tradesman under Misfortunes, and Mrs King. At the particular Desire of several Brethren of the Ancient and Honourable Society of Free and Accepted Masons. Mainpiece: Written by the late Mr Otway.

ORPHEUS. *Cast not listed*.

King's

PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK; on Phaeton in the Suds: With Harlequin a Pick Pocket. Machine - Roberts; Fustian - Lacy; Sneerwell - Machen; Clymene (Oyster Wench) - Mrs Charke; Jupiter - Freeman; Neptune - Wallis; Phoebus - Topham [Toping in edition, of 1736]; Old Phaeton - Smith; Young Phaeton - Boothby; Aurora - Mrs Egerton; Aurora's Maid - Miss Jones; Terra - Miss Burgess; Genius of Gin - Miss Ferguson Jr; Harlequin - Rosamond, from DL; Justice - Jones; His Clerk (Pierrot) - Castiglione; Managers - Freeman, Turner; Stars - Master Sherwin, Miss Ferguson Jr; Colombine - Madame la Charmante, piping-hot from Paris [Mlle Beaumaunt in edition]; Countrymen - Smith, Collerd, Mons D'Herbage, Mons De la Soup Maigre [Lowder in edition]; Rakes - Boothby, Wallis, Phenix, Pullen; Chairmen - Smith, Collard; Pistol - Lowder; Tragedy King - Pullen; Schoolmistress - Mrs Egerton; Tragedy Queen - Miss Jones; edition adds: Watchmen - Smith, Lowder, Collerd, Chapman.

HAY

COMMENT. Afterpiece: The Practice of a Dramatick Entertainment of Walking, in Serious and Absurd Characters. [By Henry Fielding.]

CONCERT.

YB

MUSIC. Vocal and Instrumental. Particularly Singing by Miss Cecilia Young.
COMMENT. Benefit Young, Organist of St. Clements.

THE MAN OF TASTE. As 22 Nov. 1735. Also HARLEQUIN RESTOR'D. Harlequin - Phillips; Flash - Cibber; Colombine - Miss Mann, but see 16 Feb. DANCING. I: A new Pantomime Dance called *Damon and Phillida*: Damon - Phillips; Phillida - Miss Mann; Cimon - Pelling; Mopsus - Davenport. II: *Pierrots* by Poitier and Pelling. III: *Drunken Peasant* by Phillips. IV: *Black and White Jock* by Phillips and Miss Mann. V: *The Rover* by Essex, Mrs Walter, Miss Mann, &c.

Friday 30
DL

COMMENT. Benefit Phillips, the Harlequin. At the Desire of several Persons of Quality. [Tickets at Phillips' House, No. 6, Eagle Court in the Strand.]

- Friday 30** **THE ORPHAN.** As 8 Nov. 1735, but Polydore - Stoppelaer. Also **DAMON AND PHILLIDA.** Damon - Stoppelaer; Phillida - Miss Norsa; Cymon - M. Stoppelaer; Mopsus - Mullart; Cordyon - James; Arcas - Aston; Aegeon - Houghton.
DANCING. II: *Tambourine* by Miss Rogers. III: *Ballet*, as 17 April. IV: *Sailors* (from *Orestes*) by Glover, &c. V: *Hornpipe* by Ferguson.
SINGING. By Leveridge.
COMMENT. Benefit Stoppelaer. Tickets at his Lodgings, Star and Anchor, Tavistock Street, CG. Receipts: money £19 13s. 6d.; tickets £108 2s.
- GF** **THE CONSCIOUS LOVERS.** *Cast not listed*, but see 16 April.
COMMENT. *London Daily Post and General Advertiser*, 1 May: Last Night *The Conscious Lovers* was perform'd [at GF] in Honour of the Royal Marriage, when there was a very splendid Appearance of Ladies and Gentlemen, to whom Mr Giffard had distributed Tickets. The Stage was decorated in a particular Manner with several Glass Lustres. And the Outside of the House illuminated with a great Number of Candles, a large Quantity of Liquor given to the Populace. [The Prologue is in *London Daily Post and General Advertiser*, 1 May; in *London Daily Post and General Advertiser*, 26 April, an announcement had been made that no money would be received on this night.]
- HAY** **PASQUIN.** *Cast not listed*, but see 27 April. Also **TUMBLE DOWN DICK.** As 29 April.

May 1736

- Saturday 1** **CATO.** As 13 Dec. 1735. Also **THE FALL OF PHAETON.** As 28 April.
DL **COMMENT.** Benefit Thurmond. Mainpiece: Written by the late J. Addison, Esq.
- CG** **THE CONSCIOUS LOVERS.** As 28 Nov. 1735, but Daniel - James; Lucinda - Miss Norsa. Also **THE SCHOOL BOY.** School Boy - Miss Bincks; Major Rakish - Hippisley; Young Rakish - Walker.
DANCING. I: *Two Pierrots* by Nivelon and Lalauze. III: *Harlequine* by Mlle De L'Isle. IV: *Tambourine* by Miss Rogers. End Afterpiece: *Sailors* (from *Orestes*) by Glover, &c.
SINGING. II: Mock Italian Song by E. Roberts.
COMMENT. Benefit Marshall and Miss Bincks. Receipts: money £13 16s. 6d.; tickets £43 7s.
- HAY** **PASQUIN.** *Cast not listed*, but see 27 April. Also **TUMBLE DOWN DICK.** As 29 April.
- King's** **ORPHEUS.** *Cast not listed.*
COMMENT. [Prince and Princess of Wales present.]
- Monday 3** **THE TENDER HUSBAND.** As 12 April. Also **COLOMBINE COURTEZAN.** Pierot - Poitier; Harlequin - Le Brun; Colombine - Mrs Clive; Spaniard - Salway; Two Monkeys - Towers, Roberts; With Ridotto Al Fresco, but *cast not listed*; see 6 Dec. 1735.
DANCING. III: *Drunken Peasant* by Philips. V: *Drunken Man* by Salway.
COMMENT. Benefit Salway. Mainpiece: Written by the late Sir Richard Steele.

THE COMMITTEE. Teague – Bridgwater; Careless – Ryan; Blunt – Walker; Day – Hippisley; Abel – Mullart; Obadiah – James; Bookseller – Chapman; Ruth – Mrs Horton; Arabella – Mrs Buchanan; Mrs Day – Mrs Mullart; Mrs Chat – Mrs Martin. Also **THE DEVIL TO PAY.** Sir John – Roberts; Lady Loverule – Mrs Kilby; Jobson – Mullart; Nell – Miss Norsa, but see 25 March.
SINGING. I: *The Confession* by Roberts and Miss Norsa. IV: By Roberts.
DANCING. II: *Two Pierrots* by Lalauze and Nivelon. III: *Tambourine* by Miss Rogers. V: *Sailors*, as I May.

COMMENT. Benefit Mr and Mrs Mullart. Tickets at Mullart's, Crown Court, Russell Street, CG. Receipts: money £20 8s.; tickets £149 15s.

THE FATAL MARRIAGE. As 9 March, but Victoria – Miss Hughes. Also **THE CHYMICAL COUNTERFEITS.** As 17 Sept. 1735, but Maid and Courtezan omitted; Dropsical Men – Lyon, Hamilton.

SINGING AND DANCING.

COMMENT. At the Desire of several Persons of Quality. [Tickets for Miss Jones, Gibbs, and Pidgeon taken.]

THE TRAGEDY OF TRAGEDIES. King Arthur – Machen, but see 13 Dec. 1735. Also **CHRONONHOTONTHOLOGOS.** Cast not listed. Also **THE HONEST YORKSHIREMAN.** Gaylove – Mrs Charke; Sapskull – Pullen.

COMMENT. Benefit Machen, Pullen, Wallis. Mainpiece: Written by the Author of Pasquin.

THE ROVER. Rover – W. Mills; Belvil – Mills; Blunt – Cibber; Hellena – Miss Holliday; Angelica – Mrs Butler; but see 6 Nov. 1735. With a Prologue to be spoken by Cibber, and an Epilogue by Mrs Clive. Also **THE MOCK DOCTOR.** As 27 Sept. 1735, but Sir Jasper – Shepard.

SINGING. I: *The Enter'd Prentice's Song: Come let us Prepare.* III: *On, on, my dear Brethren.* V: *Sing then my Muse.*

DANCING. I: *Mason's Dance* by Delamayne. II: *Englisch Maggot* by Villeneuve and Mrs Walter. IV: *Black and W'bite Joak* by Phillips and Miss Mann. After Epilogue: *The Rover* by Essex, Mrs Walter, Miss Mann, &c.

COMMENT. Benefit Shepard. For the Entertainment of the Grand Master, and the rest of the Brethren of the . . . Masons.

THE CONSTANT COUPLE. As 29 Nov. 1735. Also **DAMON AND PHILLIDA.** Damon – Stoppelaer; Phillida – Miss Norsa, but see 30 April.

SINGING. II: By Mrs Roberts. IV: *Chanson à Boire*, to music by Handel, sung by Leveridge and Laguerre.

DANCING. I: By Miss Rogers. III: *Ballet*, as 17 April. V: *Sailors*, as I May.

COMMENT. Benefit Ford. At the Desire of several Persons of Quality. [Tickets at Ford's, in Brownlow Street, Long Acre.] Receipts: money £17 12s. 6d.

A FOND HUSBAND. As 14 Nov. 1735. Also **THE LOVER'S OPERA.** As 22 March.

SINGING. I: An Italian Song by Kelly. III: By Touchbury. IV: In Italian by Mrs Chambers.

DANCING. II: *Scotcb Sailor* by a Gentleman for his Diversion. V: *Scot's Dance* by Haughton, Mrs Bullock, &c.

COMMENT. Benefit Roberts, Boxkeeper. At the particular Desire of several Persons of Distinction.

PASQUIN. Cast not listed, but see 27 April. Also **TUMBLE DOWN DICK.** As 29 April.

Monday 3
CG

GF

HAY

Tuesday 4
DL

CG

GF

- Tuesday 4* THE FEAST OF HYMEN. *Cast not listed.*
 King's COMMENT. In Honour of the Royal Nuptials of their Royal Highnesses the Prince and Princess of Wales. [Music by Porpora.]
- Wednesday 5* KING HENRY THE EIGHTH. As 27 Oct. 1735. Also THE FALL OF PHAETON. As 28 April.
 DL DANCING. I: *Tambourine* by Mlle Roland. II: *Russian Sailor* by Denoyer, &c. IV: *French Peasants* by Poitier, Mlle Roland, &c.
 COMMENT. By Command of Their Royal Highnesses the Prince and Princess of Wales. Pit and Boxes put together. *London Daily Post and General Advertiser*, 6 May: There was an exceeding great Audience, and great Numbers of Quality both in the Boxes and Pit. Their Highnesses' Box was handsomely ornamented with white Damask, adorn'd with Silver Laces and Fringes; over the Canopy was the Figure of Hymen, with a Label on which was this Motto: *Concordia Cordium. Daily Journal*, 6 May: The House was so full about Five o'Clock, that several Gentlemen and Ladies, unable to go to their Seats, was obliged to depart.
- CG ARIODANTE. *Cast not listed*, but Conti sang Ariodante.
 COMMENT. *London Daily Post and General Advertiser*, 6 May: Last Night the Opera of Ariodante was performed [at CG], in which Signor Gieacchino Conti Ghizziello made his first Appearance, and met with an uncommon Reception.
- GF CATO. Cato - Lascells; Juba - Giffard; Sempronius - W. Giffard; Syphax - Rosco; Portius - Havard; Marcus - Woodward; Lucius - Lyon; Marcia - Mrs Giffard; Lucia - Mrs Roberts; Decius - Hamilton. Also THE HONEST YORKSHIREMAN. *Cast not listed*, but see 10 Oct. 1735.
 DANCING. *French Peasant* by Vallois and Mrs Bullock. *English Maggot* by Haughton and Mrs Bullock.
 COMMENT. Benefit Carey. Afterpiece: By Desire of several Ladies of Quality, who went to see it at DL, but were disappointed. Written by Mr Carey.
- LIF THE BUSY BODY. Sir George - A. Hallam; Marplot - Chapman; Sir Francis - Hippisley; Miranda - Miss Bincks; Sir Jealous - Mullart; Charles - Walker; Isabinda - Mrs Bullock; Patch - Mrs Stevens; Scentwell - Miss Horsington. Also THE DEVIL TO PAY. Sir John - Stoppelaer; Lady Loverule - Mrs Kilby; Jobson - Mullart; Nell - Miss Bincks.
 DANCING. *Tambourine* by Miss Rogers. *Harlequine* by Mlle De L'Isle. *Hornpipe* by Ferguson.
 COMMENT. Benefit a Family, which hath been very unfortunate in Trade, and is in Great Distress. At the Desire of several Persons of Quality.
- HAY PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As 29 April, but Stars - Master Sherwin and Miss Roberts.
 COMMENT. Mainpiece: The Forty-fifth Day. Benefit Mrs Charke.
- Thursday 6* DL THE MISER. As 31 Jan. Also THE CONTRIVANCES. As 8 April, but Robin - Mechlin; Betty - Mrs Pritchard; Page - Miss Cole.
 DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Damon and Pbillida*, as 30 April. V: *Repellers* by Essex, Mrs Walter, &c.
 COMMENT. Benefit Castelman, Treasurer. Mainpiece: Taken from Plautus and Moliere.
- CG THE PLAIN DEALER. As 8 Dec. 1735. Also FLORA'S HOLIDAY; or, The Shepherds Welcome to the Spring. Parts by Leveridge, Laguerre, Roberts, Stoppelaer, Mrs Wright, Miss Hillyard; with *The Faithful Shepherd* (a ballet) by Glover, Miss Rogers, Tench, Desse, Dupre, Livier, Mrs Ogden, Mlle De Lorme, Miss Norman, Mrs Kilby.

MUSIC. Select Pieces on several Instruments.	Tuesday 6
DANCING. I: <i>Clown</i> by Nivelon. II: <i>Tambourine</i> by Miss Rogers. III: <i>French Peasants</i> by Lalauze, Mlle D'Hervigny, &c. IV: <i>Harlequine</i> by Mlle De L'Isle.	CG
COMMENT. Benefit Short. Mainpiece: Written by Mr Wycherley. Afterpiece: A short Musical Pastoral. [Author not known. Apparently not published.] Tickets at Short's House in Millman Street, near Bedford-Row, Holborn. Receipts: money £14 7s.; tickets £105 13s.	
LOVE FOR LOVE. As 10 Nov. 1735, but Ben - Norris; Prue - Mrs Woodward. Also THE HONEST YORKSHIREMAN. <i>Cast not listed</i> , but see 10 Oct. 1735.	GF
DANCING. II: <i>Richmond Maggot</i> by Le Sac and Mrs Woodward. III: <i>The Medley of Jokes</i> (new) by Dukes and Mrs Bullock. IV: <i>Pierrots</i> by Vallois and Delagarde. V: By Desire of several Persons of Quality, in Modern Habits, <i>The Union</i> (a Ball Dance), with a <i>Minuet</i> by Dukes and Mrs Bullock.	
COMMENT. For the Entertainment of the Grand, and the Rest of the Brethren of the . . . Gregorians. Benefit Dukes.	
PASQUIN. <i>Cast not listed</i> , but see 27 April. Also TUMBLE DOWN DICK. As 5 May.	HAY
LOVE FOR LOVE. As 26 Nov. 1735, but Nurse - Mrs Bennet. A new Epilogue, addressed to the Town, to be spoken by Miss Oates.	Friday 7
MUSIC. The <i>March in Zara</i> . By Desire, a Solo composed by Charke will be performed on the Violin by his Scholar, Master Oates.	DL
DANCING. I: <i>English Maggot</i> by Villeneuve and Mrs Walter. II: A new dance by Master Oates and Miss Oates, Scholars to Villeneuve. III: <i>Minuet</i> by Villeneuve and Mrs Anderson. IV: <i>Peasant</i> by Master Oates and Miss Oates. V: <i>Dutchman and his Frow</i> by Phillips and Miss Brett.	
COMMENT. Benefit Oates. Written by the late Mr Congreve.	
ARIODANTE. <i>Cast not listed</i> , but see 5 May.	CG
PASQUIN. <i>Cast not listed</i> , but see 27 April. Also TUMBLE DOWN DICK. As 5 May.	HAY
COMMENT. Benefit Woodburn, Treasurer.	
VOLPONE. As 17 Nov. 1735. Also THE DEVIL TO PAY. As 6 Nov. 1735.	Saturday 8
DANCING. In I: <i>Venetian Gondolier</i> by Denoyer, Mlle Anne Roland, &c. II: <i>Les Rigadoons à la Provencale Originale</i> by Roland, Father of Mlle Roland and Mlle Anne Roland. In III: <i>Biscain</i> (new) by Denoyer, Mlle Anne Roland, &c. IV: <i>German Peasant</i> by Roland. V: By Denoyer's Prentice.	DL
MUSIC. Select Pieces.	
COMMENT. Benefit Mlle Anne Roland. By Command of Her Royal Highness the Princess Amelia. [Tickets at Mrs Anne Roland's, Golden Ball and Dove, Great Newport Street.]	
THE WAY OF THE WORLD. As 5 April. Also THE DEVIL TO PAY. <i>Cast not listed</i> , but see 3 May.	CG
DANCING. I: <i>French Peasant</i> by Tench and Miss Rogers. II: <i>Comic Dance</i> by Nivelon and his Scholar. III: <i>Wooden Shoe Dance</i> by Leviez. IV: By Desire, a <i>Ball Dance</i> by Dupre and Mlle Delorme. V: <i>French Peasants</i> by Lalauze and Mlle D'Hervigny. End Afterpiece: <i>Scot's Dance</i> by Glover and Miss Rogers.	
COMMENT. Benefit Ridout and Dupre. [Rich's Register adds Livier and Miss Brunette.] Mainpiece: Written by the late Mr Congreve. Receipts: money £11 19s.; tickets £104 16s.	

- Saturday 8 PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As HAY 5 May.
- King's THE FEAST OF HYMEN. *Cast not listed.*
COMMENT. [Their Majesties, Prince and Princess of Wales, and rest of the Royal Family present.] At 7 P.M.
- Monday 10 HAMLET, PRINCE OF DENMARK. As 20 March. Also THE FALL OF DL PHAETON. As 28 April.
COMMENT. Mainpiece: Written by Shakespear.
- CG LOVE'S LAST SHIFT. As 11 Dec. 1735, but Hillaria - Mrs Templer; Maid - Mrs James, who never appeared on any Stage before. Also THE CHEATS OF SCAPIN. As 29 March.
DANCING. I: *Two Pierrots* by Lalauze and Nivelon. III: *Tambourine* by Miss Rogers. IV: *Harlequine* by Mlle De L'Isle. V: *Sailors* (from *Orestes*), by Glover, &c.
SINGING. II: By Roberts.
COMMENT. Benefit James. Mainpiece: Written by Colley Cibber, Esq. [Tickets for Thompson and Haddock taken.] Receipts: money £18 16s.; tickets £126 18s.
- GF THE INDIAN EMPEROR. As 8 April. Also THE DEVIL TO PAY. *Cast not listed*, but see 6 Dec. 1735.
DANCING. *Dutch Skipper* by Vallois and Mrs Bullock. *Richmond Maggot* by Le Sac and Mrs Woodward.
- HAY PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As 5 May.
- HIC CONCERT.
MUSIC. Vocal and Instrumental by the best Hands from the Opera. Vocal Part by Beard.
COMMENT. Benefit Rowland. 5s. 7 P.M.
- Tuesday 11 AMPHITRYON. As 6 April, but Phaedra - Mrs Pritchard. Also HARLEQUIN RESTOR'D. As 16 Feb., but Harlequin - Phillips.
DANCING. I: *Black Jack* by Phillips and Miss Mann. II: *Rover* by Essex, Mrs Walter, Miss Mann, &c. III: *Damon and Phyllida*, as 30 April. IV: *Shepherd's Mount* by Essex, Mrs Walter, Mrs Anderson, &c. V: By Mlle Anne Roland.
COMMENT. Benefit Mrs Pritchard and Miss Mann.
- CG THE INCONSTANT. As 6 April.
MUSIC. Overture to *Ariadne*. Select Pieces between the Acts. V: Handel's *Water Musick*, in which Benj. Baker will play the Kettle-Drums, accompanied with Trumpets and French Horns.
DANCING. I: *Le Depit Amoureux* by Desse and Mlle Delorme. II: *Comic Dance* by Nivelon and Mlle De L'Isle. IV: *French Peasants* by Lalauze, Mlle D'Hervigni, &c. V: *The Faithful Shepherd* by Glover, Miss Rogers, Tench, Desse, Dupre, Livier, Mrs Ogden, Mlle Delorme, Miss Norman, Mrs Kilby.
SINGING. I: *Chanson à Boire*, as 4 May. II: *The Confession* sung by Roberts and Miss Hillyard. III: *The Opinion of the Ancients*, as 12 April.
COMMENT. Benefit Wood. Receipts: money £11 3s.; tickets £152 3s.
- HAY PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As 5 May.
COMMENT. Mainpiece: The Fiftieth Day.

THE FEAST OF HYMEN. *Cast not listed.*

Tuesday 11
King's
Wednesday 12
DL

CATO. As 13 Dec. 1735, but Marcus, Lucius, Decius omitted. Also HARLEQUIN RESTOR'D. As 11 May.

DANCING. *Miller and his Wife* by Poitier and Mlle Roland. *Le Badinage de Provence* by Poitier, Mlle Roland, &c.

COMMENT. By Command of their Royal Highnesses the Prince and Princess of Wales. Mainpiece: Written by the late J. Addison, Esq. [Prince and Princess present.]

ATALANTA: In Honour of the Royal Nuptials of their Royal Highnesses the Prince and Princess of Wales. *Cast not listed*, but edition of 1736 lists: Atalanta – Signora Strada; Meleager – Gioachino Conti, called Egizzielli; Irene – Signora Maria Negri; Amintas – Beard; Nicander – Waltz; Mercury – Reinhold.

CG

COMMENT. A New Opera. [Librettist not known. Music by Handel.] *London Daily Post and General Advertiser*, 13 May: Last Night was perform'd . . . Atalanta . . . in which was a new Set of Scenes painted in Honour to this Happy Union, which took up the full length of the Stage: The Fore-part of the Scene represented an Avenue to the Temple of Hymen, adorn'd with Figures of several Heathen Deities. Next was a Triumphal Arch on the Top of which were the Arms of their Royal Highnesses, over which was placed a Princely Coronet. Under the Arch was the Figure of Fame, on a Cloud, sounding the Praises of this Happy Pair. The Names Fredericus and Augusta appear'd above in transparent Characters. Thro' the Arch was seen a Pediment supported by four Columns, on which stood two Cupids embracing, and supporting the Feathers, in a Princely Coronet, the Royal Ensign of the Prince of Wales. At the farther End was a View of Hymen's Temple, and the Wings were adorn'd with the Loves and Graces bearing Hymenael Torches, and putting Fire to Incense in Urns, to be offer'd up upon this Joyful Union. The Opera concluded with a Grand Chorus, during which several beautiful Illuminations were display'd. . . . There were present their Majesties, the Duke, and the Four Princesses.

PASQUIN. *Cast not listed*, but see 27 April. With a New Epilogue to be spoke by Miss Burgess. Also THE TEMPLE RAKE; or, The Rival Milliners. Molly Wheedle – Miss Burgess.

HAY

COMMENT. Benefit Miss Burgess, who has so zealousy espoused the Country-Interest. Afterpiece: A Tragi-Comi-Operatic Pastoral Farce. [Presumably a variant of R. Drury's *The Rival Milliners*.]

KING HENRY THE VIII. As 27 Oct. 1735. Also COLOMBINE COURTEZAN. As 3 May. Also TASTE A LA MODE. Mlle La Modestie – Harlequin Phillips; Mons Flip-Flap – Towers; Somerset – Roberts; Mons Roundall – Hough.

Thursday 13
DL

DANCING. II: *Double Jealousy*, as 27 March but Mrs Villeneuve replaces Miss Brett.

COMMENT. Benefit Chetwood. Mainpiece: Written by Shakespear.

WIT WITHOUT MONEY. Valentine – Ryan; Francisco – Delane; Leon – Chapman; Shorthose – Hippisley; Humphrey – Mullart; Roger – Neale; Ralph – James; Widow – Mrs Horton; Isabella – Mrs Bullock; Lucy – Miss Bincks. Also THE SCHOOL BOY. School Boy – Master Ryan; but see 1 May.

CG

SINGING. I: *Mock Italian Song* by E. Roberts. III: *Tippling Philosophers* by Leveridge. V: By Beard.

DANCING. II: *French Peasants* by Lalauze, Mlle D'Hervigni, &c. IV: Glover's *Sailors Dance*. End of Afterpiece: By particular Desire, *Flora's Holiday* by Leveridge, Laguerre, Roberts, Stoppelaer, Mrs Wright, Miss Hillyard.

COMMENT. Benefit Master A. Ryan and Pether. Mainpiece: Written by Beaumont and Fletcher. Receipts: money £28 5s. 6d.; tickets £80 10s.

- Thursday 13* **THE INCONSTANT.** Young Mirabel – Giffard; Old Mirabel – Penkethman; GF Oriana – Mrs Roberts; Dugard – Havard; Petit – Hamilton; Bravos – W. Giffard, Rosco, Lyon, Norris; Lamorce – Miss Tollett; Duretete – Woodward; Bisarre – Mrs Giffard. Also **THE CHYMICAL COUNTERFEITS.** As 3 May.
 COMMENT. At the Desire of several Persons of Distinction.
- HAY** **PASQUIN.** *Cast not listed*, but see 27 April. Also **TUMBLE DOWN DICK.** *Cast not listed*, but see 5 May. A New Epilogue by Miss Jones.
 COMMENT. Benefit Miss Jones, the Mayor's Daughter, who has so furiously espoused the Court-Interest.
- Friday 14* **THE DOUBLE DEALER.** As 11 Oct. 1735, with the Original Song in Character (Lady Froth) by Mrs Clive. Also **COLOMBINE COURTEZAN.** As 13 May, with the Ridotto al Fresco.
 DANCING. I: *Minuet* in Modern Habits by Rector and Mrs Anderson. II: *Tambourine* by Mlle Roland. III: *Grand Ballet* by Essex, Mrs Walter, &c. IV: *The Amorous Clowns; or, The Courtezan:* Clowns – Pelling, Davenport; Wives – Miss Mann, Miss Brett; Courtezan – Mrs Pelling. V: *Rover* by Essex, Mrs Walter, Mrs Pelling, Miss Mann, &c.
 COMMENT. Benefit Mrs Walter and Mrs Pelling. Mainpiece: Written by the late Mr Congreve. [Tickets of Mrs Walter at Mr Hook's, Carpenter, in Stanhope Street; of Mrs Pelling at Mr Dagley's, Silversmith, near Castle Tavern, DL.]
- CG** **THE ROYAL MERCHANT.** As 31 Oct. 1735, but Woolfort – Houghton; Hubert – Boaman. Also **THE CHEATS OF SCAPIN.** As 29 March.
 SINGING. I: By Roberts. III: *Chanson à Boire*, as 4 May.
 DANCING. II: A new *Serious Dance* by a Scholar of Nivelon. IV: A new *Comic Dance* by another Scholar of Nivelon. V: *Tambourine* by Miss Rogers.
 COMMENT. Benefit Houghton and Boaman. Mainpiece: Written by Beaumont and Fletcher. Receipts: money £13 19s. 6d.; tickets £158 17s.
- HAY** **PASQUIN.** *Cast not listed*, but see 27 April. Also **TUMBLE DOWN DICK.** As 5 May.
- Saturday 15* **THE COUNTRY WIFE.** As 6 Dec. 1735, but Dorilant, Quack, Lady Fidget omitted. Also **THE CONTRIVANCES.** As 6 May.
 DANCING. I: *Two Pierrots* by Davenport and Pelling. II: *W'blm* by Delamayne. III: *Serious Dance* by Delamayne and Miss Brett. IV: *Double Jealousy* by Poitier, Mlle Roland, &c. V: *Comic Dance* by Mr and Mrs Davenport. End Afterpiece: *Harlequin* by Delamayne.
 COMMENT. Benefit Delamayne and Davenport. Mainpiece: Written by the late Mr Wycherley.
- CG** **ATALANTA.** *Cast not listed*, but see 12 May.
 COMMENT. See a letter by Benjamin Victor to Matthew Debourg, in Victor, *Original Letters . . .* (1776), I, 14ff, which Deutsch, *Handel*, p. 409, thinks should be dated ca. 15 May 1736. *Rich's Register*: Duke and Princesses present.
- HAY** **PASQUIN.** *Cast not listed*, but see 27 April. Also **TUMBLE DOWN DICK.** As 5 May.
- King's** **THE FEAST OF HYMEN.** *Cast not listed.*
 COMMENT. According to the newspapers, the Prince and Princess were present, but Deutsch, *Handel*, p. 408, thinks that they may have been at CG instead.

HENRY IV, Part I. *Cast not listed*, but see 15 Nov. 1735. Also THE DEVIL TO PAY. *Cast not listed*, but see 6 Nov. 1735.

COMMENT. Benefit a Private Gentleman.

Monday 17
DL

CATO. Cato - Stephens; Portius - Ryan; Sempronius - Walker; Syphax - Paget; Lucia - Mrs Buchanan; Juba - A. Hallam; Marcus - Marshall; Lucius - Aston; Decius - Bridgwater; Marcia - Mrs Horton. Also THE INTRIGUING CHAMBERMAID. Bluff - Chapman; Goodall - James; Valentine - Stoppelaer; Oldcastle - Smith; Lord Pride - Ridout; Lord Puff - Pritchard; Rachel - Mullart; Trusty - Clarke; Security - Boman; Mrs Highman - Mrs Forrester; Charlotte - Miss Brunette; Lettice - Miss Male.

SINGING. I: Mock Italian Song by E. Roberts. IV: By Mrs Wright.

DANCING. I: *Comic Dance* by Nivelon and his Scholar. II: *Wooden Shoe Dance* by Livier. III: *Tambourine* by Glover and Miss Rogers. IV: *Harlequine* by Mlle De L'Isle. V: *Two Pierrots* by Nivelon and Lalauze.

MUSIC. End Afterpiece: Handel's *Water Musick*, in which Benj. Baker will beat the Kettle Drums.

COMMENT. Benefit Paget and Jarvis, Housekeeper. Receipts: money £12 19s. 6d.; tickets £138 17s. [In an advance bill in *The Craftsman*, 15 May, Paget states that he has been so dim-sighted that he does not distinguish individuals on the street or at the table and begs their indulgence.]

CG

THE NOBLEMAN; or, Family Quarrel. *Cast not listed*.

HAY

COMMENT. A New Comedy. [By Mrs E. Cooper. Apparently not printed. The characters named in the bill are: Lord Belamour, Sir Roger Wrangle, Sir Charles Cumberland, Foward, Wary, Young Wrangle, Peinter, Snare, Lady Cumberland, Felicia, Ready. See also a puff by Mrs Cooper in *Daily Advertiser*, 17 May.]

THE PROVOK'D HUSBAND. As 15 April, but Manly - Berry; Richard - Leigh; Myrtilla - Mrs Villeneuve. Also THE MOCK DOCTOR. Doctor - Cibber; Dorcas - Mrs Pritchard; but see 4 May.

Tuesday 18
DL

DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. III: *Dutchman and his Frow* by Phillips and Miss Brett. V: *Revellers* by Essex, Mrs Walter, &c.

COMMENT. Benefit Berry and Boman. Tickets for Leigh taken.

SHE WOU'D AND SHE WOU'D NOT. As 22 Dec. 1735. Also FLORA. Hob - Laguerre; Flora - Miss Bincks; Fiendly - Stoppelaer; but see 29 April.

CG

SINGING. II: By Leveridge.

DANCING. I: *Comic Ballet*, as 17 April. III: A new *Serious Dance* by Scholar of Nivelon. IV: A new *Comic Dance* by a Little Miss, Scholar of Nivelon. V: A new *Comic Dance in Character of a Polonese* by Mlle De L'Isle. End Afterpiece: A new *Comic Dance* by Nivelon and another of his scholars.

COMMENT. Benefit Gwinn, Guise, and Warriner, Boxkeepers. Mainpiece: Written by Colley Cibber, Esq; Poet-Laureat. Receipts: money £9 7s. 6d.; tickets £136 19s.

THE NOBLEMAN. *Cast not listed*.

HAY

ADRIANO. *Cast not listed*, but see 25 Nov. 1735.

King's

COMMENT. Prince and Princess of Wales expected to attend.

JULIUS CAESAR. As 16 April. Also COLOMBINE COURTEZAN. As 3 May, with Riddoto al Fresco and a *Grand Ballet*.

Wednesday 19
DL

DANCING. I: By Denoyer's Prentice. II: *Grand Serious Ballet* by Denoyer, &c. IV: *Minuet* in Modern Habits by Denoyer and Mlle Anne Roland.

COMMENT. By Command of Their Royal Highnesses the Prince and Princess of Wales [who were present]. Mainpiece: Written by Shakespear.

- Wednesday 19** ATALANTA. *Cast not listed*, but see 12 May.
 CG COMMENT. *Rich's Register*: Duke and Princess Amelia present.
- HAY THE NOBLEMAN. *Cast not listed*.
 COMMENT. Benefit the Author.
- LIF THE CONFEDERACY. *Cast not listed*, but see 24 March. Also THE DEVIL TO PAY. As 5 May.
DANCING. *Tambourine* by Miss Rogers. *Polonese* by Mlle De L'Isle. *Peasant* by Tench and Miss Rogers.
 COMMENT. Benefit a Gentlewoman under Misfortunes. [*Rich's Register* states that it was a benefit for a Gentleman.]
- Thursday 20** HENRY IV, Part II. As 11 March, but Westmoreland - Winstone; Doll Tearsheet - Miss Dancey. A Prologue by Mr Betterton, representing the Ghost of Falstaff, Forty Years ago at the Revival of this Play, will be (by particular Desire) spoke by Mr Quin. Also THE DEVIL TO PAY. As 6 Nov. 1735.
DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Two Pierrots* by Villeneuve and Delamayne. III: *Minuet* by Villeneuve and Mrs Anderson. IV: *Rover* by Essex, Mrs Walter, Mrs Pelling, Miss Mann, &c. V: *Minuet* by Master Weeks and Miss Cole. End Afterpiece: *Rigadoon* by Master Weeks and Miss Cole.
 COMMENT. Benefit Winstone and Miss Cole. Mainpiece: Written by Shakespear. [Tickets for Mrs Anderson, Villeneuve, Rainton, and Master Green taken.]
- CG THE RECRUITING OFFICER. Plume - Ryan; Ballance - Bridgwater; Worthy - Walker; Brazen - Chapman; Scale - Aston; Scruple - Paget; Bullock - Neale; Sylvia - Miss Bincks; Melinda - Mrs Bullock; Rose - Miss Brunette; Lucy - Mrs Stevens; Kite - Mullart; Pearmain - Hippisley; Appletree - James; Collier - Hippisley; but see 22 March. Also THE DEVIL TO PAY. As 3 May, but Sir John - Stoppelaer; Nell - Miss Bincks.
DANCING. *Two Pierrots* by Lalauze and Nivelon. *Peasant* by Tench and Miss Rogers. *Scot's Dance* by Glover, Miss Rogers, &c.
 COMMENT. Benefit a Gentlewoman under Misfortunes. Receipts: money £18 18s. 6d.; tickets £63 17s.
- HAY PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As 5 May.
 COMMENT. Mainpiece: The Fifty-Fifth Night.
- Friday 21** THE MERRY WIVES OF WINDSOR. As 21 Nov. 1735, but Simple, Nym, Rugby, Robin, and Pistol omitted. Also THE CONTRIVANCES. As 6 May.
 DL *DANCING*. I: *Damon and Pythida*, as 30 April. II: By Denoyer's Prentice. III: *English Maggot* by Villeneuve and Mrs Walter. IV: *Amorous Clowns*, as 14 May. V: *Grand Ballet* by Essex, Mrs Walter, &c.
 COMMENT. Benefit Robinson, Supervisor and Sub-Treasurer. Mainpiece: Written by Shakespear. [Tickets for Gillibrand, Fullwood, and Leigh taken.]
- HAY PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As 5 May.
- Saturday 22** THE MAN OF TASTE. As 22 Nov. 1735. Also THE INTRIGUING CHAMBERMAID. Maid - Mrs Clive, but see 26 Feb.
 DL *DANCING*. II: *Dutchman and his Frow* by Phillips and Miss Brett. IV: *English Maggot* by Villeneuve and Miss Brett.
ENTERTAINMENT. A new Entertainment after the manner of Spring-Garden, Vauxhall: With a New Scene, representing the Place, with a Grand Overture,

and select Pieces of Musick, compos'd by Mr Handell, intermix'd with Dances, particularly *The Russian Sailor* by Denoyer's Apprentice. A Concerto on the French Horn by Mr Winch. *The Revellers* by Essex, Mrs Walter, &c. Concluding with Mr Handel's *Water Musick*.

COMMENT. Benefit Winch. Tickets for Thumoth and Kearny taken.

Saturday 22
DL

ATALANTA. *Cast not listed*, but see 12 May. CG

PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As HAY 5 May.

ADRIANO. *Cast not listed*, but see 25 Nov. 1735. King's

THE CARELESS HUSBAND. As 29 April. Also THE FALL OF PHAETON. As 28 April.

DANCING. II: As in *Taste A-la-mode* by Phillips, Janno, Towers, Hough.

Monday 24
DL

THE OLD BACHELOR. As 7 Nov. 1735, but Belinda - Mrs Horton; Laetitia - Mrs Bullock; Sylvia - Miss Bincks; Bluff omitted. Also THE CHEATS OF SCAPIN. As 29 March, but Shift - Neale.

SINGING. I: By Leveridge. IV: *Mock Italian Song* by E. Roberts.

DANCING. II: *Comic Ballet*, as 17 April. III: *Tambourine* by Miss Rogers. V: Glover's *Sailors Dance*.

CG

COMMENT. Benefit Neale and Vaughan. Receipts: money £8 13s.; tickets £120 10s. *London Daily Post and General Advertiser*, 25 May: Yesterday Mr Smith [of CG], being disorder'd in his Senses, threw himself out of his Lodging Window up two pair of Stairs near Gray's Inn . . . and . . . his Life is despaired of.

PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. HAY As 5 May.

HAY

THE DEATH OF JULIUS CAESAR (in French). Also THE FORCED MARRIAGE (in English). By the young Gentlemen of Mr L'Herondell's Boarding School in Church-Street, Chelsea.

CHE

THE TWIN RIVALS. As 3 Jan. Also THE LIVERY RAKE AND COUNTRY LASS. Livery Rake - Este; Phillis (Country Lass) - Mrs Clive; Landlord Toby - Salway; Phillis (Chambermaid) - Mrs Pritchard; Harry - Turbutt; James - Raftor; Lucy - Mrs Villeneuve; Dorcas - Mrs Cross. With an Epilogue (wrote by Jo. Haines, Comedian, of facetious Memory), to be spoke by Mr Cibber, riding on an Ass.

Tuesday 25
DL

SINGING.

MUSIC. Select Pieces between the Acts, composed by Arne, particularly the *March in Zara*.

DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. II: *Scor's Dance* by Mr and Mrs Davenport. III: *Drunken Peasant* by Phillips. IV: *Minuet* by Villeneuve and Mrs Anderson. V: *Grand Ballet* by Essex, Mrs Walter, &c.

COMMENT. Benefit Este and Wright. Mainpiece: Written by Mr Farquhar. [Tickets for Cross, Raftor, and Arne taken.]

THE MISTAKE. As 17 Oct. 1735. Also THE DEVIL TO PAY. As 20 May. CG
DANCING. *Tambourine* by Miss Rogers. *Polonese* by Mlle De L'Isle. *Two Pierrots* by Lalauze and Nivelon.

COMMENT. Benefit Mines, Gallant, Mrs Atkins. Mainpiece: Written by Sir J. Vanbrugh. Receipts: money £6 15s.; tickets £125 17s.

- Tuesday 25** **HAY** PASQUIN. *Cast not listed*, but see 27 April. Also TUMBLE DOWN DICK. As 5 May.
 COMMENT. Benefit the Daughter of General Nugent, who was kill'd in the Defence of Gibraltar. At the Desire of several Persons of Quality.
- King's** ADRIANO. *Cast not listed*, but see 25 Nov. 1735.
- Wednesday 26** **DL** KING RICHARD III. Richard - Quin; Henry VI - Milward; Buckingham - Mills; Richmond - Cibber; Queen Elizabeth - Mrs Thurmond; Lady Anne - Miss Holliday; Dutchess of York - Mrs Butler; but see 25 Oct. 1735. Also THE FALL OF PHAETON: With Harlequin Captive. As 28 April, but Colombine - Mrs Pritchard; Colombine's Maid - Miss Dancey; Adonis omitted.
- CG** ATALANTA. *Cast not listed*, but see 12 May.
- HAY** PASQUIN. *Cast not listed*, but see 25 April. Also THE RIVAL CAPTAINS; or, The Impostor Unmask'd. *Cast not listed*.
 COMMENT. Benefit the Author of the Farce. Mainpiece: The Sixtieth Day. Afterpiece: Written by the Author of *Bacchus One Day Gaily Striding: When Fanny, Blooming Fair* [Thomas Phillips.]
- CHE** THE DEATH OF JULIUS CAESAR (in French). Also THE FORCED MARRIAGE (in English). By the young Gentlemen of Mr L'Herondell's Boarding School.
- Thursday 27** **DL** LOVE MAKES A MAN. As 18 Feb., but Louisa - Mrs Pritchard. Also THE DEVIL TO PAY. As 6 Nov. 1735.
DANCING. I: *Scot's Dance* by Mr and Mrs Davenport. II: *English Maggot* by Villeneuve and Mrs Walter. III: By Denoyer's Apprentice. IV: *Minuet* by Villeneuve and Mrs Anderson.
 COMMENT. Benefit Taylor, Boxkeeper. Mainpiece: Written by Colley Cibber, Esq; Poet-Laureat. [Tickets for Cooper also taken.]
- CG** THE STRATAGEM. As 28 Feb., but Dorinda - Mrs Templer. Also THE CHEATS OF SCAPIN. As 29 March, but see also 24 May.
DANCING. *Peasant Dance* by Tench and Miss Rogers. *Glover's Sailors Dance*.
 COMMENT. Benefit Wilmer and Evans, Boxkeepers. Receipts: money £7 1s. 6d.; tickets £III 12s.
- HAY** GUILT ITS OWN PUNISHMENT; or, Fatal Curiosity. *Cast not listed*, but edition of 1737 lists: Old Wilmot - Roberts; Young Wilmot - Davis; Eustace - Woodburn; Randal - Blakes; Agnes - Mrs Charke; Charlott - Miss Jones; Maria - Miss Karver. Prologue written by Fielding and spoken by Roberts. Also TUMBLE DOWN DICK. *Cast not listed*, but see 5 May.
 COMMENT. Mainpiece: Being a True Story in Common Life, and the Incidents extremely affecting. Written by the Author of George Barnwell [George Lillo]. N.B. This is much the coolest House in Town. At Common Prices, viz. Boxes 5s. Pit 2s. 6d. Gallery 1s. 6d. [For a puff, see *Daily Advertiser*, 25 May.]
Daily Advertiser, 28 May: Last Night . . . Guilt its own Punishment . . . was acted . . . with the greatest Applause that has been shewn to any Tragedy for many Years. The Scenes of Distress were so artfully work'd up, and so well perform'd, that there scarce remain'd a dry Eye among the Spectators at the Representation; and during the Scene preceding the Catastrophe, an attentive Silence possess'd the whole House, more expressive of an universal Approbation than the loudest Applauses.

THE SILENT WOMAN. As 29 March. Also **THE VIRGIN UNMASK'D.** Friday 28
As 1 April. DL

MUSIC. Select Pieces, particularly the *March* in *Zara*.

DANCING. I: *Scot's Dance* by Mr and Mrs Davenport. II: *English Maggot* by Ville-neuve and Mrs Walter. III: By Denoyer's Prentice. IV: *Minuet* by Villeneuve and Mrs Anderson.

COMMENT. Benefit Allen, Gallery Officekeeper, and Bradshaw, Boxkeeper. Mainpiece: Written by Ben. Johnson.

GUILT ITS OWN PUNISHMENT. *Cast not listed*, but see 27 May. Also **HAY TUMBLE DOWN DICK.** *Cast not listed*, but see 5 May.

THE DEATH OF JULIUS CAESAR (in French). Also **THE FORCED MARRIAGE** (in English). By the young Gentlemen of Mr L'Herondell's Boarding School. CHE

JULIUS CAESAR. As 16 April. Also **THE FALL OF PHAETON.** As 26 May. Saturday 29
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written DL by Shakespear. [Tickets for Charles Coffey taken.]

ATALANTA. *Cast not listed*, but see 12 May. CG

GUILT ITS OWN PUNISHMENT. *Cast not listed*, but see 27 May. Also **HAY TUMBLE DOWN DICK.** *Cast not listed*, but see 5 May.
COMMENT. Benefit the Author.

ADRIANO. *Cast not listed*, but see 25 Nov. 1735. King's

KING HENRY THE VIIITH. As 27 Oct. 1735. Also **COLOMBINE COURTEZAN.** As 3 May. Also **TASTE A LA MODE.** As 13 May. Monday 31
DANCING. I: *Tambourine* by Mlle Roland. II: *French Peasants* by Poitier and Mlle Roland.

COMMENT. By particular Desire. Mainpiece: Written by Shakespear.

THE FUNERAL. As 25 March, but Mrs Farthingale – Neale; Mlle D'Epinge – Miss Bincks. CG

DANCING. *Tambourine* by Miss Rogers. *Polonese* by Mlle De L'Isle. *Peasant* by Tench and Miss Rogers.

COMMENT. Benefit Howard, Bewly, Jones. Receipts: money £7 6s. 6d.; tickets £164 7s.

GUILT ITS OWN PUNISHMENT. *Cast not listed*, but see 27 May. Also **THE RIVAL CAPTAINS.** *Cast not listed.* HAY

June 1736

THE CONSCIOUS LOVERS. Also **THE CHEATS OF SCAPIN.** Advertised Tuesday 1
for the benefit of a Gentlewoman, but dismissed. CG

GUILT ITS OWN PUNISHMENT. *Cast not listed*, but see 27 May. Also **THE RIVAL CAPTAINS.** *Cast not listed.* HAY

ARTAXERXES. *Cast not listed.* King's

- Wednesday 2* THE MOTHER-IN-LAW. As 23 Oct. 1735, but Heartly - Hewitt. Also DL THE VIRGIN UNMASK'D. As 22 Nov. 1735.
 DANCING. I: *English Maggot* by Villeneuve and Mrs Walter. III: *Drunken Peasant* by Phillips. V: *Grand Ballet* by Essex, Mrs Walter, &c.
 COMMENT. By particular Desire. Mainpiece: Taken from Moliere.
- CG ATALANTA. *Cast not listed*, but see 12 May.
 COMMENT. [The Queen, Prince and Princess of Wales, Princesses Amelia and Caroline present.]
- HAY GUILT ITS OWN PUNISHMENT. *Cast not listed*, but see 27 May. Also THE RIVAL CAPTAINS. *Cast not listed*.
 COMMENT. Benefit the Author. [The young Princesses present.]
- Thursday 3* WIT WITHOUT MONEY. As 13 May. Also THE ROYAL CHACE. As 26 CG Jan., but Miss Horsington replaces Mrs Kilby as Country Lass; Endymion - Roberts.
 COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by Beaumont and Fletcher. Receipts: £38 13s.
- Friday 4* THE RELAPSE. As 29 April, but Hoyden - Miss Binks; Nurse - Mrs Martin. CG Also FLORA. *Cast not listed*, but see 18 May.
 SINGING. I: *Mock Italian Song* by Roberts. III: Dialogue by Leveridge and Mrs Wright. V: *Praise of Old English Beer* by Leveridge, &c.
 DANCING. II: *Peasant Dance* by Tench and Miss Rogers. IV: *Harlequin, Punch, and Colombine* by Nivelon, Lalauze, and Mlle De L'Isle. End Afterpiece: Glover's *Sailors Dance*.
 MUSIC. End Afterpiece: Handel's *Water Musick*, with Preamble on Kettle Drum by Benj. Baker.
 COMMENT. Benefit the Prompter. Mainpiece: Written by Sir J. Vanbrugh. Receipts: money £10 9s. 6d.; tickets £62 2s. *Rich's Register*: Benefit Steed, Ben-craft, Dupre.
- Saturday 5* ARTAXERXES. *Cast not listed*.
 King's
- Monday 7* PASQUIN. *Cast not listed*, but see 27 April.
 HAY COMMENT. By the Desire of Madame la Marquise de Mascarille.
- Tuesday 8* THE PROVOK'D HUSBAND. As 23 March, but Lady Wronghead - Mrs Kilby. CG Also THE ROYAL CHACE. *Cast not listed*, but see 3 June.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £21 12s. 6d.
- LIF THE PROVOK'D HUSBAND. Townly - Havard; Lady Townly - Mrs Roberts; Lady Wronghead - Penkethman. Also THE LOVER HIS OWN RIVAL. *Cast not listed*.
 COMMENT. Benefit Odell, formerly Proprietor of Goodman's Playhouse. [*Daily Advertiser* has benefit postponed to 10 June, but probably not given then; see 30 Aug.]
- King's ORPHEUS. *Cast not listed*.
- Wednesday 9* ATALANTA. *Cast not listed*, but see 12 May.
 CG COMMENT. See a letter by Thomas Gray to Horace Walpole, 11 June, for a description of scenes in this opera.
- Friday 11* PASQUIN. *Cast not listed*, but see 27 April. Also THE RIVAL CAPTAINS. HAY *Cast not listed*.
 COMMENT. Afterpiece: As 26 May. Benefit the Author of the Farce.

THE UNHAPPY FAVOURITE.	Essex – Marshall; Southampton – Walker; Burleigh – Paget; Raleigh – Aston; Queen – Mrs Bullock; Rutland – Mrs Templer; Nottingham – Mrs Buchanan.	<i>Monday 14</i> CG
DANCING.	By Glover, Tench, and Miss Rogers.	
COMMENT.	Tickets for James taken. Receipts: money £7 9s. 6d.; tickets £46 3s. [Benefit for Marshall, according to Egerton 2267.]	
ORPHEUS.	<i>Cast not listed.</i>	<i>Tuesday 15</i> King's
COMMENT.	By Command of their Royal Highnesses the Prince and Princess of Wales [who were present].	
THE BEAUX STRATAGEM.	Aimwell – Este; Archer – Oates; Sullen – Stoppelaer; Freeman – Houghton; Boniface – Turbutt; Foigard – Paget; Gibbet – Bardin; Lady Bountiful – Mrs Martin; Mrs Sullen – Mrs Pritchard; Dorinda – Mrs Kilby; Cherry – Miss Oates; Gipsey – Miss Ferguson; Scrub – Salway. Also THE GENEROUS FREE-MASON. <i>Cast not listed.</i> With a New Prologue in Praise of Masonry, suitable to the Occasion. And a new Epilogue addressed to the Town, to be spoke by Miss Oates.	<i>Wednesday 16</i> LIF
MUSIC.	A Solo on the Violin by Master Oates, Scholar to Charke.	
DANCING.	II: <i>Irish Trot</i> by Master Oates. III: A new dance by Master and Miss Oates. IV: A new dance by Mr and Mrs Davenport. V: <i>Peasant</i> by Master and Miss Oates.	
COMMENT.	Benefit Turbutt, Mich. Stoppelaer, Miss Oates. All the Songs will be printed, and delivered at the Theatre Gratis. Admission: 5s., 3s., 2s., 1s. 6:30 P.M.	
PASQUIN.	<i>Cast not listed</i> , but see 27 April. Also THE RIVAL CAPTAINS. <i>Cast not listed.</i>	<i>Thursday 17</i> HAY
COMMENT.	By particular Desire. Afterpiece: As 26 May. 7 P.M.	
ALZIRA; or, The Americans.	Parts by Giffard, Johnson, Wright, Havard, Aston, Mrs Giffard; but edition of 1736 lists: Don Carlos – Wright; Don Alvarez – Giffard; Zamor – Johnson; Ezmont – Havard; Alzira – Mrs Giffard. Prologue spoken by Giffard. Epilogue spoken by Mrs Giffard.	<i>Friday 18</i> LIF
DANCING.	By Vallois and Mrs Bullock.	
COMMENT.	By the Company of Comedians from Goodman's Fields. Taken from the French of Mons Voltaire. [By Aaron Hill.] Admission: 4s., 2s. 6d., 1s. 6d., 1s. 7 P.M.	
GUILT ITS OWN PUNISHMENT.	<i>Cast not listed</i> , but see 27 May. Also THE RIVAL CAPTAINS. <i>Cast not listed.</i>	<i>Monday 21</i> HAY
COMMENT.	Mainpiece: Written by the Author of George Barnwell. After- piece: As 26 May.	
ALZIRA.	As 18 June.	<i>Tuesday 22</i> LIF
DANCING.	As 18 June.	
COMMENT.	As 18 June.	
ORPHEUS.	<i>Cast not listed.</i>	King's
COMMENT.	The King again granted £1,000 to the Opera in the Haymarket. See <i>Calendar of Treasury Papers</i> , 1735-1738, p. 257.	
LOVE'S LAST SHIFT.	As 13 March, but Elder Worthy – Este. Also THE LOTTERY. As 23 March.	<i>Wednesday 23</i> DL
DANCING.	III: By Denoyer's Apprentice. IV: By Mlle Anne Roland. V: <i>Revellers</i> by Essex, Mrs Walter, &c.	

- Wednesday 23* COMMENT. By Command of their Royal Highnesses the Prince and Princess of Wales [who were present]. Mainpiece: Written by Colley Cibber, Esq; Poet-Laureat. 6:30 P.M.
- DL*
- Friday 25* ALZIRA. As 18 June.
LIF DANCING. As 18 June.
 COMMENT. As 18 June. [For another puff of the play, see *Daily Advertiser*, 24 June.]
- Saturday 26* THE BEGGAR'S OPERA. Macheath - Mrs Charke; Polly - Miss Gerrard, from GF; Lucy - Mrs Talbot; Mrs Peachum - Mrs Freeman; Lockit - Jones; Peach'em - Pullen; Filch - Boothby; Mat - Russell; Player - Machen; Beggar - T. Smyth; Jenny - Mrs Pile; Mrs Slammekin - Mrs Elmy; Dye Trapes - a Gentlewoman of Seventy Years of Age. Also THE MOCK DOCTOR. Doctor - Boothby; Dorcas - Miss Gerrard; Charlotte - Miss Jones; Maid - Mrs Pile; James; - Lowder; Harry - T. Smyth; Sir Jasper - Jones; Leander - Mrs Charke.
 COMMENT. Benefit the Gentlewoman who plays Dye Trapes. Afterpiece: Written by the Author of Pasquin. 7 P.M.
- HAY*
- Tuesday 29* THE PROVOK'D HUSBAND. Lady Townly - Miss Brett; Townly - Master Green; Manly - Miss Clark; Lady Grace - Miss Kilby, the first time of her appearing on any stage; Basset - Miss Ferguson; Sir Francis - Master Norsa; Richard - Master Green Jr, the first time of his appearing on any stage; Lady Wronghead - Miss Norsa; Jenny - Little Miss Cole; Myrtilla - Miss Clark Jr.
 DANCING.
 COMMENT. Benefit Miss Brett. By a Select Company of Lilliputians.

July 1736

- Thursday 1* ALZIRA. As 18 June. Also THE CHYMICAL COUNTERFEITS. Harlequin - Le Sac; Doctor - Ray; Pierrot - Bencraft; Dropsical Servant - Aston; Doctor's Servant - Dove; Maid - Miss Jones; Columbine - Mrs Woodward.
 COMMENT. By Command of Their Royal Highnesses the Prince and Princess of Wales. [Prince and Princess present. For a discussion of the raising of admission charges at pantomimes, see *Grub St. Journal*, 1 July.]
- LIF*
- Friday 2* ALZIRA. Also THE CHYMICAL COUNTERFEITS. Advertised, but dismissed (*Rich's Register*).
LIF
- HAY* PASQUIN. *Cast not listed*, but see 27 April. Also THE RIVAL CAPTAINS. *Cast not listed*.
- Wednesday 7* ALZIRA. As 18 June. Also THE CHYMICAL COUNTERFEITS. As 1 July.
LIF COMMENT. As 18 June. By Command of Her Royal Highness the Princess Amelia.
- HAY* THE PROVOK'D HUSBAND. As 29 June.
 DANCING. V: *Saraband* by Miss Brett.
 SINGING. II: A dialogue by the two Misses Clark. III: *Roger's Courtship to Dolly* by Miss Norsa.
 COMMENT. By a Select Company of Lilliputians. At the particular Desire of several Persons of Quality.

THE PROVOK'D HUSBAND. As 29 June. Also THE STROLLERS. <i>Cast not listed.</i> DANCING. As 7 July, but II and III reversed.	Tuesday 13 HAY
ALZIRA. As 18 June. Also THE CHYMICAL COUNTERFEITS. As 1 July. COMMENT. As 18 June. At Common Prices.	Wednesday 14 LIF
A BOLD STROKE FOR A WIFE. <i>Cast not listed.</i> Also THE COMICAL DIS- APPOINTMENT; or, The Miser Outwitted. <i>Cast not listed.</i> With a new Prologue and an Epilogue to be spoken by Miss Ferguson in Boy's Cloaths. COMMENT. Benefit the Author of the Farce. Afterpiece: A New Farcical Ballad-Opera. [Author not known. Apparently not published. Tickets for Rowney also taken.] 6:30 P.M.	HAY
ALZIRA. As 18 June. Also THE CHYMICAL COUNTERFEITS. As 1 July. COMMENT. As 18 June.	Friday 16 LIF
ALZIRA. Also THE CHYMICAL COUNTERFEITS. Advertised, but dis- missed (<i>Rich's Register</i>).	Wednesday 21 LIF
THE TENDER HUSBAND. <i>Cast not listed.</i> Also THE HONEST YORK- SHIREMAN. <i>Cast not listed.</i> COMMENT. [Prince and Princess of Wales present.]	Saturday 24 RI
THE STRATAGEM. <i>Cast not listed.</i> MUSIC. A Preamble on the Kettle Drums by Job Baker. COMMENT. Benefit Little [Gallery Boxkeeper, DL], who hopes to have the Honour of his Brethren the Free Masons.	Thursday 29 HAY
THE FATAL EXTRAVAGANCE. <i>Cast not listed.</i> Also THE TEMPLE RAKE. As 12 May, but Pleadwell - Mrs Talbot; Hunks - Jones; Trim - Pullen; Staytape - Smith; Plainstitch - Mrs Egerton; Sukey Ogle - Miss Jones. SINGING, DANCING. COMMENT. Benefit Odell, formerly Proprietor of GF. N.B. Mr Odell humbly begs his Friends will pardon the many unavoidable delays [of his benefit].	Friday 30 HAY
THE FUNERAL. <i>Cast not listed.</i> COMMENT. [Prince and Princess of Wales present.]	Saturday 31 RI

August 1736

THE BEGGAR'S OPERA. Macheath - Mrs Charke. Also THE DEPOSING AND DEATH OF QUEEN GIN. <i>Cast not listed</i> , but edition of 1736 lists: Queen Gin - T. Smith; Duke of Rum - Machen; Marquee de Nanta - J. Smith; Lord Sugarcane - Wallis. COMMENT. Benefit a New Polly Peachum, just arrived from the Island of Obscurity, who will make her Publick Entry in that Character. Afterpiece: A new Comi-Tragical Interlude. Written by Jack Juniper, a Distiller's Apprentice, just turn'd Poet.	Monday 2 HAY
THE BIRTH OF MERLIN, THE BRITISH ENCHANTER; or, The Child has Found his Father. <i>Cast not listed.</i>	Wednesday 4 TC

- Wednesday 4*
- TC COMMENT. At Petty's Old Playhouse, the End of Tottenham Court, leading up to Hampstead Road. With a Representation of Merlin's Cave, and the Hermitage, as in the Royal Gardens at Richmond. Likewise several other Scenes performed by Merlin's Art. 10 A.M. to 9 P.M. [To play from 4 Aug. to 20 Aug.]
- TC KING HENRY THE FIFTH; or, The Conquest of France by the English: [In it] a Ballad Opera, call'd The Amorous Old Widow; or, I Must have a Comforter: With the Comical Humours of the Rival Cowards; or, The Whimsical Lovers. The Characters to be perform'd by Poet Fustian, and the Mayor of Pasquin, and his Brethren.
- MUSIC. By a Band of Musick just arriv'd from Naples [9 Aug. and afterwards.]
- COMMENT. The New Theatre by the Pound. [From 4 Aug. to 20 Aug. At 1 P.M. and end at Nine. Sometimes it is called Jones' and Lacey's Company. For a puff, see *Daily Advertiser*, 9 Aug.]
- Saturday 14*
- RI THE SQUIRE OF ALSATIA. *Cast not listed.* Also DAMON AND PHILLIDA. *Cast not listed.*
- Saturday 21*
- RI THE WONDER. *Cast not listed.* Also THE DEVIL TO PAY. *Cast not listed.*
- COMMENT. Benefit Turbutt and Mrs Pritchard. [Princess of Wales present.]
- Monday 23*
- BF FAIR ROSAMOND: Representing her Amours with King Henry, and her being poisoned by Queen Eleanor in Woodstock Bower. King Henry - Boman; Fair Rosamond - Mrs Bambridge; Cardinal Aquinas - Wallis; Cardinal Columbus - Bambridge; Sir Trusty - Clark; Lord Sands - Bencraft; Cupid - Master Brown; Cleora - Mrs Brown; Queen Eleanor - Mrs Mullart. Also THE MODERN PIMP; or, The Doctor Deceiv'd: With the Comical Humours of Crack the Pimp, Dr Grey-Goose, and Sir Nehemiah Nestle-Cock. Crack - Chapman; Grey Goose - Mullart; Sir Nehemiah - Smith; Bellamy - Ray; Captain Strut - Yates; Servant - Littleton; Page - Master Brown; Mrs Grey Goose - Mrs Herle; Miss Grey Goose - Miss Atherton; Betty - Mrs Cantrell.
- DANCING. I: *Two Pierrots* by Livier and Mlle Delorme. II: *Wooden Shoe Dance* by Livier and Janno. End of Afterpiece: *Grand Peasant Dance* by Livier, Janno, Mlle Delorme, Mrs Woodward.
- COMMENT. At Hallam-Chapman Booth. [From 23 Aug. to 26 Aug. 1 P.M. to 11 P.M.]
- BF DON CARLOS, PRINCE OF SPAIN. *Cast not listed.* Also THE CHEATS OF SCAPIN. Scapin - Hippisley; Sly - Salway; Loveit - Mrs Pritchard; rest by Roberts, Aston, Richardson, Blastock, Jones, Hill, Gray, Pritchard, Mrs Lacy, Mrs Charke, Mrs Salle, Mrs Dancey, Mrs Talbot, Mrs Jones.
- DANCING.
- MUSIC. A Great Band of Musick.
- COMMENT. At Fielding-Hippisley Booth. [From 23 Aug. to 26 Aug.]
- BF PASQUIN. *Cast not listed.*
- MUSIC. By a Band of Neopolitans.
- COMMENT. At Poet Fustian's Booth. From 23 Aug. to 26 Aug.
- Saturday 28*
- RI THE STRATAGEM. *Cast not listed.* Also FLORA. *Cast not listed.*
- COMMENT. By Her Royal Highness's Command. Tickets for *The False Friend* taken.

September 1736

THE BIRTH OF MERLIN. *Cast not listed.*

COMMENT. At Lee's Playhouse. 10 A.M. to 9 P.M. [Advertised 7, 10, 13, 14 Sept. *Daily Advertiser*, 6 Sept., reported that SF would be limited to three days, but Lee advertised that he would perform until 20 Sept. On 13 Sept., *Daily Advertiser* stated that the booths had been pulled down on 11 Sept., but on 14 Sept. stated that this report was in error.]

Tuesday 7
SF

THE INNOCENT WIFE; or, The Merry Cuckolds. Doodle - Blastock; Wiseacre - Richards; Ramble - Richardson; Townly - Aston; Roger - Mackenzie; Arabella - Mrs Chark; Peggy - Miss Clark; Aunt - Mrs Coker; Engine - Mrs Gerrard; Chimney Sweepers - Daniel and Todd; with the Comical Humours of Lady No.

COMMENT. At the Old Playhouse, the Bottom of Mermaid-Court. 10 A.M. to 9 P.M. [Advertised 7, 10, 13, 14 Sept.]

SF

THE HISTORY OF KING JOHN. *Cast not listed.* **THE AMOROUS OLD WIDOW.** *Cast not listed.*

SINGING AND DANCING.

MUSIC. By a Band of Neopolitans.

COMMENT. By Pasquin's Company of Comedians. At the Great Theatrical Booth in the Half-Moon Yard. The Company will continue playing till the 22d. Noon to Ten P.M. [Advertised 7, 8, 9, 10, 13, 14, 15 Sept. The Duke expected to attend on 14 Sept.]

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INDEX TO VOLUME 1

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Main entries for dramatists and composers are in capital letters; titles of plays, pantomimes, operas, oratorios, and other pieces used as the main production of an evening's program are in small capitals; titles of songs, dances, and entertainments are in italic. For the convenience of the reader, the orthography of the titles has been sophisticated.

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