

**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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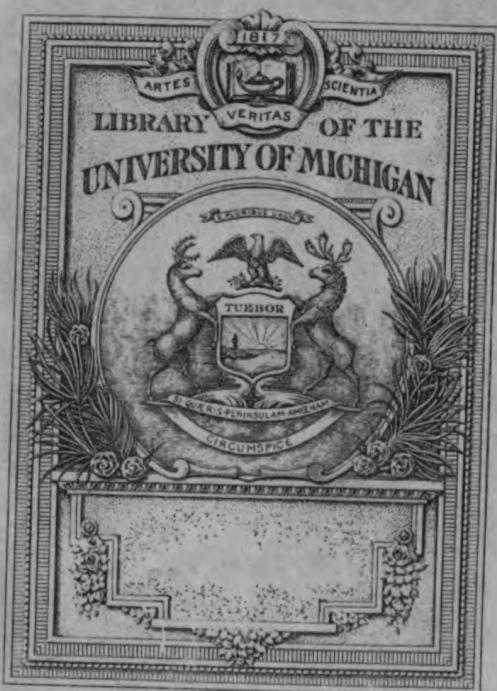


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THE LONDON STAGE  
1660 - 1800

*Part 4: 1747-1776*



THE LONDON STAGE  
1660-1800

*Edited with Critical Introductions by*

(*Part 1: 1660-1700*)

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CHARLES BEECHER HOGAN

THE  
LONDON STAGE  
1660-1800

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

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

*Part 4: 1747-1776*

EDITED WITH A CRITICAL INTRODUCTION BY  
George Winchester Stone, Jr.



SOUTHERN ILLINOIS UNIVERSITY PRESS  
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## P R E F A C E

IN A COMPILATION which has been in progress for over a quarter of a century it is difficult to recall and make special thanks to everyone who has contributed. Needless to say the very foundations of this work were set by those a century or more ago who began the process of assembling the evidence—David Erskine Baker, Isaac Reed, and Stephen Jones, who produced the *Biographia Dramatica* in its final form in 1812; the Reverend John Genest, whose ten-volume *Some Account of the English Stage* appeared in 1832; James Winston's sixteen-volume manuscript *Register of Dramatic Performances*, left unfinished in 1803; the modern studies by Allardyce Nicoll, Dougald MacMillan, and Charles Beecher Hogan—which concern the sweep of performances of the whole period (Nicoll's *English Drama*, Vol. III); of a single theatre (MacMillan's *Drury Lane Calendar*); and of a single dramatist (Hogan's *Shakespeare in the Theatre*, 1701–1800). For the purposes which distinguish this work from theirs, I have surveyed their source materials again—principally the great collection of newspapers in the British Museum, assembled by Dr Charles Burney, Burney's *General History of Music*, and the hundreds of pamphlets, books, journals, diaries, and letters pertinent in the period. Modern studies of Handel's works by Winton Dean and Otto Erich Deutsch have also provided invaluable aid—but the full bibliography will be found in the work as it develops.

To the helpful, efficient, and interested staffs of the Folger Shakespeare Library, the Henry E. Huntington Library and Art Gallery, the Harvard Theatre Collection, the Boston Public Library, the Yale University Library, the Library of Congress, the British Museum, the Victoria and Albert Museum, the New York Public Library, and the Carl H. Pforzheimer Library I owe thanks.

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I am indebted to Robert Whitney Bolwell and the Graduate Council of the George Washington University for early financial encouragement in this venture, and to the late Joseph Q. Adams, former Director of the Folger Shakespeare Library, and to his assistants Giles E. Dawson, James G. McManaway, and the late E. E. Willoughby for council, guidance, and helpful commentary. The Folger Shakespeare Library has been at the focus not only of this part of our *London Stage* history, but of the whole project. The materials, stimulating atmosphere, and interest of all people there for twenty-five years have been without parallel in my experience. My colleagues have expressed their gratitude to Dr Louis B. Wright, its Director, for encouragement, financial, scholarly, and personal, for the period extending over the last dozen of those years. To their expression I add mine. Dr Wright has purchased documents for us, has granted summer fellowships to us, and has housed my files of 12,000 cards, books, and other papers since 1947. He has given me free run of the stacks and opened generously all of the facilities of one of the most remarkable libraries in the world. During this period, my files while in the making have been available for use by scholars interested in mid-eighteenth-century London stage history. Dr Wright believed that this sort of documentary history needed doing, and found means of keeping it alive over an inordinately long pull.

To the John Simon Guggenheim Memorial Foundation, and to its Secretary General, Henry Allen Moe, in particular, I give thanks for the kind of financial support which a modern scholar in the humanities can hardly do without. Two Guggenheim Fellowships have enabled me not only to assemble necessary materials from distant places, but to have free, unencumbered time necessary for concentrating upon the thousand details that must be always kept in mind when one works with such a quantity of diverse material—plays, theatres, dances, songs, actors, actresses, finances, scenery, costume, audience, critics, and the social and intellectual background of the period under survey. I am further indebted to the Guggenheim

Foundation for a generous printing subsidy which has made possible the publication through the Southern Illinois University Press of the labors of so many years.

A serious problem in a multi-volume compilation of basic research of this sort, so long in the gathering, is that of preparing copy for the press. The whole project owes a debt of gratitude, therefore, and I in particular, to the foresight of Gilbert Chinard, and Albert C. Baugh, and the members of the Research Committee of the American Philosophical Society for a grant to enable us to prepare the work for the press. Expenses for a number of meetings of several of the editors, as well as for actual copy preparation were met from this generous grant, without which publication would have been delayed another five years. We hope Benjamin Franklin would have enjoyed reading a work for whose publication he long ago laid the foundation. In this phase of the work I wish also to thank the Research Committee, chaired by Professor E. L. McAdam, of the Graduate School of Arts and Sciences of New York University for financial aid as the publication date drew near.

Patience, understanding, a certain amount of long suffering and of actual work have been contributed by my tolerant wife and by three children who have been reared under the shadow of *The London Stage, 1747-1776*. Though their views and mine have differed at times as to the significance of such a work, I am thankful for their help.

Mrs Ella Decker, Mrs Calvin D. Linton, Mrs Anabelle MacMillan, Miss Jean Martin, Mrs Trudy Railing, and Mrs Augusta Metzler have had a hand in copy preparation. They have my gratitude not only for their typing labors, but for the interest they have expressed in the subject matter.

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Millburn, N. J.

October, 1960

GEORGE WINCHESTER STONE, JR.



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## KEY TO ABBREVIATIONS

During the period 1747–1776 the Licensing Act became increasingly effective in reducing the locations at which performances were regularly put on. With a proper license of a “By Authority” sanction, however, plays, concerts, lectures, and the like could be and were given at places other than the patent theatres. Cue titles for nearly forty of these places seem necessary. For the major theatres the shortened forms will be readily understood. For the less familiar locations arbitrary abbreviations are supplemented by further details under the Comment in the daily entries in the Calendar.

ACAD	Cibber's Histrionic Academy on the Bowling Green, Richmond Hill	GRP	Great Room, Panton Street
BB	The Blue Boar Inn, Holborn	HAB	Haberdasher's Hall, Maiden Lane
BBT	The Black Bull Tavern, Pudding Lane	HAY	The Long Room, Hampstead
BF	The New or Little Theatre in the Haymarket	HG	The Black Bull Tavern, Pudding Lane
BHB	Bartholemew Fair	HIC	Hickford's Room, Brewer Street
CG	The Tiled Booth Blackheath	JS	The Theatre Royal in Covent Garden
CHA	The Theatre Royal in Covent Garden	King's	The New Theatre in James Street
CHAPEL	The Charter House School	KS	The King's Opera House in the Haymarket
	The Chapel at the Foundling's Hospital, or at the Lock Hos- pital, Hyde Park Corner		Kingston, The Playhouse by the Hand
CR	The Crown and Anchor Tavern	LEI	Leicester House
CRT	The Crown Tavern behind the Royal Exchange	LR RH	Lecture Room, Robin Hood Tavern, near the Temple Bar
CT	The Castle Tavern	MARLY	Mary-le-Bone Gardens
DL	The Theatre Royal in Drury Lane	NTW	The New Theatre, Mr Bradley's Distiller, Old Gravel Lane, Wapping
DT	Devil Tavern	NWC	The New Wells, London Spa, Clerkenwell.
GF	Goodman's Fields	NW GF	The New Wells, Goodman's Fields
GLOBE	The Globe Tavern, Fleet Street		
Grotto	Grotto Gardens, St. George's Fields		

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NW LS	The New Wells, Lemon Street	SG	Spring Garden, St. James Park
NW MF	The New Wells, Mayfair	Soho	The Great Room, Dean Street, Soho
NW SM	The New Wells, Shepherd's Market	SOU	Southwark
PANT	The Pantheon	STRAND	Society of Artists' Exhibition- Room in The Strand
PCR	The Great Piazza Coffee Room, Covent Garden	sw	Sadler's Wells, Islington
QT	The Queen's Tavern Spittle- fields	TC JS	The Old Tennis Court, James Street
Ranelagh	Ranelagh Gardens	V AUX	Vauxhall Gardens
SF	Southwark Fair	WH	Westminster Hall

## LIST OF REFERENCES

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

### 1747-1776

#### Morality, Artistry, Variety, and Topical Reference

**H**IStory," in the words of a prominent economist, "is the imaginative reconstruction of past experience from vestigial remains." To reconstruct the London stage as it operated from 1660 to 1800, from evidence presented in over 75,000 remnants, is, as has been noted by my co-editors, the purpose of this series of volumes. The institution which emerges is not a property, a stage, an actor, a text, or an audience, but a complex business enterprise of increasing prosperity, which took its place as a constant in the daily life of London—as much of a constant as the church, the government, the market, the transport system, or the building and victualling trades. A people's entertainment is no bad index to their civilization, and the record of public performances provides also a source which reflects many other aspects of any age.

The practical, hard-bitten "age of enlightenment" (1700-1800) spawned over six hundred extremely cash-conscious dramatists, whose motives and ideals may have been varied, but who saw among other aims for creative writing clear opportunity for rewards in English pounds sterling. But the dramatist himself is only one member of the team in truly dramatic art. Actors, dancers, singers, stage hands, house servants, managers, investors, and the many traders who support them form integral parts of the art. And such personnel, though possibly interested in the artistic power of plays, were equally concerned with the art as a gainful occupation. The audience forms the third equally important element in the drama—both as inspiration

to dramatist and actor, and as the source of financial compensation. The power of the plays must register on it or the whole art fails.

Satisfaction of the appetite for gain, which animated the working contributors, was caught up in a complex series of pressures as the eighteenth century progressed. One of these was inextricably involved with morality, both public and private, through the power wielded by the example and vicarious experience which the visual, emotional, and intellectual art of the stage afforded. Another involved the most artistic means, by use of sound, action, sight, of creating the dramatic impact which would call audience after audience to the theatre. A third demanded maintenance of sufficient variety in the bill-of-fare to attract the interest of the many sorts of people that made up the theatre-attending population. A fourth, manifold in its complexity, carried with it the obligation to hold the mirror not up to "nature," vague as that abused term was in the century, but to the times themselves in their political, social, artistic, religious, educational aspects as well as to the basic human appeals of all times.

## MORALITY

Regardless of modern judgment upon Jeremy Collier and his cohorts, no matter how firm a stand we may take in belatedly crying up "art for art's sake," it is a fact that the London stage as a business enterprise received a black eye from Collier's 1698 attack upon its immorality and profaneness. As a business enterprise, therefore, it enlisted on the one hand a long line of apologists from Defoe to Dr Johnson who sought to lay blame for immoral dramatic content squarely upon public taste which supported it. "The drama's laws the drama's patrons give,"<sup>1</sup> became the justifying slogan in the mouth of playwright and manager. On the other hand, however, and more significantly, the managers of this business changed the bill-of-fare, and gradually over the years swung the influence of the stage into that well-defined movement for reform of men, morals, and manners, discernible in art, poetry, novel, legal change, social consciousness, and religious endeavor throughout the century.

John Tutchin, publisher of the inflammatory *Observator*, cried out upon the theatres in 1703: "These sinks of sin ought to be damned up, the perches

<sup>1</sup> The words are Dr Johnson's from his *Prologue* to the opening of Drury Lane Theatre, 1747. The idea is at least as old as Defoe's "the errors of the stage lie all in the auditory."—*Review*, 3 May 1705.

of unclean birds ought to be taken down, nay the very footsteps of vice ought to be washed away, the synagogues of Satan ought to be so entirely demolished as not to leave one stone, and their very memory buried in eternal oblivion.”<sup>2</sup> But Collier himself had reminded his readers that drama in classical times had been considered not only the most rational form of entertainment, but had consciously followed the ethical aim of public instruction specified by Aristophanes and reiterated by Cicero.

Forty years after Tutchin’s outburst (25 January 1743) Lady Hertford, writing to her son, suggested that public pressure in favor of morality was being exerted not only in the Licensor’s office, but at pit, box, and gallery door: “Mr Fielding has wrote a comedy [*The Wedding Day*] which has been refused by the Licenser, not as a reflecting one, but on account of its immorality.” Two weeks later she wrote again: “Mr Fielding by suffering the bawd to be carted, tho’ she is his favourite character in the new play, has obtained a license to have it acted, and it was performed on Thursday [14 February 1743] for the first time, but so much dislik’d that it is believ’d it will be impossible to prevail with a second audience to hear it through.” Although it did survive for six nights to give the author two benefits, Winston’s manuscript note states Fielding receiv’d no more than £30 for each.<sup>3</sup>

By 1757 another clergyman, William Warburton, was able to write to Garrick: “I honor you for your repeated endeavours in stemming the torrent of vice and folly. You do it in a station where most men, I suppose, would think you might fairly be dispensed with from bearing your part in the duty of a good citizen on such a necessary occasion, but it is for this that I chiefly honour you.”<sup>4</sup> And the London stage at the time of Warburton’s remark was about twice as profitable a business enterprise as it had been earlier in the century.<sup>5</sup>

<sup>2</sup> No. 90, 12–16 Feb. 1703–4.

<sup>3</sup> James Winston was the stage name taken by James Bowes, for years proprietor of the Haymarket Theatre, whose vast collection of documents and memoranda for London stage history came to the auction block 13 Dec. 1849. At Sotheby’s 17 March 1902, Henry C. Folger purchased a sixteen-volume manuscript by Winston entitled “A Dramatic Register, containing a summary account of every Public Place of Amusement from the most remote period to the present” [1803], in which Winston attempted to do what the Reverend John Genest brought to completion first (1832), and what we are doing in full detail here. His note on the *Wedding Day* appears in Vol. 6 of his MS Dramatic Register, and was taken by him from the Dyer Bills.

<sup>4</sup> 21 Dec. 1757. See James Boaden (ed.), *The Private Correspondence of David Garrick* (London, 1831–32) 1, 80.

<sup>5</sup> Professor Avery, in *The London Stage, 1660–1800. Part 2: 1700–1729* (Carbondale, Ill., 1960), 1, xxi, has given figures upon which to estimate the size of the business during the first thirty years of the eighteenth century.

Contemporary enlightened critics from Addison to Horace Walpole, strongly convinced of the greatness of indigenous English genius as represented by Shakespeare, deplored tampering with Shakespeare's text on artistic grounds, but not to the purification of his plays from a moral standpoint. Playbills were quick to announce the moral public service being done in the eighteenth-century cutting room:

Tuesday March 5, 1776. Will be presented at the  
THEATRE ROYAL IN COVENT GARDEN,  
NOT ACTED THESE TWENTY YEARS,  
the *Double Dealer*,  
written by Congreve, and now carefully revised and corrected,  
by expunging the exceptionable passages.

This bill proclaimed a benefit performance for Thomas Sheridan, the aging Irish actor making a comeback in London, who expected from the profits of that one evening to equal his previous two months' salary. The moral house-cleaning given *The Double Dealer* was good business.

For many years before Garrick was born, London audiences were habitually treated on 29 October (O.S.), the Lord Mayor's Day, with a bawdy spectacle, *The London Cuckolds*. In 1752 Garrick at Drury Lane quietly substituted *The Merchant of Venice*, and received support in the public press for doing so.<sup>6</sup>

And yet one viewing the performances and total commentary cannot with honesty afford to over-simplify the progress of moral reform on the stage. Basically Londoners wanted entertainment, and traditionally nothing has so entertained the majority as the *risqué*. The canny managers talked up reform and actually cleaned up many texts, but they also managed to entertain in traditional ways. A wit from the court of Charles II would have missed a certain flavor in the mid-eighteenth-century repertory, and might have thought the plays more pale than pungent, while his counterpart from the court of Queen Victoria would have seen need in them still for the whisk broom.

Nor must one forget a political factor, well known to historians, which accompanied the "talking up" of morality on stage. To damn the Restoration Court wholesale by singling out its moral looseness became a semantic device for abusing the Stuarts and justifying the deposing of James II. The next step in this process, especially during the Stuart rebellions, was to reflect credit on the House of Hanover by talking about a more moral stage

<sup>6</sup> *Gentleman's Magazine*, Nov. 1752, p. 535.

during the reigns of the Georges. When in turn the scandals of the Hanoverians after the mid-century became widespread, the reviewers, as a cover, perhaps, for contemporary embarrassment, called up the ghosts of the old drama, Nell Gwynn and Charles II's other mistresses, to divert the focus. This device may have occurred as a subconscious rather than a conscious one. So the whole body of material on stage morality becomes an indelicate but complicated subject, interwoven as it is with shifts of sensibility which were carefully noted by the managers for their effect on the theatre as a business enterprise.

#### ARTISTRY

Artistic illusion on stage then, as at all times, was good business. Careful artistry served the end of good production: good production made effective drama, which in turn drew profits to the box office. The artistic ornaments of the drama—the spectacle, illusion, scenery, costuming was important enough to demand a corps of workers and a tremendous outlay of expense. This outlay was good business. Covent Garden's production manager, presumably George Colman, in the 1767–68 season laid out £730 15s. 5d. for scenemen alone, £216 for scene painters of great repute—Nicholas Thomas Dahl, John Inigo Richards, and John Clayton—and £938 for additions to an already well-stocked wardrobe and prop room. Showmanship, whether it related to the most distant backdrop, to the most compelling dying scene of an accomplished actor, to the most infectious singing, to the most charming theatrical dance, or to the most eye-catching costume, paid. And showmanship on the London stage, with a few notable exceptions, was artistic and elegant.

Although during the early century emphasis upon ensemble acting may have been honored more in the breach than the observance, yielding to the predominance of star actors and their rhetorical exhibitions patterned on the performances of Betterton, by the time Garrick became firmly established the company was the unit, not the man, and rehearsals were regular, long, carefully managed, and compulsory. The complicated Articles of Agreement which gave actors their status in a company specified obligation to attend rehearsals and provided a series of stoppages in pay, for failure to abide by the terms.<sup>7</sup> The Hopkins Diary comments on rehearsals themselves:

<sup>7</sup> See an excellent specimen in the Articles between R. B. Sheridan, &c., and Dorothy Jordan, 1 Sept. 1794, Harvard Theatre Collection. See also Covent Garden Account Books (British Museum Add. MSS Egerton 2268–2278), wherein fines and stoppages for actors and musicians who failed to appear at rehearsals are recorded.

24 Dec 1763: This day was dedicated for rehearsing the new Pantomime call'd the *Rites of Hecate*. In our practices we found such a total want of business and incidents to carry on the story from one scene to another, were oblig'd to call the good natur'd Mr Colman to our aid, as we could get no assistance from the author Mr Love, who seems not to have the least Genius in contriving anything of that kind. The whole day spent till eleven o'clock at night . . . and everybody threw in their mite, and made it as well as the short time would allow.<sup>8</sup>

Though some sort of cartel seems to have operated between the managers of the two major theatres in the earlier part of the century, especially with regard to the employment of actors, even after the Licensing Act of 1737, competition in play production was keen between the two licensed houses. Each by 1767 was a sizeable business running on a budget of £30,000 annually and supporting a payroll of some 125 to 150 persons. If Garrick drew crowds to Drury Lane with his "natural acting" and insistence on ensemble performance, Rich, Beard, and Colman successively could not fail to compete with him, at Covent Garden, on these attractive grounds.

#### VARIETY

Morality and artistry as good business! A third fact to remember about the stage in the third quarter of the century, and a fact which substantiates the thesis of these volumes—if an historical account may be said to have a thesis—is that one cannot understand the impact of eighteenth-century drama in the current of eighteenth-century life and ideas merely by reading the texts of the plays. The total impact of an evening in the theatre was derived from a varied "whole show," consisting of a *Prologue*, a full five-act *Mainpiece*, an *Epilogue*, some form of *theatrical dance* (usually narrative and comic), a two-act *Afterpiece*, a good deal of popular *music*, and during the benefit season, a number of *specialty acts*. In the midst of this Neo-Classical age a manager would hardly have dared present unrelieved by dance, song, or farce, the purest Greek or Graeco-French tragedy.

*Edward and Eleanora*, for example, was a tragedy made up by Thomas Hull from a James Thomson script which had its spiritual literary roots in

<sup>8</sup> The so-called Diaries of Richard Cross and William Hopkins are in the Folger Shakespeare Library. These thirteen volumes of manuscripts list the plays and afterpieces at Drury Lane, 1747-76, and give in round numbers the box receipts each night. They include many comments upon performances, performers, and audience reaction during the regimes of the two prompters (Richard Cross, 1747-60; William Hopkins, 1763-76). This quotation comes from the transcription of the Diaries made on the Huntington Library playbills.

the *Alcestis* of Euripides. It presents the theme of a wife's sacrifice for her husband. Edward stabbed by an assassin's poisoned dagger in camp before the city of Jaffa can only be saved by Eleanora's sucking the wound and dying herself of the poison. She does this while Edward sleeps. The play is unrelieved by a single line of comic humor, but it was seldom performed on the strength of its own power alone. When given as a benefit performance 3 May 1776, what did it carry along as equally important cargo?

End Act II a New Dance call'd the *Academy*, in which will be introduc'd the new Court *Minuet* and a *Rigadoon* (never perform'd before) by Master Holland and Miss Armstrong; with a *Minuet* and *Allemande* by Master Daigueville and a girl only five years old; to conclude with a new *Cadrille*, by Sg and Sga Zuchelli, M Daigueville and Sga Vidini. End of Play a New Dance call'd the *Humours of the Newmarket Races*, with all the usual performances . . . to conclude with the Pony Races.

After these dances the Audience was regaled with the completely absurd but engaging and continually popular farce by Nahum Tate, *A Duke and No Duke*. The impressiveness of Eleanora's sacrifice may seem to have receded before laughter over Trappolin's hilarious exploits. Some spectators, to be sure, may not have lingered to see the farce, but none could escape the relief in tone provided by the entr'acte dancing. More spectators, as a matter of fact, probably came at the beginning of the third act for half price, and stayed to see the farce than came to see the mainpiece. Yet from the popularity of the play we must concede that the tragic impact of scene and act must have been moving to many.

Nor is this an isolated instance. The same season saw the *Humours of the Newmarket Races* appended to such serious plays as *The Fair Penitent* and *The Distress'd Mother*, while *The Grecian Daughter* sweetened the bitterness of tragedy by concluding with an *Irish Lilt*. *Zara* carried in its tragic train a comic dance called the *Gamesters*; *Tamerlane* one called the *Italian Gardeners*; *Douglas* one called *Mirth and Jollity*; and *King Lear* often concluded with a very popular dance called the *Frolick*.<sup>9</sup> Upon 80 per cent of the evenings when plays were given theatrical dances were included. They were such good business that early cartoonists reminded the public that foreign dancers, and singers, were carrying good British currency out of the country by the

<sup>9</sup> The variety in the period 1747-76 accentuates and elaborates the tendency towards a mixed performance demonstrated by Professor Avery, in *Part 2: 1700-1729*, I, xviii-xix, and throughout the calendar of performances for his period. See the Drury Lane bill for *Macbeth*, 5 May 1726: "With all the Songs, Dances, and other Decorations proper to the Play; And several additional Entertainments: Viz, End Act I, *The Musette*, by Rainton and Miss Robinson; Act II, The Eighth of Corelli's *Concertos*; Act III, a *Wooden Shoe Dance* by Mr Sandham's Children; Act IV, a *Dutch Skipper* by Mr Sandham; Act v, *La Pierette* by Mr Roger, the Pierrot by Miss Brent."

bushel basketful. Yet despite satire, their popularity not only held, but increased.

In 1744, Charles Fleetwood, under fire from dramatic critics for the prevalence of his dance offerings at Drury Lane, stated in defense that more money came into his theatre that season from the dance team of Sg and Sga Fausans than from all the new plays together, and that this money contributed to the payroll of the actors themselves. Neglected playwrights to the end of the century attacked the dancers as debauchers of public taste. Some dramatic historians following their lead have lamented that many a tragedy was crushed out because of the popular run of pantomime and dance. No record throughout the century shows that any dance or pantomime forced a tragedy off the stage or kept one from coming on. All dances and pantomimes came between the acts or as afterpieces, and the long established format for the evening's entertainment demanded and received a full-length play (tragedy, comedy, or opera) followed by whatever other entertainments the manager and public wished. The only ill effect a long pantomime could have upon a mainpiece was to necessitate some cutting in the mainpiece to allow time for the pantomime.

Dance and pantomime were in such demand as the century wore on that managers often found it hard to drop them. Instance after instance occurs in the play announcements for a pantomime as "being the last time of its performance this season," only to be followed by three or four additional performances "By Desire," and a final one stating "Positively the last time of performing it this season."

#### REFLECTION OF THE TIMES

Morality, artistry, the whole show! A fourth pressure in the theatre business was the necessity to hold the mirror up to the times. The London stage was responsive to the live issues of the day, and became a sensitive sounding board for municipal and national events of topical interest.

In the 1750's Henry Fielding, whose social consciousness was nearly as remarkable as his talent for creative writing, took steps to organize an employment service for London. Registry offices were set up to be consulted by all sorts of prospective employers, in which the qualifications of all job applicants could be listed. A small fee was charged to persons availing themselves of this service to defray overhead and advertising expenses. As a new project it caused comment. Under the management of a few scoundrels, it

bred abuse and generated a proper number of grafters. Upon which it received satirical treatment on stage in Joseph Reed's quite popular *The Register Office*, a farce in two acts appended to many a mainpiece after 1761. Gulwell the master of the Office has advertised places far removed from London—in Ireland, Wales, and America—that never existed, has collected fees for placing unsuspecting gulls in them, has manufactured character references of any length at prices ranging from five shillings to five guineas. His structure is about to collapse upon him as the play opens, and does so ere it ends. The system is vindicated: the abuse is damned.

Richardson's novel *Pamela*, as we know, captivated the readers of the city in 1740. The following season, as Professor Scouten has shown, it was concentrated into a stage play by James Dance, with the young Garrick—still advertised merely as “the young Gentleman who played King Richard”—doing the part of Jack Smatter. Even twenty years later it was fitted out as a musical afterpiece by Bickerstaff, entitled the *Maid of the Mill*, which ran for 113 performances, and over the next ten years sold 20,000 copies to the reading public.<sup>10</sup>

During the mid-century the passion for “natural gardening” caught up English estate holders. Chinese gardens, Italian gardens, Gothic gardens breaking from the geometrical patterns of French formality became the rage. Garrick and Colman quickly responded to the fad in a gay bit of satire in a scene from their *Clandestine Marriage* (Act II, scene 1) and *Gardener Dances* between the acts increased in number and variety.

In 1745 a shudder of fear and a flame of anger ran through the city as the Jacobite rebellion formed up. The *General Advertiser* bawled protest against Prince Charlie by lining its margins with slogans in large boldface type: “No Pretender! No Popery! No Slavery! No Arbitrary Power! No Wooden Shoes!” The stage took up the cause of patriotism. Drury Lane revived for twenty-five performances Fielding’s *The Debaucbees; or, the Jesuit Caught* (original title 1732, *The Old Debaucbees*), a bawdy farce, but sufferable because of its scourge of French Jesuits. Both main theatres revived Cibber’s *The Nonjuror* for simultaneous runs—a play written a quarter of a century earlier in favor of the Hanoverian succession and against nonjuring followers of the Stuarts. Long runs of Shakespeare’s *King Henry V* appeared carefully advertised as “With the glorious Victory of the English against the French at the Battle of Agincourt.” Rich, owner of the vacant playhouse at Lincoln’s

<sup>10</sup> A calculation derived from evidence in the British Museum Add. MSS 38,730, fol. 104 b, which records Thomas Lowndes’s purchase of one eighth of the shares of copyright at £23 10s. in the George Kearsley bankruptcy sale, 16 Oct. 1764.

Inn Fields, loaned it to the Government as garrison quarters for London. Lacy, manager of Drury Lane, offered to raise a company of two hundred drawn from London male actors, not to entertain His Majesty's troops, but to train and join the fighting. Topical specialty acts and songs abounded to keep patriotism aflame on the London front. Peg Woffington appeared in men's clothes to speak an *Epilogue* in the "Character of a Volunteer"—probably the bawdiest *Epilogue* of the mid-century. On 28 September 1745, a comment in the *Daily Advertiser* noted: "The Audience in Drury Lane were agreeably surprised by the Gentlemen belonging to that house performing the anthem 'God save our Noble King,' the universal applause it met with being encored with repeated huzzas, sufficiently denoting in how just an abhorrence they hold the arbitrary schemes of our invidious enemies, and detest the despotic attempts of Papal power." That performance shifted to the audience and the English have been singing it at public gatherings ever since.

Shrewd-visioned Mrs Cibber saw the heart of the matter when she wrote to Garrick, who was in Ireland: "The rebellion is so far from a disadvantage to the playhouse that I assure you it brings them very good audiences: and the masters receive so much profit from the *Non Juror*, that I wish it does not give them a respect for the name the rest of their lives."<sup>11</sup>

#### THE CHRONOLOGICAL ACCOUNT

The chronological account which makes up the bulk of this part of *The London Stage, 1660-1800* presents the factual and complete picture of entertainment on the legitimate stage and at the fairs in London. It does not go as far afield as Richmond, although a flourishing summer theatre operated there. It includes the opera, and many musical performances in "great rooms" participated in by the singers and musicians attached to the theatres. It does not attempt to list the vaudeville performances, equilibrist exhibitions, or singing and pantomime dances which took place at Sadler's Wells, the New Wells, Spring Gardens, Vauxhall, Ranelagh, or Marybone Gardens, though the newspapers are filled with advertisements for such entertainment, and occasionally performers there were attached to the stable theatrical companies.

The account suggests a constant factor of stage plays in London life in a portion of the century rise with contrasts and cross currents—a period rational, skeptical, formal, hard hitting—yet sentimental; religious—yet

<sup>11</sup> *Private Correspondence of David Garrick*, I, 36.

atheistic; traditional—yet revolutionary; orderly—yet full of clutter; a period of the rise of the middle classes—yet marked by obsequious deference to the upper classes; a period during which mercantilism yielded to industrialism; a period of elegance and squalor; a period of puffs and powdered hair, of Chippendale, Wedgewood, Reynolds, and Gainsborough, of Rockingham, Newcastle, and Pitt; the period which basically, in its current of ideas, educated Franklin, Washington, Adams, and Jefferson.

This period is obviously a continuation of what went before, but it marks the mature operation of the London stage. Some new kinds of plays appeared, but the sound, well-established business of the two patent houses dominated. Experimentation came in improvements in the technique of performance, rather than in a new drama. Shakespearian performances increased until they provided 20 per cent of the staple at Drury Lane, and 16 per cent at Covent Garden. But subsequent sections of this Introduction must take up the matter of theatrical history in orderly sequence. The discussion will necessitate comment upon insurance, investments, taxes, rents, the budget, the trades which supported and in turn were supported by the theatres—a story which forms a fascinating chapter in the economic history of London. This study, however, is not an economic or social history, but a theatrical one, the mission of which is to provide first of all a proper framework for all the performances of the London theatres. But a framework of a professional business is, we believe, as important a factor for understanding, criticizing, and evaluating the creative drama of the time, as is the most distilled relation of French or English dramatic theory gathered from the pens of the few contemporary theorists.

Under some sixteen headings I have tried to sketch the main lines of the framework which seem particularly relevant to the plays themselves. In the long passage of time records of performers and performances at the main London theatres—Drury Lane, Lincoln's Inn Fields, the Haymarket, Covent Garden, and Goodman's Fields—have been re-worked by various writers. Rich as some of these accounts may be, none is full, nor do they all in combination present the scope and variety of entertainments and places of entertainment available to our ancestors in London.

One of the significant features emerging from study of this period is the part played by the opera—dividing its silver throat, as it did, between serious and comic performances—and by the summer theatre, which became regularized in the 1760's. The theatrical booths in the August Fairs were throttled early in 1748 and extinguished in 1762.

## The Physical Facilities

### DRURY LANE AND COVENT GARDEN

NO CHANGE in location for the theatres in Drury Lane and Covent Garden took place during the Garrick period. Section 2C2 of Jean Rocque's *Plan of London*, 1746, shows at a glance to the modern foreigner the proximity of the two houses. The Theatre Royal in Covent Garden fronted on Great Hart Street, but had access from Covent Garden Market Place as well as from the narrow passage to Bow Street. A few blocks away the smaller edifice stood at the end of a passage leading to Drury Lane, with narrow access both from Russel Street and Bridges Street. This proximity meant a good deal to London audiences, for during the fortnight of competitive production of *Romeo and Juliet* in 1750, spectators preferring Barry's seductive scenes in the first three acts at Covent Garden nipped over to see Garrick's more tragic presentation of the star-crossed lovers in the last two acts at Drury Lane. The following year (12 November 1751) when Barry was suddenly taken ill and his part of Romeo had to be read at Covent Garden, numbers left at the announcement and went over to Drury Lane in time to get their money's worth from the *Provok'd Husband* playing there.

Both theatres were greatly enlarged towards the very end of the century, Drury Lane being demolished and entirely re-built in the period 1791–93, but during the Garrick period both were small enough so all could see the facial expressions of the actors, judge the appropriateness of their slightest gestures, and hear, when the house was quiet, their well modulated speech. MacNamara Morgan's *Letter to Miss Nossiter*, 1753, wherein he claimed to be able to see the color come and go in her cheeks as she played Juliet (at Covent Garden) may be an exaggeration, but it exemplifies a frequent and intimate critical appreciation based upon detailed observation of performances. Sylas Neville in his *Diary* (28 May 1767) bears similar witness: "Was dreadfully squeezed [in the Pit], but rewarded by seeing Mr. Garrick play Hamlet. The expression in his features, his eyes particularly, surpasses anything I ever saw."

Covent Garden, before its enlargement in 1782, could hold at capacity 2,180 people: boxes, 729; pit, 367; first gallery and slips, 700; upper gallery,

384.<sup>12</sup> Drury Lane, after all of Garrick's remodeling indoors, could hold at capacity about 1,800, although in 1751, at a private performance of *Othello* a reviewer laments that only about 1,000 could be happy enough to see it.<sup>13</sup> Patronage that night, however, was limited to Lords and Ladies and fashionable gentry, all of whom came in full dress and were not to be crowded together as many capacity audiences were at times. Before 1762, when Garrick finally succeeded in driving a lounging nobility off the stage proper, as well as from behind the scenes, the seating capacity at both houses was occasionally increased on benefit nights as it had been throughout the century by the erection of a temporary amphitheatre on stage or by construction there of temporary side-boxes.<sup>14</sup> Rich had paid his carpenter three guineas to set up such tiers for Signora Barberini's Benefit on 14 February 1741.<sup>15</sup> The playbills record the gradual diminishing of this practice, and as the custom diminished the regulation of stage business improved.

Those privileged to sit on stage occasionally hindered effective artistic production by boorish actions. Cross notes in his *Diary* (2 December 1749) an annoying occurrence at the presentation of the *Chaplet*:

Some Gentlemen crowding behind y<sup>c</sup> scenes, y<sup>c</sup> audience resented it & y<sup>c</sup> Farce was stop'd for half an hour—I drew lines with chalk [apparently to define the limits of the loungers] but Miss Norris applying publicly to Capt: Johnson, desiring he would retire, he did, & y<sup>c</sup> Farce went on with great applause.

On 14 December 1752 he notes:

During the storm [over Garrick's stealing a march on a piece of machinery from Rich, displaying fountains] one Mr. Bramstone, being drunk ran across the stage twice—fell down and was taken off like a dead hero.

At Mrs Woffington's Benefit, 14 March 1748:

As y<sup>c</sup> curtain was rising for y<sup>c</sup> Farce, a Gentleman's sword was taken up out of y<sup>c</sup> scabbard & carried up with y<sup>c</sup> curtain to y<sup>c</sup> terror of those under it least it should fall, & y<sup>c</sup> mirth of y<sup>c</sup> rest of y<sup>c</sup> audience. A sceneman fetched it down.

<sup>12</sup> Data from (1) George Saunders, *A Treatise on Theatres* (London, 1790), p. 87, and (2) from Covent Garden Account Books (British Museum, Egerton 2268–2278), wherein numbers of tickets, for each section of the house, delivered out for joint benefit performances are recorded.

<sup>13</sup> *Gentleman's Magazine*, March 1751, pp. 119–21.

<sup>14</sup> Detailed calculation and summary of extant evidence appears in H. W. Pedicord's *The Theatrical Public in the Time of Garrick* (New York, 1954), Chapter I. Dr Pedicord argues a somewhat larger capacity for Drury Lane by 1775 than I present, but in general we are in agreement. Dr Pedicord is the first scholar to have pointed out the significance of Saunders' *Treatise on Theatres*.

<sup>15</sup> Covent Garden Account Book, 1740–41 (Folger Shakespeare Library).

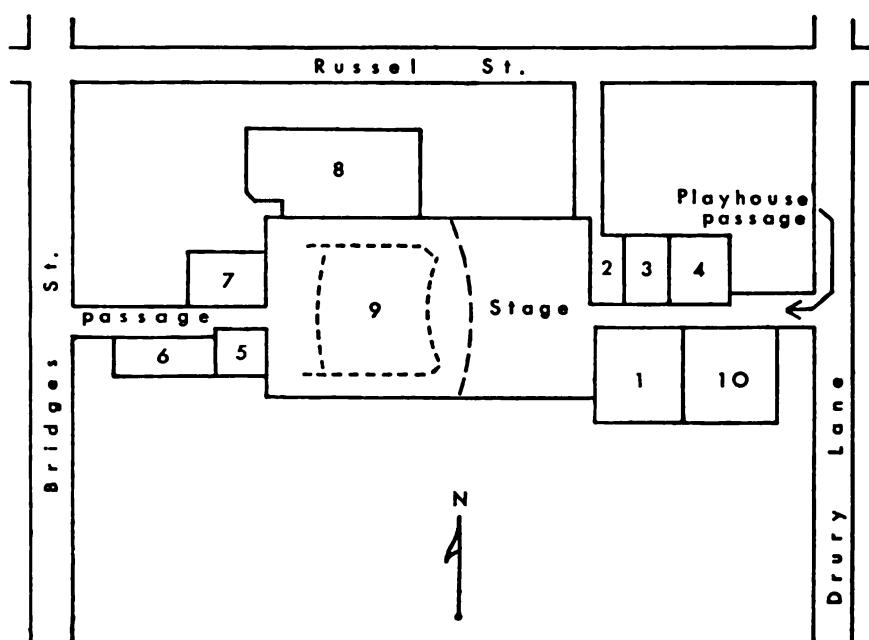
For the most part these loungers appearing on benefit nights had paid lavishly for the privilege, and the actors who benefited thereby saw no reason to abandon the practice. But in 1762 Garrick changed the seating capacity of the pit so that house accommodations could care for the number formerly occupying the stage. After that change members of the Royal Family alone were privileged to go into the orchestra or behind scenes, and no record exists of abuse of the privilege by George III or his relatives.

The auxiliary facilities surrounding the stage and auditorium were those of the early century: lobbies, offices, dressing rooms, scene rooms, a barber shop, paint shop, carpenter shops, privies, and storage space for the wardrobe. Certain documents for this period, however, yield specific information about some of these facilities.

The wardrobe at Drury Lane was housed in a building referred to as "the Sparrow's nest," the annual ground rent for which was £80. Another room in a building adjoining it was rented at £60 as the "scene room."<sup>16</sup> Pictures of Drury Lane under Garrick are lacking until the final year of his management, when we have a print of the new front on Bridges Street executed by the Adam brothers. Rocque's *Plan*, in 1746, merely blocks in the theatre as a rectangle superimposed on a square of different dimensions. This visual impression is changed, however, when we consider the detailed account of the square footage of land occupied by the premises which made up the theatre. In 1753 Garrick and Lacy caused to be drawn up an indenture for a mortgage on the property, which James Clutterbuck was to take up at £10,000, to be amortized over a twenty-one-year period at £4 per acting night. The indenture was not signed, and apparently not executed. It exists in manuscript in the Harvard Theatre Collection (f MS Thr 12) and describes in thirteen pages the property measurements down to the very inch, giving the entail of this land back to the time of the first Duke of Bedford. Garrick and Lacy paid ground rent to the living Duke for ten parcels of land, with the buildings thereon, covering a total square footage of 13,134 feet. The largest was the parcel on which stood the auditorium, 112×58 (numbered 9 in the sketch given below). Attached on the south-east was the "Sparrow's Nest" 28×27 feet (1) with a plot 28×36 feet adjoining it (10)—presumably the scene room. Across the Playhouse Passage from Drury Lane lay three parcels. The first (2), adjoining the auditorium and called the "Theatre Hall," was 11×22 feet, next (3) was one 15×22 feet with a third (4) adjoining

<sup>16</sup> Tit for Tat MS in the Harvard Theatre Collection. An unpublished pamphlet attacking the Drury Lane managers for ingratitude in not promoting the author (John Powel) to be treasurer, it covers in detail the years 1747-49. See G. W. Stone, Jr., "The Authorship of Tit for Tat," *Theatre Notebook*, X (Oct. 1955-July 1956), 22-28.

it,  $25 \times 22$  feet. Buildings stood on these plots and upon structures over the Playhouse Passage. At the opposite end of the auditorium flanking the passage to Bridges Street were three parcels. On the south side and abutting the theatre lay one  $17 \times 14$  feet (5), and next it lay one  $63 \times 14$  feet (6). Opposite stood a third  $17 \times 21$  feet (7), and on the north-west corner stood a large parcel  $57 \times 41$  feet (8). Some of the buildings on the small parcels were used for theatre purposes, others were rented out to tradesmen. Some were later incorporated by the Adam brothers in the remodeling of 1775. The land holdings plotted seem to have looked, in 1753 something like that given in the following sketch.



Drury Lane Theatre under Garrick, 1753

The wardrobe at Covent Garden, according to an indenture for a mortgage on the costumes by Rich in 1744,<sup>17</sup> consisted of a large closet with twenty-five compartments, and overflow storage in chests, trunks, presses, and drawers located at various places throughout the work rooms and dressing rooms. Later, however, under the management of Colman and Powell, the costume collection grew so extensive that it had to be stored in Powell's house in Bow Street Passage, which contained a door opening into the theatre. Aside from practice rooms for the dancers and musicians, each theatre had a Green Room—which served as a lounge for actors between scenes, a

<sup>17</sup> British Museum Add. MSS 12,201, foll. 1-73 (Microfilm in Folger Shakespeare Library).

meeting place for the company, and the room in which the manager read to his cast a new play, and entertained privileged guests. Dr Johnson's fear of temptation from sight of bosomy actresses therein is well known. George II preferred to attend Covent Garden because its Green Room was located on the same side as the Royal Box, and easily accessible, while that at Drury Lane, located on the opposite side, seemed inaccessible to him.

Well below stage, in the cellars of the building at Covent Garden stood a series of vaults which the canny managers rented out to several wine merchants at £16 per year for storage purposes. The Drury Lane *Treasurer's Book* (1766-67) indicates possession of rental space to one Heath at £10 per annum; to Burges (perhaps the bricklayer) at 16 guineas a year; and to Blagden at £3 10s. 5d., Stevens at £10, and Bowles at £3 per year. The same source for 1770-76 indicates that Drury Lane also paid out in rent £40 annually for use of separate houses to Samuel and Daniel Malthus. It also paid taxes both in St Martin's parish where the main part of the theatre stood, and to Covent Garden parish, where presumably the managers owned buildings in the name of the theatre.<sup>18</sup>

**HEATING.** Eleven of the thirteen available *Account Books* for Covent Garden, scattered over the period 1741-76, indicate annual expenditures for coals averaging £96, and some £14 annually for chimney sweeps. The heating cost at Drury Lane was estimated by John Powel at a much lower figure: £68 per season for about 34 "chaldrons" of coal, which bought during the summer months could be had at a very reasonable figure,<sup>19</sup> but the average expenditure from the eight extant *Account Books* is more than double that amount.

The twenty-three chimneys in the Covent Garden structure, indicating the presence of perhaps twice as many fireplaces there, have already been mentioned by Dr Avery in his discussion of physical facilities earlier in the century. Grates and some stoves seem to have been located in the dressing rooms, in the Green Room, and in certain practice rooms. Rich paid Hardgraves, a smith, "for grates &c. for the Dancing room, £6 11s. 6d." on 19 December 1757. The auditorium proper, as in the first part of the century, seems to have been heated on the stable principle, plus whatever warm air entered from the heated auxiliary rooms. Colman did spend 15 guineas one season "for use of a warming maching," (to Mr Buzaglio, 21 December 1767), and Garrick had tried some sort of experiment the preceding September in a

<sup>18</sup> See especially Drury Lane MS Treasurer's Book, 9 Oct. 1779, for rates paid for three houses in Vinegar Yard, Fosbrook's house, and two houses in Russel Street. See also Tit for Tat MS, end of 1749 season.

<sup>19</sup> Tit for Tat MS, 1749.

cooling device for the comfort of his audience. No other mention can I find dealing with the process of air-conditioning the auditoriums.

Covent Garden was not without its cold air problems, however, even as late as 1770, when a correspondent complained to the *Freeholder's Magazine* (January) about the drafts which came in from the cold lobbies and passages:

Of a cool evening the company within generally draw up the wooden shutters of the openings, improperly called windows, and when the gentry without, who are admitted at half price, find them shut, they begin a violent noise with their sticks, while those within as obstinately insist that being in a heat [from mere bodily crowding] they will not let them down to the endangering of their healths by suddenly letting in the cold air. Thus a riot is commenced, which frequently stops the play.

The complainer's remedy was not for the managers to equalize the temperature in the house and passage, but to refuse the sale of standing room at half price when the house was full. Lord Foppington had experienced similar difficulty of toasting on one side and freezing on the other when a box door opened in the theatres of 1696.<sup>20</sup>

The auditoriums of the patent theatres must have been cool, to say the least, during the winter season, despite the generation of body heat from patrons crowded together on benches with only twenty-one inches allowed for each seat. John Powel, in *Tit for Tat*, writes of the cozy seating arrangements resulting from Garrick's first alteration of the interior of Drury Lane: he added more seats to the first gallery "which are placed so neighborly together that they keep people pure warm in a cole [sic] winter's night, especially at the upper end."

Before 1762, boxes built on stage for benefit performances were advertised as "being ceil'd after the manner of the Oratorios to prevent the Ladies catching cold," as they had been advertised during the first part of the century.

But the stage and acting area seem not to have been heated at all. Colman paid one Mr Barkinyoung seven guineas (16 December 1769) for a Dutch stove, which was probably a replacement for one in some dressing room, rather than for any heating device for the acting area. Apologetic playbills in the cold spring of 1769 indicate that half the best singers at Covent Garden were down with sore throats and such hoarseness that several profitable musical pieces had to be deferred till they recovered.

<sup>20</sup> See *The Relapse*, Act III, scene 1, line 10.

Such a basic factor as heating, now taken for granted, had in its relative absence an impact on eighteenth-century costuming, hitherto but slightly considered by writers on the subject. The audience, huddled together and protected by capes, quilted skirts, and heavy waistcoats, was apparently comfortable—and to judge from the frequent riots active enough to keep warm. The actors on stage dressed for comfort too, as much as possible. Dresses for both male and female parts were elaborate, but they were also warm. On 25 March 1761, Thomas Luppino, tailor at Covent Garden, received £53 for “making a set of dresses” for an elaborate dance. Three days later the *Account Book* records payment to Hughes and Batten for “four and a half yards of Muslin, for sleeves for the women dancers, at 18s. 9d.” One might argue, though not effectively I believe, that the sleeves were added to reduce the appeal, in a moral age, of white arms bending seductively in the dance. Their addition seems more likely to reflect lack of central heating. John Brownsmith, as late as 1776 concluded his poem, *The Best Way to Keep a Theatre Warm*, addressed to those who complained of coldness in the Salisbury Theatre:

... *Experience hath told*  
*That a well crowded playhouse can never be cold.*

One wishes not to make too much of the point, but curiously enough the heating problem seems also to have had some impact upon the repertory. Traditionally the one type of play costumed consistently in what purported to be authentic historical dress was Greek or Roman tragedy, wherein male members of the cast wore togas, “Roman shapes,” as Garrick called them, or breastplates with short skirt-like nether garments, leaving shoulders, arms, and long sections of leg exposed. It may be looked on as an oddity, until one recalls the lack of central heating, that many such plays were booked only in the tolerably warm months of fall and spring. Dryden’s *All for Love* was not played often during that period, but I find only two instances in twenty-five years of its being played in December or January. Its stage months were usually April and May.

What the actual temperatures were indoors and out may be seen from a glance at the studies being made in the 1750’s by doctors who were becoming interested in possible relationships between weather temperature and disease. The *Gentleman’s Magazine* for 1752-53, for example, ran monthly articles on the subject and gave tables for average temperatures for the month. With the unheated auditoriums of the patent theatres in mind, I summarize the data for that season:

<i>Month</i>		<i>High</i>	<i>Low</i>
September		64°	54°
October		62	50
November		57	46
December		55	44
January		49	32
February	(Indoors)	51	39
	(Outdoors)	52	38
March	(Indoors)	54	43
	(Outdoors)	55	32
April	(Indoors)	59	41
	(Outdoors)	60	39
May		61	50

The doctors were primarily concerned with the healthful aspects of ventilating prisons and hospitals. Though the managers doubtless read the articles, none apparently tried to apply the conclusions in the theatre, and to clear the atmosphere during a performance. Plays began at six o'clock and lasted until nine in the evening. Any attempt to throw wide the openings would not only have cooled off the patrons too much, but would have made the lamps smoke, the candles gutter, and thus would have blurred the sight lines. Bad for an artistic production!

Once Garrick did open up the full depth of his stage, which backed on Drury Lane, and increased the perspective by throwing wide the stage door at the center rear, so that the audience could behold a monstrous procession in which every member of the company participated. The occasion was the *Coronation* ceremony as an afterpiece to *Henry VIII* for forty nights in 1761, in celebration of the actual coronation of George III. Thomas Davies relates the melancholy result of chilled actors in the November fog, and of blurred sight lines from the influx of smoke from the fireworks and bonfire outside:

The stage was opened into Drury Lane; and a new and unexpected sight surprised the audience of a real bonfire, and the populace huzzaing and drinking porter to the health of Queen Anne Bullen. The stage in the meantime amidst the parading of Dukes, Duchesses, Archbishops, Peeresses, Heralds, &c was covered with a thick fog from the smoke of the fire, which served to hide the tawdry dresses of the professionalists . . . the actors, being exposed to the suffocations of smoke, and raw air from the open street, were seiz'd with colds, rheumatisms, and swell'd faces.<sup>21</sup>

**THE STAGE PROPER.** London stages in this period, as formerly, were raked, that is, elevated from the footlights back towards the rear at a

<sup>21</sup> *Memoirs of the Life of David Garrick* (London, 1808 ed.) I, 366.

gradually rising angle of one inch in every twenty-four.<sup>22</sup> An actor standing at the rear of the Drury Lane stage, which in Garrick's time was 45 feet wide and 30 feet deep, would stand 15 inches higher than his partner at the footlights. This architectural feature, common to the theatres of London and the continent, allowed for a lower pit, and consequent smaller absorption of sound from the heavily clothed bodies of the spectators, as well as for better sight-lines.

The equipment on stage was complete: traps, grooves, wings, flats, transparencies, pulleys, winches, and balances, and, above all, good lighting. Every physical and mechanical means available was on hand to produce the desired illusions of stage presentation, and was kept in good working order. Covent Garden, over the years, was, reportedly, even more fully equipped with prop and device than Drury Lane, since Rich, as well as Beard, Colman, and Hull, his successors, was much interested in quick transformations and the illusion of magic scene change, especially in his pantomimes. The illusion often depended upon split-second timing, which required the "machines" to be always functioning in top working order.

Complete and detailed description of all engines is lacking, but the *Account Books* for Covent Garden carry each year two significant items related to the machinery: (1) sums paid to Mr Huddy, ropemaker, varying from £6 to £30, indicating that pulleys, slides, winches, and such were not allowed to deteriorate; (2) sizable sums paid out to scenemen. Marshalled under William Gom, Hoole, Thomas Emery, and, later, William Guard, these latter received as a group upwards of £750 a season in a time when wages for such labor were very low. Powel estimates for the smaller Drury Lane structure an annual outlay of £110 10s. for scenemen alone. In addition the Drury Lane *Treasurer's Books* indicate payments to Mr Nicoll, ropemaker, sometimes twice a season for "lines" and "wire lines." Occasionally accidents happened, and a bank of clouds might fall on the actors below, but the infrequency of such reports indicates a well equipped, and well managed stage.

**LIGHTING.** A major item of annual expense was incurred by lighting. During this period four types of illumination were used, and upwards of £400 annually was spent for them. Spermaceti and wax candles, the most expensive and also the most brilliant, were used in the girondels and branches on stage. Chambers' *Cyclopaedia*, 1738, suggests that Spermaceti candles were most modern and were superior to the finest wax ones. Garrick's *Treasurer's Books* indicate more money laid out on Spermaceti than do the *Account Books* for Covent Garden. But lighting was a matter of great interest

<sup>22</sup> Richard Southern, *The Georgian Playhouse* (London, 1948).

and experimentation with him. Wax candles would gutter and smoke if used before the hot tin reflectors of the footlights, so oil lamps were used there at both theatres. The firm of Buxton and Enderby (Oyl Merchants) seems to have owed its livelihood and profitable existence largely to the amount of oil it sold to Covent Garden. Lamps or tallow candles were used in the passages, lobbies, and dressing and other auxiliary rooms.

Problems incident to stage lighting through the ages have received detailed study elsewhere, especially in the article by Miss Muriel St. Clare Byrne in the *Oxford Companion to the Theatre*, 1957. Suffice it to say here that lighting was excellent, so fine in fact, that contemporary theatrical criticism mentions in closest detail small gestures, and changes of facial expression that could only be observed under the best lighting conditions. Special interest attaches to comments upon Garrick's facial mobility and the controlling power of his eyes, which could hardly have been called forth had there not been a fine balance of light from the girondels above together with the footlights below, and, later, with the vertical strips of side illumination which Garrick introduced after his visit to France in 1765.<sup>23</sup> This balance must have given an even flood, not too bright by modern klieg standards, but soft and so adjusted as not to throw shadows on faces, and not to obscure expressions which count so much in the fine delineation of character.

One might figure out the exact candle power in each house each night, for the *Account Books* give gross annual expenditures for the various kinds of light, as well as details as to the cost per dozen for candles, and the specific charge levied for candles upon each recipient of a benefit night. Little value would be gained from the exercise. The important fact is that the patent theatres, rough handled as they were at times by audiences, were in no sense makeshift affairs. Garrick with an eye open always for comparative values commented on the poor showing of the house occupied in Paris by the Comédie Française in 1751: "The glass branches give it a rich look, but the candles instead of lamps at the front of the stage are very mean, and the building on the stage wholly destroys all vraisemblance (as the French call it)."<sup>24</sup> On his second trip, in 1763, he commented again: "The alteration of their playhouse since I was there before, is much for the better, but it looks so dark and dirty, that I was hurt at my first entrance."<sup>25</sup>

<sup>23</sup> See Garrick's correspondence with Monnet, in *Private Correspondence of David Garrick*. See also *The Annual Register* (Sept. 1765).

<sup>24</sup> *The Diary of David Garrick, Being a Record of His Memorable Trip to Paris in 1751*, ed. Ryllis C. Alexander (New York, 1928).

<sup>25</sup> *The Journal of David Garrick, Describing His Visit to France and Italy in 1763*, ed. G. W. Stone, Jr. (New York, 1939).

**UPKEEP.** The upkeep of the physical plant required not only a house-keeper and his janitorial staff, but the full time of a painter and his assistant as well as a carpenter and his staff. These worked at repairs throughout the year, but heavily at renovation during August and early September prior to each season's openings. In addition the services of many specialized mechanics were required. The *Account Books* and *Treasurer's Books* reveal what a profitable livelihood certain plumbers, masons, pavers, bricklayers, tinmen, glaziers, upholsterers, sawyers, timber merchants, ironmongers, and blacksmiths made from their attachment to the theatres. During the 1740's Rich also repaired and paid taxes on the old house at Lincoln's Inn Fields, and during the 1750's laid out many hundreds of pounds on a "new Building" adjoining the theatre in Covent Garden, whose function I have not discovered. The only major change in the physical plant at Covent Garden during this period was the conversion in September 1775 of certain slips into stage boxes.

**IMPROVEMENTS.** Garrick nine times during the span of his co-managership improved the looks or efficiency of Drury Lane, outside and in, gradually enlarging audience capacity to about 1,800. Rich's structure, a newer building especially designed for mid-century productions, required few changes. Garrick had inherited a Wren structure of 1674 and left it, as Dougal MacMillan points out (*Drury Lane Calendar*), an Adam building.

Details of his first alteration come largely from John Powel's account in his *Tit for Tat* (1749). The first gallery was enlarged to admit more, and a transformation was made of "that part adjoining to the Box Lobby into a standing place for the Quality, that they might pay before they go in." Powel refers to "many other alterations much to advantage," but fails to specify their nature. The *General Advertiser*, 9 September 1747, announced: "The alterations of the Theatre Royal in Drury Lane being finished, the Company will begin to play next Tuesday." The changes had occupied the energy of carpenters for the two previous months, for Garrick wrote to Pritchard, 11 July 1747, "I am just come from the House; we are in the midst of alterations and mortar."<sup>26</sup>

The second recorded improvement came just before the theatre opened in September 1750, when a passage was opened from Russel Street into the boxes, followed two years later (21 November 1752) by a new passage opened into Bridges Street for the convenience of ladies coming in coaches.

<sup>26</sup> *Private Correspondence of David Garrick*, I, 54.

The *Public Advertiser* noted a fourth improvement, 1 September 1753, when the theatre was “painted, gilded and decorated with new scenes, &c.” In 1762, as related by Davies, it occurred to Garrick that a fifth change would be valuable, and with it the whole company would unite to back his effort to drive the loungers from the stage, if space could be found in the theatre to absorb those who, on benefit nights, customarily sat on the stage. “Mr Lacy was of the same opinion, and he concurred with his partner in the prosecution of the scheme; and having a taste for architecture, he took upon himself the enlarging of the theatre, which was completely finished in the year 1762.”<sup>27</sup>

Sixthly, business was so well supported by the carriage trade in 1766 that Garrick was able to arrange with the city fathers for considerable waiting space for the carriages, and announced that the passage from the Strand up Catherine Street to the theatre would be kept clear for these vehicles. At the opening of the 1768–69 season as a seventh recorded improvement Garrick added two glass branches to the stage box, which “look’d well” to the prompter William Hopkins. The interior, in the eighth place, was newly painted and decorated before the opening of the 1771–72 season.

The largest recorded change, however, came the summer before Garrick retired. Its effectiveness was evidenced not only by the “ah’s” of the spectators who entered the evening of 23 September 1775, but by their spontaneous bursts of applause for the new look of the house. Hopkins noted that Drury Lane “is now fitted up in the most elegant manner possible by the Adams’s &c., and is the most compleat of any theatre in Europe. Great applause to the House before the Curtain.” *Theatre No. 65* gives more complete details:

The improvements that the theatre had undergone charmed every spectator. . . . The front in Bridges Street being visible to every passenger, a description of it is needless, but . . . there reign in it at once simplicity and elegance which do honor to Messrs. Adams. . . . The Interior alterations consist of new side-boxes, both upper and under, which are far more spacious and commodious than the former. The pillars which support the upper boxes and gallery are *lesté* and brilliant, being inlaid with plate glass on a crimson and green ground, and which produce a most splendid and agreeable effect. They are also ornamented with some well-fancied paintings with variegated borders. The boxes are lined with crimson spotted paper, which added to the light festoon curtain affords great relief. New Gilt chandeliers are fixed on the side pillars, and four fashionable chandeliers placed in front.

The ceiling is heightened by 12 feet, whereby the voice of the performers is greatly improved. The stage doors have also receiv’d great improvements, and mani-

<sup>27</sup> *Memoirs of the Life of David Garrick*, I, 377.

fest a peculiar taste in the regulator. The improvements and various decorations inside and out . . . are estimated at near 4,000 Guineas.—Folger News clipping.<sup>28</sup>

### THE KING'S OPERA HOUSE

The imposing physical structure of the King's Theatre in the Haymarket seems not to have changed much during the Garrick period. In part 3 of this Work, Dr Scouten has mentioned its flowing curves, stage, and auditorium capacity. Several gleanings from notices in the *Public Advertiser* in the mid-1760's add a detail or two to help us visualize the interior as spectators saw it after one pleasant renovation. In the spring of 1765 the galleries apparently became popular places for seating, so much so that the playbill for 28 March notes that "no Pit tickets will be admitted into the Gallery." The same playbill indicated that "the House will be doubly illuminated for the Upper Boxes and Upper Gallery to read their Books of the Opera." The following year (3 March 1766) one Rusticus wrote to the *Public Advertiser* commending the perfection of the band, the excellence of the performers, the richness of the dresses, and the elegance of the audience. He attended an Assembly in the King's Theatre on an off-day for the opera, and referred to the "Apartment" or Assembly room made out of the stage, which he found to be 110 feet long, near 60 feet wide, and 35 to 40 feet high. He referred also to the "noble columns," which his friend Urbanus seems not to have remembered being there before.

A writer to the same paper after the next season opened, commented (30 October) upon the highly improved interior:

I remember to have seen a darkish way down a flight of steps to a dismal winding staircase, which I was told led to the footman's gallery, and supposing that the road I was to take on this occasion, was very agreeably undeceived by being shewn up about halfway to the five shilling Gallery and, by a turn through an arch, introduced to a new and convenient staircase leading to this region of the gods, where I was surprised to find myself before I thought I was half way up. The managers have indeed made this place very neat and commodious, by rendering the descent much less steep, lowering and matting the benches, painting and lighting the whole place; so that I found myself as much at my ease there, as in any other part of the house, and much better situated than I had expected; likewise by their following Mr Garrick's example, in removing the pendant lustres, and lighting after the foreign

<sup>28</sup> See also the full account given in a letter to the *Public Advertiser* by a Spectator (to inform the country readers about the changes) 30 Sept. 1775. It is summarized in the comment for Drury Lane on that day in the calendar of performances.

manner, you have a full view of the whole stage; by which the magnificence appears greatly increased.

Although the Opera seems continually to have cried poverty, attendance in 1774, 1775, and 1776 seems to have been so plentiful that the managers were concerned about traffic congestion for the patrons. Notice similar to that on the playbill for 8 November 1774 occurs again and again: "In order to prevent Inconveniences to the Ladies in getting to and from their Carriages, they are requested to order their coachmen to set down with their horses heads towards Pall Mall, and to take up with their heads towards Picadilly. The door in Market Lane and the King's door for Chairs only."

#### THE NEW, OR LITTLE, HAYMARKET

This theatre achieved additional stature after 1766 when Foote gained a patent for it to become a Theatre Royal. The story of his gaining the patent is told by Watson Nicholson in *The Struggle for a Free Stage in London*. Foote was on a visit to Lord Mexborough's estate, where some gentlemen of distinction were gathered. Among them the Duke of York bantered him about his horsemanship. Foote was induced to bestride the Duke's spirited horse, which threw him and so fractured his leg that it had to be amputated. The Duke, feeling responsible, used his influence to gain him a patent to perform from 15 May to 15 September annually "during the period of his natural life." The fact is recorded in the *Gentleman's Magazine*, Wednesday 9 July 1766. He seems already to have purchased the Haymarket Theatre, which he lightly referred to as his "hovel" in a letter to Garrick, 26 February 1766, while he was convalescing from his amputation. He seems to have enlarged the theatre, chiefly by adding to the upper gallery.

#### NEW THEATRE, JAMES STREET, HAYMARKET

As late as 1754, three years after the last known performance at this theatre, George Alexander Stevens announced a lecture on *Pilgrim's Progress* "At the Lecture Room, formerly the Theatre in James St., near the Tennis Court" (*General Advertiser*). As Dr Scouten has pointed out, the chief entertainments here grew to be puppet shows, yet occasional legitimate dramatic performances were illegitimately performed there. Pinchbeck, the manager, gave it up on 25 January 1750. From the advertisement for its sale in January

of that year we learn that it was sixty feet long and forty feet wide, and that the building could be procured with or without the properties and "Scenes." The last performance there during this period seems to be the benefit for Mrs Yeates—a concert for one night only on 16 December 1751. The concert included a rather full bill of *A Bold Stroke for a Wife*, and an afterpiece of *The Virgin Unmasked*. The show was so long that it was advertised to begin at six o'clock. The theatre still had boxes, pit, and one gallery.

#### BOOHTHS, INNS, TAVERNS, ROOMS, HALLS, AMPHITHEATRES

These places of entertainment, which once flourished from Southwark to Tottenham Court Road, gradually diminish to the vanishing point in the Garrick period—as far as advertised performances are concerned. The real blow came to them by legislation in 1752, requiring all sorts of entertainments to be licensed, and especially prohibiting shows at Fairs, first by limiting them to four days, then by snuffing them out altogether (see the *Presentment* 16 September 1752, Southwark, and again 3 and 7 September 1762). Yet the following calendar of performances will show dotted throughout the period special performances, mostly as benefits, "By authority," or "By permission of the Lord Chamberlain." It was actually possible to put on performances outside the licensed theatres, but the occasions were special ones, and the quantity was drastically reduced from that which occurred even during the ten-year period immediately following the Licensing Act. The interesting exception is Marybone Gardens, which was frequently licensed to intersperse between its concert and its evening's fireworks numerous performances of Italian Burlettas. The stage was commodious, and the seats also. The whole Garden presented a gay appearance, as it was often advertised as "illuminated with many thousand additional lamps of various colours" (see 30 June 1774). Permission to perform such pieces as *La Serva Padrona* and *Acis and Galatea* seems to have involved a pre-planned subscription series for a specified number of nights. Taverns and Rooms were now used chiefly for lectures, such as Kenrick's (9 March 1774) on Shakespeare, in which he would act out specified parts to show how they should be done.

# Theatrical Financing

## THE PATENT THEATRES

THE FINANCIAL arrangements of the patent theatres in this period did not differ radically from those described by Dr Avery and Dr Scouten for the first part of the century. Certain elements, however, which were experimental then became routine in Garrick's time, and actually more documents are extant in this later period upon which to base conclusions.

SOURCES. These documents are thirteen *Account Books* for Covent Garden, and eight *Treasurer's Books* for Drury Lane. Eleven of the Covent Garden books are in the Egerton Collection, British Museum Additional Manuscripts, the other two and seven of the Drury Lane books are in the Folger Shakespeare Library. The final Drury Lane book, a fragment, was in 1954 in the possession of Mrs H. B. Atkins, Tressillian Road, Brockley, London, who has generously allowed us to microfilm it. I refer to it hereafter as the Clay MS.

A note of caution, similar to that given earlier by Dr Avery, should be repeated here with reference to use of these fascinating books and to conclusions drawn from them. Though they appear to be the sole survivors of a theatrical accounting system, each refers to *Ledgers*, *Journals*, and *Folios* now lost, which would have to be consulted before an accurate accountant's history of financing could be reconstructed. I can but generalize from partial evidence, but believe my reconstruction of the whole system is basically sound. Additional aids, such as box-receipts recorded in round numbers in the Cross-Hopkins *Diaries* (Folger) must be used with even more care. They appear to be the estimates made by the prompter's eye of the value of the house, useful to him as a log of the popularity of each piece for guidance in making up the repertory for the following season. John Powel's *Tit for Tat* includes exact figures of income for Drury Lane during the seasons 1747-49.

INCOME. Each of the patent theatres seems to have maintained a capital fund derived from selling renter's (investor's) shares. The Covent Garden share sold originally for £300 in 1732, and was to be amortized over a period of sixty-one years. It returned from 2s. to 2s. 6d. to the investor each night the company acted. For a normal season of 185 nights the interest amounted to £21 or 7 per cent of the investment. The origins of the capital

stock of Drury Lane are obscure, but during this period it was sweetened from time to time by the selling of new shares, or by the re-sale of old ones when the originals had been amortized. Sometimes these were sold at £50 or £100 each for a twenty-one year period. John Powel states that when Garrick became manager the renter's shares were thirty-six in number, each of which had to yield its possessor £36 6s. 8d. per season, thus costing the managers £840 annually.

In addition to his 2s. nightly each renter (investor) was entitled to a free seat for himself, or for a friend upon his order. Since there came to be nearly one hundred renters participating in this stock, each house was potentially out the income from one hundred seats each night valued at 5s. or 3s. apiece, depending upon location in box or pit. Since not all renters came each night it is probable that not more than a third of that number of seats on the average went unpaid for. This capital was available to keep the business solvent, and could be drawn upon for improvements, or even for salary payments during periods when theatres were closed.

I append a table of income and main items of expenditure, but can suggest the nature of the profits here. When the books closed for Covent Garden in the summer of 1741, Rich recorded a season's income of £11,881. The accounting in the book for that season, though complicated and somewhat incomplete, shows that he laid out about £10,000. When the books were closed for Covent Garden in 1773, Colman had taken in £30,740 and had expended £26,006. The intervening years showed ups and downs in profits, but suggest a gradual trend after 1757 towards larger volumes of business, continued solvency, and steadily increasing profits. Garrick's total income at Drury Lane in the 1749-50 season was £18,096, his total expense £13,403, his profit something over £4,600. In his 1771-72 season his income was £32,538, expense £26,410, profit £6,127. During his final season his income had risen to £37,917, and his expense had increased to £33,453, leaving him a profit of about £4,400.

The managerial theory of profit, as far as I can discover, was for the owner-manager to pay all bills, then pocket annually what was left in the treasurer's box. Rich, as a matter of fact, being sole patentee of Covent Garden, set aside for himself and his family a sum of £6 for every acting night as a constant expenditure from the treasurer's accounts, then dipped into the treasury for extras as many as twenty-five times some seasons. It is difficult, therefore, to judge his exact profits merely from glancing at final entries in his *Account Books*. Garrick and Lacy seem to have been more methodical and business-like in their personal withdrawals. George Garrick, David's

brother and sub-treasurer, is credited as many as four times a year with withdrawals up to £50 each time "for the use of the managers"—a reference no doubt to some sort of petty cash fund accounted for only in lump sums. In the late 1760's the Drury Lane *Treasurer's Books* refer to a "Sinking Fund" for contingencies, which was, perhaps, drawn upon for major improvements. Possibly it was established through the aid of James Clutterbuck, in lieu of the mortgage referred to above. He seems to have received large payments in connection with it. Though the houses were kept up and gradually improved in capacity, looks and efficiency, they were, for the managers, primarily money-making propositions, for the latter seem never to have plowed back into the business any sizable portion of the annual profits to reduce the number of shares outstanding, or to invest regularly in other enterprises in the name of the theatre. Garrick's 4,000 guinea outlay in 1775 was a memorable action if it came out of annual profits. I am inclined to believe it came from the sinking or from the capital fund.

According to this theory of profit, each season commenced with a very small operating fund, of the order of £250 or £300, made up, as evidenced by the Covent Garden *Account Books*, from belated receipts from the previous season. These receipts resulted from (1) income from the sale of candle ends and tallow drippings; (2) from salvaging the gold and silver from wardrobe items no longer to be used and not fit for re-sale; (3) from payments from the King's steward for his box (payments which usually came in lump sums when the steward was balancing his books at midsummer); (4) revenues from the fruit concession, from actor forfeits, and benefit deficiencies paid after 24 June or whenever midsummer fell. Occasionally this whole sum would have been expended by the next opening night—on summer painting, wardrobe cleaning, janitorial service, and other minor renovations. Therefore, in order to meet the weekly salary lists in the early months of the new season, the capital fund must have been dipped into. Even, however, if the house began the season with a deficit on the books, resulting from over-expenditure on summer renovation, in theory it was required to pay its way as it ran and gradually to build up another annual profit.

According to extant books, until the late 1750's Rich was lucky if the income from the box office equalled expenditures by the first of December. During the season 1749–50 this balance failed to come until mid-February. As was true during the early century, the *Account Books* reveal that little profit above fixed charges was ever made by either house after the actor-benefit season began in late March. Annual profit had to be made during the four winter months from mid-November to mid-March. During the other

months the favorable ratio between income and expenditure was a touch and go affair.

The income for both houses derived from seven main sources, in order of magnitude: (1) box receipts nightly from seats priced at box 5s., pit 3s., first gallery 2s., upper gallery 1s.; (2) renters' shares, as described above for the capital fund; (3) fruit concessions; (4) housekeeping husbandry; (5) space rentals; (6) forfeits from actors, dancers, and musicians; (7) occasional investments.

1. The system for collecting tickets, regularized in the first part of the century, as described by Dr Avery, obtained through the Garrick period. Whereas "advanced money," or a slight rise in admission price had been demanded during the earlier years when a pantomime was added to the bill, the "advanced" price scale became the established "common price" scale during the Garrick period, for afterpieces had become a fixed feature of nearly every night's performance. A patron might still enter the theatre, hear three pieces of music, then leave and get his money back, but no longer could he see several acts of a play then leave with the expectation of a refund. Nor could he see an act or two free in the pit or box, then slip into the gallery at collection time paying only the 2s. price. Collection was made at the entrance and a ticket was then issued for the appropriate part of the house. This was collected by the box, pit, or gallery door-keeper, and no money was returned after the curtain was drawn up. Money thus received was called the "First Account." A "Latter Account" or "after-money" was also recorded in the account books and referred to sums paid by those who entered after the third act of the mainpiece for half price. The managers tried, with manifest lack of success, to abolish this custom. After several riots the populace won continued right to enter late for half price, except on the nights during the run of a new pantomime, when "nothing under Full prices would be taken." Records in the books of both theatres show relatively small returns from the "latter account," so the populace seems to have rioted for a principle rather than to have abused a practice.

Seats seem to have been numbered only in the boxes. One might send a servant to hold a place for him in pit or gallery, a custom which bred much confusion in the exchange of seats at curtain time. But places, apparently by ticket number, were distributed to those who paid box prices. A customary notice on all playbills for the period reads: "Tickets may be had, and places for the Boxes may be taken of Mr —— at the stage door of the theatre." Our modern system of seat numbering throughout the house was suggested to Garrick by an unidentified T. B. in a letter 25 November 1762: "The

alterations lately made in your theatre for the convenience of the spectators naturally suggested to me an inconvenience arising from the servants who are sent to keep places. I have seen a lady finely dressed forced to sit down by a servant whose clothes and feet were very dirty.” His remedy for the situation: (1) numbering all seats, (2) selling to the servant a copper ticket marked with a corresponding seat number, and (3) having the servant’s mistress present that ticket to the proper door keeper in return for the correct seat.<sup>29</sup> Garrick seems not to have taken positive action on this suggestion. He went to France for the next two seasons, and even after his return the old custom prevailed. Why the managers failed to adopt the plan, I cannot say, but a Folger Library news clipping as late as 13 October 1775 indicates that they were even losing money by adhering to the old system: “A female correspondent observes that there wants a regulation in both playhouses, particularly in the Pit, as last Friday at Covent Garden some of the company sat so wide in the middle as to admit of 20 people more, at least, between them; there should be somebody to regulate this, as it affects the managers as well as the audience.” This correspondent also suggested the value of a cloak-room for checking wraps: “There should also be a person to take care of the greatcoats, &c., the Gentlemen folding them up so awkwardly that the ladies find great uneasiness in being compelled to sit upon the buttons thereof.” During Benefit seasons, especially, ladies and gentlemen were urged by the playbills to come early to avoid the confusion attendant upon finding their servants and exchanging seats.

Great care was taken that all money derived from ticket sale at any entrance should be duly recorded in the treasurer’s book, and a constant check seems to have been made on the cash in hand with relation to the tickets returned by the door-keepers. The *Account Book* for Covent Garden, 1766–67, shows the system of triple checking, by listing the functions of various persons on the payroll. There was a box office, a first gallery office, and an upper gallery office, each with a keeper and his assistant. Then there were Davis and Norbury, described as “Cheques on the Box Office Keepers,” Miller as “Cheque of the First Gallery Office Keeper,” and Bushell as “Cheque on the Upper Gallery Office Keeper.” Two “Numberers” (Stables and Forest) are also listed. Their function is controversial among modern scholars, but they seem to have been house servants who counted heads, then compared their count with the tickets turned in. They may have carried these tickets from the doorkeepers to the various offices to be tallied

<sup>29</sup> *Private Correspondence of David Garrick*, I, 150.

against receipts.<sup>30</sup> With such a large staff attached to the treasurer's office, collusion and conspiracy to defraud the managers of any part of the nightly income would have been complicated at least. The door-keepers doubtless granted favors and received gratuities for ushering patrons to good places, as is attested by large and appreciative audiences which supported their benefit nights, but that any of the treasurer's men at this date pocketed the receipts for personal profit seems unlikely. Their names appearing year after year in the *Account Books* as being in the employment of the theatres suggest that they were trusted house servants.

The relationship between repertory and income was, of course, watched at all times by the managers, but I find one remarkable *Account Book* which indicates that a Covent Garden treasurer, Jonathan Ballard, in 1760-61, ran a rather unusual analysis of the sources of income, which might have suggested possibly a change of policy in theatrical offerings. As Dr Avery has shown, theatres from early in the century figured their total annual expenses in salary, interest, music, costumes, heat, light, &c., and reduced these to a basic nightly rate of about £40 which must be laid aside to meet them. This "house charge" was then made to anyone who was granted a benefit. Income above that figure was profit to the individual or organization who held the benefit. Costs had risen by 1760, but abundant data were available for arriving at an appropriate nightly charge, and for reducing Rich's somewhat rule-of-thumb estimates to a quite accurate figure. Ballard seems to have been working such a cost-accounting estimate since 1757, and by 1760 drew up a constant nightly rate for overhead, based on a probable 180 nights of acting for the coming season. Actors' salaries came to £47 19s. 4d., and house services came to £36 1s. In this latter figure he included a proper rate for paying off during the first 150 nights (1) all taxes, (2) all ground rent, (3) all interest to investors, (4) payments to the orchestra, and (5) all foreseeable charges for light, heat, guards, dressers, scenemen, barbers, properties, and advertising. Secondly, he made a stab at analyzing the source from which the main portion of each night's receipts was coming, as a basis, perhaps, for guidance in choice of repertory, as well as for type of actor to retain and encourage by advancement in salary.

Consequently, aside from the gross nightly receipts, Ballard jotted down in a convenient space in the *Account Book* just what portion of the intake came from the boxes. The results, if my figures are correct, and I have had to do some estimating, are most revealing. Covent Garden at full

<sup>30</sup> See W. J. Lawrence's rather untenable theory of their function, in *Old Theatre Days and Ways* (London, 1935), pp. 203-10.

capacity, as stated by Saunders, could hold 729 in the boxes, 357 in the pit, 700 in the first gallery, and 384 in the upper gallery. At the regular price for tickets, a full house of 2,180 (allowing free seats for, say, forty renters as an average) would have brought in 6,400s. or £320. Of this amount, full boxes would have returned £182, or nearly 57 per cent of the total. But during the 1760–61 season, according to Ballard's analysis, the boxes returned only 25 per cent of the season's income. Yet Rich made an over-all profit that season of £2,900. It became evident that his main financial support came from pit and gallery. A decision under these circumstances would be up to any manager whether (1) to tailor the repertory more to suit the taste of box audience, or (2) to cater to the whims of the larger volume of support in pit and gallery, supposing, of course, that taste differed markedly among the various groups.

Rich died the next year, and the theatre carried on under his son-in-law John Beard, England's best tenor. Analysis of the first two years of Beard's offerings shows a widened appeal to pit and gallery. Comedy increases both in main and afterpiece, while tragedy dwindles. Comic opera and pantomime increase, while masque, history play, and romantic serious drama fall off. Yet Beard did not neglect the boxes. He sought a balanced appeal, but the shift in favor of comedy, music, and song appears.

2. Income from renter's shares, which formed the capital fund, I have discussed above.

3. Several minor sources of income, important mainly as contributing to the season's initial operating costs were first from the fruit concession—a sum of from £40 to £60 annually. Nell Gwynn we hear of in an earlier age as beginning her rise to the royal couch by being an orange girl in a Restoration playhouse. Her sisters in the trade and their many descendants in the eighteenth-century remain nameless, but sold their fruit and other desirable possessions nightly in both patent theatres, not only as Hogarth's print indicates, but as the *Account Books* testify. Mrs Mitchell for many years paid Rich and Beard £48 to £60 for the concession, until 1766–67, when the enterprising 2s.-per-night front boxkeeper, Condell, bought it up and took over the concession at Drury Lane too. He drew the major portion of what must have been a very good income from this monopoly, for which he paid the managers each £60 annually. The bulk of fruit and sweets consumed by late eighteenth-century audiences must have loomed large over the seasons. A good deal of it, during periodic outbursts of feeling, was lodged on stage or in actors' faces, but not before Condell had received his shillings and pence for purchase.

4. A second minor source of income after 1763 was a sum of £100 received annually by each theatre in return for the monopoly of advertising authentic notices of plays and casts.<sup>31</sup> The monopoly was exclusive for newspaper advertising, but did not hinder each theatre from distributing in addition its own handbills. Henry Woodfall, publisher of the *General Advertiser*, extended his faith in the theatre as a proper business enterprise by also purchasing a share of Covent Garden stock.

A third minor source of income derived from careful husbandry of theatrical expendable materials. Mrs Carne was retained for many years at Covent Garden on an annual salary of £30 to aid Sargent, the housekeeper. Presumably she had charge of the charwomen, but her chief value to the treasurer lay in her collecting the candle ends and tallow drippings for resale to her various outlets, and turning over the proceeds to him at the close of each season—a sum amounting to nearly £120. Garrick, for all the accusations leveled at him as a penny-pincher, seems to have given these candle ends to the dressers at Drury Lane as perquisites over and above their salaries, which though meager, equalled those paid by Rich.

Another item of close husbandry shown in the *Account Books* was a post-season sale of pieces from the wardrobe, and a salvaging every three or four years of the actual gold and silver used in the parts of costume lace and brocades. Ballard notes, 25 July 1767, the amazing sum of £215 8s. 4d. “for gold and silver burnt,” which suggests a process of burning away the old cloth to salvage the metal fragments woven into it. On 16 June 1772, for “lace burnt” Covent Garden received double the amount £487 4s. 2d. Income from the sale of suits was sporadic and negligible.

Another minor source of income, sporadic also, lay in two types of speculation. One, fairly certain to produce income, was the purchase by Covent Garden of twenty bonds in the East India Company. The fleeting accounts remaining of this investment tell little: “June 30, 1769, Rec’d interest on 20 India Bonds, £121 9s. 7d.” I merely note the fact of investment here. The managers and most of the wealthy actors made their own private investments in joint-stock companies. A second speculation in the name of the theatre was an occasional purchase of a lottery ticket. Covent Garden purchased ticket number 51,822, on 14 November 1772, for £13—a bad investment. The number seems not to have been drawn.

<sup>31</sup> John Powel noted in his Tit for Tat MS (1749) that for two years the managers had not paid for the playbill advertising space in the *General Advertiser*, a fact which he attributed to the managers’ (Garrick and Lacy) having a share in the paper the income from which equalled the price charged for advertising play notices.

5. The fifth source of income, properly belonging to box receipts, but arriving post-season in lump sums, was the return made by the Royal family for entertainments its members attended. Royalty had to show impartiality to both theatres. George II attended each house about five times a season; Prince Frederick about three. George III supported both theatres by more frequent attendance. During the 1742–43 season the Duke of Cumberland and Princesses had attended with great frequency—twenty-seven times at Drury Lane alone. Each member came with a group, sometimes partially listed for us, and presumably filled the Royal box. Occasionally the Royal Princesses went alone with some friends. The King's steward and Madam Schwellenbergen settled the accounts in the summer. Whether their payments contained an extra bounty I cannot say, since I do not know the capacity of the Royal box, or the exact number in the Royal parties. Presumably they paid the 5*s.* fee per seat, and something extra in recognition of the gratuities extended by the managers of two guineas to their footmen and chairmen each time they appeared. Royal payments run from £9 to £90 per season in the extant books.

The treasurer carefully noted the presence of the Royal family, and expectancy of its arrival was widely advertised. By and large, despite the defection of the American Colonies, the London populace was loyal to the Georges, wished much to please them, and was apt to turn out in full whenever they appeared in public. Therefore, each theatre sought as many command performances as possible for the increased box-receipts that followed. I have found but a single record during the period of nightly receipts dropping below £200 when Royalty was present. A normally good Drury Lane house, according to Garrick, in the 1760's would bring in £120, which would double the nightly charges estimated by Ballard for Covent Garden. On the credit side, then, the Hanoverian princes looked good to the managers. But, and it would be amusing to follow up this "but," the House of Hanover was prolific in births, and consequently subject to frequent demise. It is a pretty question whether losses from closed theatres during periods of official mourning were equalled by the extra take on nights of command performances, and by post-season bounties donated to the theatrical cause.

In 1760–61 Rich apparently thought not, for upon the death of old George II, the Lord Chamberlain closed the theatres for three weeks (nineteen acting days lost) so, although Rich was, in many ways, a generous manager, at the close of that season, after all Benefits had been taken, he raised £301 18*s.* 8*d.* by docking the salaries of twenty-three of his actors and dancers

slightly more than 10 per cent for "19 nights lost on account of the death of his late Majesty, George II," thus passing on to their shoulders the financial loss incurred by the forced vacation. The *Account Book* of 1759-60 indicates this procedure as no novelty for Rich, who had required a kick-back from his leading actors for the week's closing brought about by the death of the Princess of Orange in 1758. Garrick's books are not extant for those seasons so his method of surmounting those crucial humps is not available.

6. A sixth source of income resulted from renting out space in the vaults below the theatres. Tompkins and Robinson, wine merchants, paid Covent Garden £16 annually for vault storage—some of which they may have recovered by selling wine to the company for refreshments at rehearsals.

7. A final source came from the forfeits paid by actors and musicians who failed to show at rehearsals. The Drury Lane books are dotted with "stoppages," all small amounts, but indicative of a well-regulated system for enforcing rehearsals, and making both actor and music-maker conscious of his obligations to the public. At Covent Garden one of the last items recorded each season is the lump sum for the season's forfeits. The smaller the income under this heading, the better the company, and the larger, presumably, the box receipts for the season as a result of finely attuned ensemble performances. Sometimes the total forfeits ran to £30, £40, or even £50 a season.

**OUTLAY.** If the sources of income can be grouped under seven headings, the means of outlay were almost legion. Extant books for both theatres indicate from 96 to 126 different accounts for expenditure. About £12,000 of a season's income of £30,000 went for salaries, but the remaining running expenses are too numerous for itemizing in anything other than the *Account Books* themselves. Yet a few major categories may be discussed to round out the picture of the financial operation of the professional stage.

**TAXES.** Increased somewhat during the period, but rents remained about the same. The land, for example, upon which Covent Garden stood was rented by Rich from the Duke of Bedford for £120 annually. The renewal to his widow Priscilla, 2 December 1765 (Folger) to extend to heirs and assigns till 1800, stipulated annual rent at £100. But the renewal fee cost her £326.

Garrick paid rent to the same Duke. His began at about £80, and by the time of the sale of his share in 1776 amounted to £328. Superimposed upon

this ground rent was a tax structure which for Covent Garden, in 1740, amounted to £110 and by 1776 grew to £229. These lump sums included at various times the following rates assessed on the basis of the types of buildings on the land (figures taken from a mid-year in the period):

	1760-61	1766-67		
Tax	<i>CG Theatre Building</i>	<i>CG Additional Buildings</i>	<i>DL Theatre Building</i>	<i>DL Additional Buildings</i>
Land & Window	£98 2s.	£5 15s. 6d.	£86 6s. 6d.	£4 10s. 2d.
Poor	20	1 10s.	40 8s.	2 10s.
Rector	6 13s.	8s. 4d.	2 14s	....
Scavenger	6 17s. 4d.	6s. 4d.	10 2s.	4 3s. 6d.
Water	4	....	4	....
Watch	8 6s. 8d.	10s. 6d.	10 2s.	....
Total	£144 6s. 2d.	£8 11s.	£152 12s. 6d.	£11 3s. 8d.

**UPKEEP.** The various kinds of repair have been mentioned above in connection with maintenance of the physical plants. The average expenditure for upkeep at Covent Garden during this period ran to approximately £350 per year. In 1740 it was low, £138; in 1772 it was considerably higher, £671. Large bills were paid annually to the glazier and tinman, for upkeep on the backings of the footlights and sidelights was costly, as was that for breakage of branches and chandeliers. During seasons of frequent riot the upholsterer's bill came high. Twice in eleven years Drury Lane experienced an odd sort of breakage in a seat and a chandelier, breakage which involved also a death and a set of human ribs. From accounts in the newspapers it would seem that the material loss was deemed greater than the human:

16 May 1760. Yesterday Foulkes a beadle from Vere Street, Clare Market, fell from the upper gallery of Drury Lane playhouse into the Pit and expired immediately. *The seat on which he fell was broke in half.*—*British Chronicle.*

22 October 1771: A man fell from the Gallery at Drury Lane into the Pit, running down at the opening of the doors. He broke his ribs. He was able to walk not having any limbs broken, which was suppos'd to arise from his *catching* a Chandelier worth £50, which he carried with him.—*Winston MS.*, Vol. 10.

**SCENES, MACHINES, AND PROPERTIES.** Rich, Beard, and Colman in succession gave their audiences a show, to create which they spent on scenemen, scene painters, wardrobe and properties about one-tenth of their annual income. This proportion seems to have been standard most of

the century, as Dr Avery has pointed out in discussing Lincoln's Inn Fields, 1724-25. In the late 1760's and 1770's, matching de Loutherbourg's remarkable effects at Drury Lane, the Covent Garden managers carried on their payroll two excellent scene painters, John Inigo Richards and Nicholas Thomas Dahl, along with their assistant, Austin. Earlier Rich and Beard had employed Dahl, Lambert, Servandoni, and Cipriani to create the special scenes so well advertised in the playbills. Samuel French, John Oram, de Loutherbourg, and Pierre Royer made names for themselves as scenic designers at Drury Lane.

**PRINTING.** Printing costs were high, despite the fact that after 1765 two newspapers gained the monopoly for advertising the plays, paying the patentees for the privilege. Covent Garden retained Joseph Cooper, Master Printer, at about £37 per month to print its bills and necessary tickets. Garrick's books show a weekly expenditure of £9 6s. (or £36 8s. a month) for similar printing. No programs, containing biographical sketches of the actors and synopses of the action to be presented, appeared during this period. Books of the play, songs in the operas, and occasional *Prologues* were from time to time sold or given out in the theatre lobbies. It was, generally speaking, an article of faith in the theatre that a play must tell its own story and develop its plot with such clarity that the lord in the box, critic in the pit, citizen in the gallery, and footman in the upper gallery, could follow it with pleasure.

The *Account Books* do not record the number of playbills printed for each day. During the benefit season two sets of handbills were printed—an advance notice, followed later by the corrected bill of the day. These were circulated at coffee houses and book stalls, and seem also to have been available in the theatres. In addition, occasionally, large bills were stuck up on certain boards for public notice. Regular ones of this sort, as earlier in the century, were printed in black, while emergency changes and corrected ones were printed in red. John Doe at Covent Garden received about £19 a year as chief bill-sticker. The occupation allowed him enough time to double this salary as a super on stage, a walker in processions, or as one part of a cloth-covered animal. Printing costs were high, because all the skilled artisans and compositors in the print shop demanded and received the best wages in London.<sup>32</sup>

**INSURANCE.** In the 1760's the managers bethought themselves of protecting their investment in physical property by taking out large-

<sup>32</sup> See Mary Dorothy George, *London Life in the XVIIIth Century* (London, 1925), Chapter IV.

coverage insurance policies. Covent Garden held four overlapping ones, three from the Royal Exchange Assurance Office for £3,000, £4,000, and £5,000, and one from the Sun Fire Office for £10,000. Fifty pounds a year covered the premiums on these. Drury Lane had carried insurance with the Sun Fire Office from 1727. By Fleetwood's time in 1743 the policy was for £3,000 bought at an annual premium of £15, and coverage seems largely to have been for the wardrobe. Insurance on the buildings appears in the Drury Lane *Treasurer's Book*, 1773–74, for a £50 premium. In addition in 1775 Drury Lane contributed a guinea each to two fire engine companies.

Insurance policies might help recover for damages done, but the managers also sought aid to prevent damage by enlisting the good services of the law. Each theatre carried an item of £100 annually as budget for attorney's fees—principally for drawing up articles of agreement, but also for aiding company personnel in any legal troubles. For many years, both theatres carried on their payrolls two constables, and when Royalty was present added other guards. Additional protection seems to have been supplied by what appear to be small payments to officers of the law deputized by Justices Fielding and Welch and certified by them. Occasionally, and the custom has prevailed from the dawn of time, payments were made for little dinners at various taverns for the justices and the constabulary. This attempt to keep sweet the relations between the theatre and court of justice was furthered by the managers in their attempt to apprehend lawbreakers. Both offered bounties to their own staff, as well as to outsiders, who helped the constables catch pickpockets in the crowded passages. Drury Lane paid Richard Barnard 10 shillings (18 April 1776) for detecting one, and a month later gave him more when the pickpocket was convicted.

**PAYROLL.** The extant Covent Garden books are the most interesting to examine on this point, for they give complete details as to payment each week to actor, actress, dancer and house servant. Most of the actors were paid a daily rate for each night the company performed. Male actors, as in the early part of the century, received the top salaries, but each theatre retained actors on about four levels with four corresponding salary scales. Actresses for the most part paralleled the salary brackets of the actors. The ballet master and top dancers were paid somewhat less than the top actors. Dancers other than leading ones received about half the salary earned by their opposite numbers among the actors. The following table for Covent Garden, averaged out from the pay list of 26 November 1761, shows approximate annual salaries, and suggests the relative grades and scales.

<i>Grade</i>	<i>Actor &amp; Salary</i>	<i>Actress &amp; Salary</i>	<i>Male Dancer &amp; Salary</i>	<i>Female Dancer &amp; Salary</i>
I £287	{ Beard Ross Smith Shuter	£272 { Bellamy Hamilton Ward Brent	£210 { LaLauze Manesiere	£140 { Capdeville
II £148	{ Clarke Collins Dunstall Mattocks	£158 { Vincent Elmy Green	£83 { Granier Poitier	£53 { Vernon Jansolin
III £70	{ Gibson Miles Costollo Davies	£70 { Lampe Abegg Ferguson	£43 { Dumay Gosley	£35 { Wilford Viviez
IV £42	{ Perry Buck Redman Creswick	£35 { Miller Helm Bambridge	£20 { Hussey Dupres	£25 { Twist Vallois

Similar analysis for Drury Lane personnel cannot be made, for extant *Treasurer's Books* merely indicate a lump sum payment each week for all the entertainers.

Certain performers in all branches, but especially top actors and actresses, however, did not perform for salary. They demanded engagement on the basis of a fixed seasonal sum, or, even more lucratively, on a percentage of the box receipts each night they played. Mrs Cibber at the height of her fame was able to stipulate a contract with Garrick which netted her £700 a year plus a benefit.<sup>33</sup> Spranger Barry, Charles Macklin, and John Lee worked at times on the percentage-of-profit basis and did well for themselves. Lee in 1757-58 demanded one-third of the night's receipts over £100 whenever he acted. A minor riot was precipitated because Barry the same year refused to play unless he was assured one-third of the nightly receipts over and above £80. Upon only a single of the twenty-five nights he played that season did he play free on account of a failure in the box office to take in more than £80. Twenty-three of his nights brought him £426, about £100 more than Ryan, the top salaried actor, received. In addition Barry received a "clear" benefit (with no house charges) which returned him £233 of recorded money. The best Macklin seems to have done was to have arranged a

<sup>33</sup> So stated by Garrick in his *Journal Describing His Visit to France and Italy in 1763* (p. 8), when comparing salaries and costumes of French actresses with English.

straight contract for £20 each night he played, or for one-fifth of the profits above the house charges of £63. With this arrangement at Covent Garden in 1760–61 he took in £392.

An average weekly payroll under four managements, taken at random, can best be compared by the following table. Payment is for a six-day period for about ninety-six actors, actresses, singers, dancers, plus thirty-six house servants, plus an indeterminate corps of barbers, dressers, and charwomen.

Rich (1757–58)	Beard (1766–67)	Garrick-Lacy (1766–67)	Colman-Harris (1771–72)
£251 17s.	£368 2s.	£434 15s.	£380

Drury Lane either had a larger company, or paid higher salaries, but all payrolls differed from year to year. Garrick's was well over £500 per week before he retired.

#### THE OPERA

We search in vain for the kind of information on opera financing similar to that we have for the patent theatres in this period, or even for that such as Dr Avery and Dr Scouten had for telling the story of the opera during the first half of the century. Lord Middlesex continued for a time to make up sizable deficits. During the three seasons 1747 through 1750 individual tickets cost half a guinea for boxes and pit, 5s. for the gallery, and 3s. for the upper gallery. The managers sought also to guarantee a season's performance by gaining two hundred advance subscriptions for a fifty-performance season. Costs were so great, however, and attendance so small that the opera had to close from June 1750 to the winter of 1753.

Part of the troubles were managerial, but several expedients were tried both to make the season more attractive to the English, and to attract a flow of patrons on Tuesdays, which in the late 1750's were showing a distinct fall-off. Serious opera thus became interspersed with comic operas and a strong injection of burlettas—which the English liked. By 1758–59 the Tuesday fall-off in attendance brought action. On 11 November the management (Signora Mattei and her husband and Trombetta) offered a subscriber, for an additional five guineas, fifteen pit tickets "good on Tuesdays." Since these would normally amount to seven and one-half guineas, the move seems to have been one to attract Tuesday attendance and income, in which it was hoped volume might offset the bargain price.

In May 1750 the manager Croza had absconded with the opera funds after his benefit. A succession of managers followed him when the doors reopened in 1753. By 1754 a regular treasurer, Crawford, was appointed. By 1763 people were purchasing their subscriptions through Alexander Drummond, banker, a sign of seeming tight regulation of fiscal matters. By 1773, as noted above, attendance had so increased that the management was able to levy an annual charge of £160 for the refreshment concession, not without protest by the concessionnaire. Still, expenses were enormous, production costs running to over £14,000 annually.

#### MINOR PLAYHOUSES

Complete lack of records hinders us from discovering the method of financing these houses. We can only infer that when performances were advertised for Mondays and Fridays "by permission," and never took place, audiences had failed to materialize. Likewise when a small group seems to act with some regularity it is apparent that attendance is making it possible. Yet, save for Foote's summer theatre, and the subscription performances at Marybone, nearly all the others are one night stands for specific benefits, requiring merely the renting of a room or hall, charging for lights and music, the borrowing, probably, of special scenes, and very little use of costumes other than street or formal contemporary dress. An eighteenth-century reader became accustomed to reading on playbills the formula "With New Scenes, Dances, Dresses, and Decorations." Whether he really expected to witness these at the "by permission" performances or not, and whether he really did so, we have no way of telling.

The troubles of one group of French actors who tried to establish themselves in London at the Haymarket in 1749, though well known to close students of stage history, should be recounted here. Miss Sybil Rosenfeld has discovered in the Bibliothèque Nationale an account sheet listing the financial record of the French troupe whose productions in November 1749 at the little theatre in the Haymarket were stopped by riots. The promoter, Monnet, had spent two years in London raising money by subscription for the projected visit of his French comedians. He was able to sell only fifty-six subscriptions at a guinea each. However, a subscription raised by Mr Arthur, Master of White's Chocolate House, added another £367 10s. The company acted four times, though it is doubtful whether it completed the evening's program more than twice. Box-receipts at the door for these four performances came only to £188.

The impossibility of the company's performing after the riots ruined the promoter, who was committed to debtor's prison. His expense sheet appears in full in the Comment section for Drury Lane, 22 May 1750, below. Some of his estimates of expense seem incredible. He lists £110 for rent of the theatre, for example, a cost which makes it appear he had contracted with the theatre owner, John Potter, to take over the house for several months at least. Potter had previously rented the theatre to Fielding for a whole winter and spring season for £270. Yet the scheduling of operas on alternate nights along with his projected performances would suggest that the Frenchmen had not taken over the house. The price of £110 is more than would have been required to rent the house for four nights. Monnet lists £35 12s. 6d. for the expenses of four performances, exclusive of £35 14s. for the "stage's Taylor." Had he been renting by the night his overhead of something in excess of £40 would have approximated the fixed expenses of the major theatres. Still, he was probably hopeful of a considerable run, and may have contracted with Potter for use of the stage for a longer period. Common sense tells us that Foote and Macklin, and other individual promoters, were not paying a rent of £27 for each single representation.

The salaries that Monnet allegedly paid his actors seem far out of line. For four of them he noted contracts in excess of £200 (Toscano, £289 7s. 10d.; Bureau, £257 8s. 7d.; Desormes, £227 7s. 6d.; and Parant, £218 15s.). Two others had signed for £180, and two more for about £150 each. The remainder were carried at sums ranging from £30 18s. to £87 10s. The salaries for his leading actors would approximate those of leading opera singers. He estimated a total sum of £1,919 2s. 9d. for fifteen persons. At Drury Lane or Covent Garden in this year the managers would hardly have spent this sum for actors' salaries for anything under eight full weeks of acting, and they would have spread it over a considerably larger number than fifteen performers. Furthermore, since Monnet was charging standard prices (boxes 5s., pit 3s., gallery 2s.) he could never have made expenses, because he could never have taken in enough at the door. He had secured only fifty-six subscriptions, yet the bulk of his income would have had to come from three shilling seats in the pit. It is unlikely that the gallery would have been crowded with persons wishing to see plays in French.

Both Drury Lane and Covent Garden gave benefit performances for him to pay some debts and return to France.

## Management and Operation

THE EXPERIMENTAL years for theatre managers, so harrassing during the first part of the century, were about over for the patent theatres when Garrick arrived. The buildings were established and financed. Acting companies were assembled and carrying on in a tradition now crystallized. Price scales for theatre seats, and means for collection for entrance fees had become fixed. Problems which occur under the heading of management and operation in this period, therefore, reduce themselves to four kinds: (1) who the managers should be; (2) the policy which should guide their repertory; (3) the pressures they would be under in the management and operation of personnel; (4) the minor material problems that would face them. The second of these, the core of theatrical activity, merits a section of its own for discussion of all aspects of determining the repertory. The over-all governing policy had already been set by the provisions of the Licensing Act of 1737, which stated that no new plays, or additions to old ones might be acted until copy had been approved by the Lord Chamberlain. His office could muster as policy guides all the legislation from the time of James I which had been directed towards regulating the stage. No play should contain seditious, libelous, profane, immoral, or obscene matter. I shall deal here briefly, then, with the other three, and by theatre.

### DRURY LANE

TYPE OF MANAGER. The opening of this period, as Dr Scoulen has pointed out in Part 3 of this Work, saw Charles Fleetwood, a sometime wealthy gentleman with little aptness in theatrical affairs, holding the patent, and turning over the repertory, rehearsals, costuming and stage management to his leading actor, Charles Macklin. The financial affairs of the theatre lay in the power of Pierson, his treasurer, and the deputy-treasurer John Powel. Fleetwood was a charming spendthrift, Macklin was a great actor, but a domineering director, Pierson seems to have possessed a personality which antagonized everyone. Fleetwood arranged to sell part of

the patent to two business men, Green and Amber, in 1744 then fled to France to escape his debts. During the 1745–47 seasons stage management continued to devolve upon the leading actors and upon John Powel, as he tells us himself,<sup>34</sup> who bore the burden of the financial troubles confronting the theatre. James Lacy was brought in to give a steady hand to affairs and did so. In 1747 Lacy and Garrick joined to purchase the patent. Drury Lane settled down for twenty-nine years of successful and intelligent management.

Two original documents bear witness to the complicated financial state in which Drury Lane lay at the time of the Garrick-Lacy purchase. The first, a two-page manuscript in the Harvard Theatre Collection (fMS Thr 12), unsigned but either in the hand of Lacy or dictated by him, details the liabilities of the theatre 11 April 1747, two days after Garrick bought in.<sup>35</sup> Incumbrances amounted to £8,808 14s.—of which £2,447 14s. was owing in salary arrears to actors, dancers, and musicians for the previous season. £4,700 more was due to Hutchison Mure on a mortgage. £1,100 was due to tradesmen, and £400 to Lacy, who had borrowed that amount to keep things going. Garrick had promised to purchase half interest if all could be obtained at £12,000, including the incumbrances. Anything over that would have to be borne by Lacy (presumably the writer of the document). But Fleetwood demanded £4,000 to sell out, so the writer wails that he stands to lose £808 14s.

The other document is an interesting *Treasurer's Book*, unsigned, but which should be in the hand of Pritchard, Garrick's new treasurer, or of someone in his office. It details income and expenditures for Garrick's first season, 1747–48, and includes a long list of specific details concerning the individual actors' arrears for which the theatre was liable. This book is at present in the private collection of the late H. B. Atkins, a singer, who under the stage name of Henry Clay allowed E. Beresford Chancellor to reproduce a page or two in the *Connoisseur*, April and October, 1926.<sup>36</sup>

Affairs were finally worked out satisfactorily, with Lacy in charge of the house and material, and Garrick of the acting, repertory, rehearsals, casting, acceptance of new plays, and in general dominating the partnership.

**PERSONNEL ADMINISTRATION.** On the whole Garrick got on exceedingly well with the members of his company. All admired him as an

<sup>34</sup> Tit for Tat MS.

<sup>35</sup> The terms of agreement between Lacy and Garrick, dated by James Boaden 9 April 1747, appear in his edition of *Private Correspondence of David Garrick*, I, 50–53.

<sup>36</sup> Clay MS. Drury Lane Actor's Account Book, 1747–48 (microfilm in the Folger Shakespeare Library).

actor and were glad to be cast in plays with him. He labored to improve these relationships, especially during his first three seasons of management by playing in benefits for all members of the company. Disagreements were bound to develop occasionally. His voluminous correspondence bears witness to his manner of handling them. He had constantly to recruit new players, for novelty is a mainstay in the theatre business. He interviewed many, discouraged many, and encouraged many. He scouted Covent Garden and the summer theatres. He received recommendations from provincial theatres, and nurtured contacts on the continent, especially for recruiting French and Italian dancers. He read hundreds of manuscripts of plays, accepted a good many, and turned down more. He withstood tremendous pressure from lords, ladies and gentlemen—friends of authors—and on the whole provided London with a pleasing repertory played by excellent actors. He had to adjust temperaments, but could himself, if occasion warranted, be temperamental.

MATERIEL. He and Lacy, as already noted, worked out plans for enlarging the theatre, for driving loungers from the stage, for improving the entrances and traffic conditions in the theatre area, for bettering stage lighting, for assembling a brilliant wardrobe, for experimenting in historically accurate costuming, and in effective stage setting. So effective was his management, that when he retired he sold his part of the patent for four times what he paid for it, and during the intervening years had made a fortune from annual profits. This stabilized and profitable business was good for everyone connected with it: actor, dancer, musician, servant, and supporting tradesman. In many ways Drury Lane reached the height of its long and brilliant career during this joint partnership.

#### COVENT GARDEN

Covent Garden during this period enjoyed four different management regimes. Until 1761, John Rich carried on as sole patentee, and continued the policies he had long found successful. Pageantry, pantomime, and music played a slightly more prominent part in his repertory than they did at Drury Lane—a natural result of the fact that although he acted himself, his forte was Harlequin. Cannily under the public dispensation of allowing managers to collect full prices during the run of a new pantomime, he worked pantomimes into his program as frequently as possible, many times revamping old ones and bringing them out later under new titles, or “with Additions.”

From 1747 until his death fourteen years later he rotated nine elaborate pantomimes as the mainstays of his afterpieces, running about four each season: *The Fair* (101), *Orpheus and Eurydice* (90), *Perseus and Andromeda* (129), the *Necromancer* (38), *Harlequin Skeleton* (183), *Harlequin Sorcerer* (210), *Harlequin Statue* (23), *Apollo and Daphne* (123), and the *Rape of Proserpine* (63), which in one form or another received nearly a thousand (960) performances.

His problems of recruitment, rehearsal, acceptance or rejection of new plays, accumulation of proper materiel, notwithstanding pressure groups from within and without the theatre were, of course, similar to Garrick's. Those who dealt with him felt him to be eccentric, but surprisingly fair, and even, upon occasion, generous. His theatre offered adequate, and often the keenest sort of competition to Garrick. His top actors helped him a good deal in directing plays. Gibson, Lacy Ryan, and Quin had responsibilities in this field which even exceeded those of his head prompter Stede. They continued to receive an extra stipend for this work, but were never considered by him as partners. On the whole his company acted fewer times than did the company at Drury Lane. Many a year he seemed not as keen for capacity business or a full-to-the limit season as did his competitor. He often opened his season later and closed earlier than did Garrick.

**JOHN BEARD (1761–67).** Upon his death (26 November 1761) Rich left a widow, Priscilla, and four daughters—Henrietta, Charlotte, Mary, and Sarah. The latter were married to James Bencraft, Comedian; John Beard, Comedian; a Mr Morris and a Mr Voelcher, respectively. Bencraft was a steady third-level actor, well liked by all in the profession. Beard was a top-level actor and England's greatest tenor.<sup>37</sup> So upon Rich's demise the managership fell to widow Priscilla and son-in-law John Beard. Mrs Rich remained in the background, and actually divided the shares of the patent into five equal parts, one for herself and one each for her married daughters. Beard continued Rich's policies, but added even more song, music, and comedy to please pit and gallery. His increasing deafness and probable retirement made him suggest to Mrs Rich that she sell the patent, which according to her husband's will might be done whenever the business reached a salable value of £60,000. The sale was made in 1767 to George Colman, dramatist, William Powell, rising young actor from Drury Lane, and two business men, Thomas Harris and John Rutherford.

**GEORGE COLMAN—WILLIAM POWELL (1767–71).** This third regime was ushered in with what should have been the demise of Covent

<sup>37</sup> "Handel composed expressly for Beard some of his greatest tenor parts as in *Israel in Egypt*, *Messiah*, *Judas Maccabaeus*, and *Jephtha*."—*Dictionary of National Biography* s.v. "Beard, John."

Garden as a going theatre, for the four managers engaged in an inter-managerial feud that nearly wrecked the business. Testimony as to the stability of a patent theatre by 1767 is demonstrated in the fact that Covent Garden did not become completely demoralized and have to close its doors. Colman was to be director-producer, recruiter of personnel, reader of plays, caster of parts, as well as the one who would select the repertory. Powell was to help him in these fields and be responsible for rehearsals. Harris and Rutherford, knowing nothing about the theatre, were to collect the profits of their quarter shares.

But Harris wanted a hand in casting at the very outset, in order that his mistress, Mrs Lessingham, should have the part of Imogen in *Cymbeline*. Colman, knowing she was not up to the part, subtly gained a command performance of the play with Mrs Lessingham not present in the cast, and incurred Harris's wrath. Harris and Rutherford were virtually locked out of the theatre by Colman, with instructions they might enter, but with no company and through the house then in possession of Powell, who had aligned himself with Colman. The upshot was a forced entry into the theatre by Harris at 6:00 A.M. on 17 June 1768 with the aid of an armed guard. He turned out Charles Sargent, the housekeeper, and held Colman at bay for three weeks. He and Rutherford entered a suit against Colman for extravagant management and loss of profit. The *Account Book* that season has the added interest of a series of check marks after each item of income and expenditure, indicating the close examination and double checking which those two irate partners performed. The struggle dragged out in the courts until the summer of 1770, when it was settled in Colman's favor. Meanwhile Powell had died, and Rutherford had sold his share of the patent, ironically (in view of his suit claiming that Colman had ruined the business) for more than he paid for it. He sold to Henry Dagge, and James Leake, who, however, continued the case against Colman, siding with Harris.

Oddly enough, reconciliation between Harris and Colman came along with the restoration of Mrs Lessingham to the weekly payroll of the theatre. During a three-year interval she had acted as a member of the company, but apparently had received all her financial aid and recompense from Harris' own pocket. As his ardors cooled his managerial capabilities sharpened. Colman sold out in 1771, and later became manager of the Little Theatre in the Haymarket, leaving Harris and his co-partners to carry on with Covent Garden.<sup>38</sup>

<sup>38</sup> Detailed accounts of the managerial feud appear in *George Colman, the Elder*, by E. R. Page (New York, 1935).

THOMAS HARRIS, &c (1771–76). Harris by 1771 knew considerably more about managing a theatre than he did in 1767. But he wisely let two experienced men of the theatre, Younger, a long-time actor-prompter, and Thomas Hull, actor and dramatist, take over the direction of production, and much of the handling of personnel. Under this group, with its divided responsibilities, Covent Garden continued to flourish.

### THE OPERA

The opera during the Garrick period inherited management from the early 1740's headed by the Earl of Middlesex, who brought to his aid a number of other noblemen. In spite of financial setbacks they had continued opera at the King's Theatre in the Haymarket, while Handel had confined his musical endeavors to the presentation of oratorios, usually at Covent Garden. The 1747–48 season, with only thirty-one performances of five operas, lost money again. Burney notes that "some discontented and unemployed performers" gave four performances at the New Theatre in the Haymarket.<sup>39</sup> The season went on heavily.

As a result, the management in 1748–49 opened with a burletta, "being the first of this Species of Musical Drama ever exhibited in England," according to the *General Advertiser*, 8 November 1748. Signor John Francis Croza had been engaged to bring and manage a new company of young comic singers from Italy, with L. V. Ciampi as the maestro and composer of a good many of the burlettas. The company produced seven comic operas and a "serenade" called *Peace in Europe*. With at least forty-one performances, Ciampi, according to Burney,<sup>40</sup> "pleased the public, and filled the theatre."

In 1749–50 Ciampi and some of the singers quarreled with Croza and seceded to the New Theatre in the Haymarket, where they performed three operas twelve times. Croza continued at the King's with a repertory of both serious and comic offerings. The season ended in disaster, however, as we have hinted above. On 28 February 1750 Croza took his benefit, but shortly afterwards his creditors for opera debts took action against him. He took space in the papers to deny that "he was the Undertaker [responsible manager]." On the contrary, he alleged that a Mr V[anesch]i was the director and a Mr C[rawford] the treasurer, and that the former took 3 per

<sup>39</sup> Charles Burney, *A General History of Music*, rev. ed., with critical and historical notes by Frank Mercer (New York, 1935), II, 846.

<sup>40</sup> *Ibid.*, II, 848.

cent of the gross at every performance. Repudiation availed him nothing. The bailiffs found him and jailed him. He attempted to recoup his fortunes by scheduling another benefit, the notices of which were burlesqued by Theophilus Cibber. Burney notes that after his 7 April benefit he departed, leaving the performers, innumerable tradespeople, and others his creditors in the lurch.<sup>41</sup> The final biographical detail of this unfortunate manager appears in an advertisement 15 May 1750 in the *General Advertiser*:

Whereas Doctor John Francis Croza, late Master of the Comedians at the Opera House in the Haymarket, escaped from me on Tuesday Evening last: whoever will secure or cause him to be secured, so that I may re-take him, shall have the reward of £30 immediately, paid by me Henry Gibbs, one of the Tipstaffs attending the Court of Common Pleas. . . . NB. The said John Francis Croza is a thin man, about Five feet five inches high, of a swarthy complexion, with dark brown eyebrows, pitted with the small-pox, stoops a little in the shoulders, is about 50 years of age, and takes a remarkable amount of snuff, talks Italian and French, but speaks very little English.

He seems to have made good his escape.

During the next three seasons, 1750-51 through 1752-53, no seasonal offerings of opera were held at the King's Theatre, although Miss Elizabeth Pappett, the natural daughter of J. J. Heidegger, received a license on 10 March 1750 to perform operas at the King's until 10 March 1755.<sup>42</sup> She presumably hoped to continue the operatic tradition of her father, who died on 5 September 1749; but she seems not to have made use of her license. This gap of three seasons represents another of those not uncommon hiatuses in the first half of the century during which Italian opera languished as a result of quarrels within the management and the financial problems which always attended opera.

Not until the fall of 1753 was the King's opened again for opera. Abate Francesco Vaneschi, who had served as assistant manager and librettist for Lord Middlesex, now, with the musician Domenico Paradies, obtained a permit to perform. Crawford was the treasurer. Vaneschi continued as manager for three seasons, performing about fifty times each one, and offering a program rather weighted with serious opera. In 1755-56 his disagreements with Signora Mingotti bred trouble for him. At the end of the season he, like Croza, fell into bankruptcy, became a prisoner in the Fleet, and finally vanished a fugitive.<sup>43</sup>

<sup>41</sup> *Ibid.*, II, 850.

<sup>42</sup> Public Records Office, *Lord Chamberlain's Records* 5/161, p. 327.

<sup>43</sup> Burney, *History of Music*, II, 855.

In 1755–56 Signora Mingotti, principal singer, and Giardini, violinist and director of the orchestra, became co-managers. Their season was brilliant but not eminently profitable. They yielded management at the end of the season to Signora Mattei and her husband Trombetta. In a notice in the *Public Advertiser*, 13 June 1757, Mingotti apologizes that “the Entertainments have been greatly inferiour to my Intention.” She attributed this disappointment to her obtaining the theatre so late.

For the six seasons 1757–58 through 1762–63, Signora Mattei managed affairs, appointing a new opera composer, Gioacchino Cocchi, and a new director of the band, the violinist Pinto (1757). She advertised the make-up of her company under the heads of the Serious and the Comic companies (1760–61), and engaged John Christian Bach, in the 1762–63 season, to replace Cocchi as opera composer.

The season 1763–64 saw Giardini and Mingotti again in the managers' position,<sup>44</sup> Signora Mattei having left England. They seem to have invited Matthias Vento to be opera composer. The treasurer was Spilsbury. The next two seasons saw a triumvirate of Crawford, former treasurer, T. Vincent, favorite performer on the hautbois, and Gordon, violincellist.<sup>45</sup> Barthelemon, the celebrated violinist, became director of the orchestra. By 1766–67, Crawford withdrew, and the *Public Advertiser* (6 August 1766) announced Drummond [a banker], Vincent and Gordon as “Proprietors and Managers.” They carried on through 1768–69, seeking the usual subscriptions for a season of fifty performances. A letter to the *Public Advertiser*, 3 November 1768, is caustic about their productions of serious operas. They had continued the Mattei custom of employing both a serious and a comic company.

The season 1769–70 shows Hobart as patentee manager, but subscriptions were to be obtained from Mr Crawford and Company, according to the *Public Advertiser*, 5 September 1769. The company performed seventy-six times that season. The last years of the period refer to “the manager,” but with Crawford assuming treasurership, as indicated in the *Public Advertiser*, 15 October 1772. The calendar of performances shows a heavy emphasis upon the dance and ballet, especially with the appearance in England of Mlle Heinel, 17 December 1771. Mrs Yates and Mrs Brook became the joint managers in November 1773. They continued the policy of bringing over from the continent a steady succession of attractive singers and dancers.

<sup>44</sup> *Ibid.*, II, 867.

<sup>45</sup> *Ibid.*, II, 870.

So this form of dramatic entertainment displayed the most varied succession of managers: including in a span of twenty-nine years ten men and four women comprising experiences varying from noblemen to instrumentalists, to singers, to businessmen bankers. In general, however, as the theatres found it useful to have actors or dramatists intimately connected with the management, so the opera found it best to associate singers, instrumentalists, and composers with the actual management of the business affairs—but sometimes to the utter disaster of the latter.

#### THE HAYMARKET

The New, or Little, Theatre in the Haymarket operated sporadically after the Licensing Act either by the suberrfuge, occasionally, of a "Concert," or "Entertainment" with a play given gratis during the intermission, or for one night stands "by permission" or "by authority" for benefits, or for a series of summer performances which would not compete with the business of the patent theatres. Management in any customary sense can be spoken of here only under the direction of Christopher Smart and Samuel Foote.

Foote operated intermittently with a small company of about twelve in 1747, and until 1767 rarely employed more. His summer runs (1766-76) however, became profitable. He played then customarily three days a week alternating different singers and dancers, using juvenile dancers under the tutelage of a dancing master, and prudently not over-extending himself in engaging his actors. His repertory was small, and he played a good many parts himself—sometimes three in a single play, thus showing his virtuosity as well as his managerial skill. In 1766 after obtaining his patent he carried on in bona fide managerial capacity during the rest of the Garrick period. Typically his company after he had gained the patent consisted of some twenty-one actors, ten actresses, and four dancers (1768-69).

Before this time and during seasons when Foote was abroad or had an engagement at other theatres, the good humored Christopher Smart occupied the house, bringing to it a vaudeville show "Mrs Midnight's Entertainment" (with several variations of title such as "A Sack Posset," "an Oratory," or "New Carnival Concert") which had proved eminently successful at a tavern. During the fifties this performance attracted large crowds at the Haymarket. His playbills defy analysis as to names and numbers of performers. Mrs Midnight, her daughter, and several rejoicing in stage names such as Bambaregines, Sambucio, Atterino, Diabolino, Sallybotino, etc., per-

forming on jews' harps, tankards, wooden spoons, a salt box, a smoking pipe, and a pair of tongs, appear regularly. But how many of these doubled up and performed on several instruments or did several of the acts is a question.

#### THE BOOTHS, INNS, TAVERNS, GREAT ROOMS, HALLS, AND GARDENS

The term management would be abused if it were applied to the scattered performances at the Fairs (May Fair and Bartholemew) at Great Rooms, Halls, Gardens, and Inns. Various actors became entrepreneurs at the Fairs, until they were curtailed in 1748 by action of the Justices of the Peace as probably operating in defiance of the Licensing Act. From 1747 to 1752 the favorite locations were Smithfield and Southwark. Advertisements in the papers gave not only the location of the performance but identified the temporary managers as operators of the booths or Inns. The most prominent were Phillips, Yates, Bence, Vaughan, Warner, or some combination of actors from one of the major theatres.

We do not know the size of the companies, although some of the plays list as many as a dozen characters (*The Tempest*, *King Richard III*), or whether they might even be called companies. Though performances ran, customarily, from noon to ten P.M. continuously, they seldom extended over more than two or at most three weeks.

Foot's name appears again in this area of entertainment. He gave "auctions," "dishes of chocolate," "orations," and what not, presumably one-man shows which were imitations and take-offs. To avoid the accusation of competition with the licensed theatres he often gave these as matinees at twelve noon.

An Italian family, the Amicis, produced burlettas and Italian comic opera with some regularity at Marybone Gardens in the late 1740's and 1750's.

The only other promoter whose name and performances crop up annually was Lauder, who succeeded in gaining permission several times a year to put on *Pattie and Roger* and entertain the town with "favourite Scots songs."

## Advertising

### THE PATENT HOUSES

CLOSE TO THE NERVE center of success in theatrical operation lies advertising. The principal modes during the Garrick period were those which had proved successful earlier: playbill, newspaper notice, and vocal announcement of the next night's play at the close of a performance.

Until the spring of 1763, managers instructed the prompter to prepare notices for the daily papers, as well as for the printer retained by the theatre to print handbills. After 14 March 1763, however, the managers inform us that authentic advertisements for plays will be found only in the *Public Advertiser*. But the *Daily Gazetteer* continued occasionally to carry brief notices. When the managers advertised in other papers they had to pay for insertion of special notices, as, for example, when Covent Garden, 26 October 1766 "Paid for the paragraph of the Royal Family's coming in the *Ledger* and the *Gazetteer* 6s.," or, again, 8 November 1766 "Paid for a paragraph of the Pantomime, *Dr Faustus* in the *Ledger* and *Gazetteer*, 6s."<sup>46</sup>

Extant sources for advertising information are the files of playbills in the Huntington Library, Harvard Theatre Collection, and Folger Shakespeare Library. Those printed before 1766 customarily omit the date of the year, and must be identified with some care. Those printed after 1766 include full dating by day of the week, day of the month and year, and may easily be filed sequentially. Sources for newspaper notices lie in the full files of the *General Advertiser* in the Burney Collection of the British Museum, as well as in many volumes of news-cuttings scattered throughout other libraries. The latter are generally difficult to use with accuracy because they have become detached from their identifying dates.

Some ten items of information appear both on bills and in newspaper notices: (1) name of theatre and date of performance; (2) titles of play and afterpiece; (3) casts, or lists of actors playing the principal parts; (4) the entr'acte entertainments and their performers; (5) prices and restrictive comments about collections and forbidden areas ("No money can be return'd after the curtain is drawn up, and on account of the machines it is hoped no gentleman will take offense that he cannot possibly be admitted into the

<sup>46</sup> Entries in the Covent Garden Account Book (British Museum, Egerton 2272).

orchestra or behind the scenes.”); (6) time at which the play will begin—six o’clock, along with notice of the hour at which doors will open so servants may enter to save seats; (7) facts concerning benefit performances (name of beneficiary and addresses where tickets may be purchased); (8) brief information about actors or dancers, their first appearances, continental or provincial background, (“Newly arriv’d from Paris” or “From the Theatre Royal in Dublin”); (9) apology for necessary deferments, or for last minute substitution of actors; (10) special information concerning pressures upon the managers (“By Desire” or “By Command”).

The first six items were routine and formed a regular pattern. The time for beginning a play had settled itself to six o’clock, and the restless audiences were concerned that the curtain should rise punctually. Cross notes in his *Diary*, 16 November 1754: “We staid till ten minutes after six, when ye audience made a great noise to begin, & when the curtain went up, pelted the actors & would not suffer ’em to go on till Mr Garrick told ’em we began by the Green Room clock, & that we had not much exceeded the time—one above call’d out it was half an hour after six, but we proceeded without further interruption.” The matter was so important that the following Monday the managers inserted a paragraph in the papers that they “always began by the Green Room clock, which was kept by Mr Grignions regulator of equal time, & was now slower than the sun sixteen minutes.”

Audiences were equally concerned about the time when the doors opened. Bills indicate that the doors sometimes opened three hours before curtain time. Matters came to a head at Drury Lane 5 October 1768, when in response to a paper printed that morning requesting all patrons to demand that doors not be opened until five o’clock, a mild riot began to brew. Hopkins, the prompter, notes the event:

As soon as the curtain was up, they call’d for Mr Garrick, and would not suffer the play to begin. Mr King went on and told the audience, “that he was desired by the managers to tell them the doors for the future should not be open’d till Five,”—A great clap,—He added, “that the Managers was always willing to oblige the Public in everything that was in their Power, but they thought that on very full Nights it would be attended with some Inconveniences.” They would not hear of any Alteration,—he then told them, “the doors should always for the future be opened at Five, unless the Public apply’d to have it alter’d.” All then was quiet and the play began.

In listing the casts, as a rule, until the mid-seventies, male roles came first with the lead in number one position, followed by female roles with the lead at the end. Five or six type sizes were used, and “leading” was heavy or

light to throw into prominence the names of prominent actors. Large type was used to indicate what the managers, critics, and public vaguely judged to be the major roles, with smaller, light-face type for minor parts. When a famous actor, however, such as Garrick (or Cibber before him) played a minor role, such as Abel Drugger in the *Alchemist*, both the part and the actor's name were apt to be cast in large, boldface type.

No consistent pattern of type size relative to actor or part emerges, as far as I can discover from transcribing over twelve thousand playbills. The largest size was occasionally used to announce a new performer, for purposes, perhaps, of morale bolstering. All performers liked to see their names in print, and especially in print on a benefit bill. Actors on special contract played in the benefits of others gratis, and a reputation of helpfulness and loyalty accrued to those who thus gave their services. In the benefits minor actors who were beneficiaries often had a chance to perform new and prominent parts, and wished the fact to be recorded.

Type arrangement and sizes may have been suggested by the prompter's manuscript bill, but were probably determined by the printer. No printer, however, would long have held his contract with Drury Lane had he chosen to put a Garrick or Mrs Cibber in small type with Bransby and Mrs Bradshaw in large on the same bill. A house could be hurt by the appearance of a wrong name, as chanced, for example, 10 October 1755, when Mossop was announced as Macbeth, but when Garrick actually intended to play the part and did so. I find no foundation, however, for the story that Garrick's egotism first caused large type to be used for his name, and that his practices aided the "star system." Differences in type size for important actors was a practice in vogue years before Garrick ever thought of going up to London.

Of the last four items listed above, which varied as circumstances dictated, the ninth, the apology line, was most carefully prepared. An intimacy existed between actor and audience then, unheard of now. Probably 30 per cent of an audience over a week's time in one of these repertory theatres was composed of the same people—habitues who knew every actor and actress. Woe to the manager who substituted another for the name advertised. In case of sudden illness a new bill was printed if time allowed. If the play had to be changed, explanation of the reason was customary and was demanded if not made. On 5 October 1768, when the audience made such a to-do about the time of opening the doors, Hopkins wrote:

Mr Weston, whose Name was in the bills for Jerry [Blackacre in the *Plain Dealer*] was taken suddenly ill, and Mr W. Palmer went on for it without apology. [Someone]

call'd out, "Mr Holland, what is the reason we have not Mr Weston according to your Publication in the Bills?" They then were told he was taken suddenly ill—: "then pray make an apology for him," they said. Another gentleman call'd out, "Don't answer him Mr Holland, you do him too much Honour by deigning to answer him."—then all was quiet and the play went on.

Garrick on his first trip to France was greatly surprised that French managers changed their pieces as they pleased without giving reasons or making excuse.<sup>47</sup>

The audiences took substitutions in good part when they were properly notified. Covent Garden had to defer twenty-six plays in the seasons 1768 and 1769 because of last-minute absenteeism, particularly due to the indisposition of Mrs Yates. Drury Lane playbills for the 1769–70 season preserve a calm and objective tone, thereby concealing the exasperation caused the management by the eleventh-hour illness of the Barrys. The season began poorly because they were sick, and the months of October, January, and February saw Hopkins waiting upon them in person or writing them a dozen times requesting definite information about their plans. Typical is his note in his Memorandum Book for 10 October:

The *Fair Penitent* was advertised for Wednesday the 11th. A rehearsal was called for Tuesday at 10. About nine o'clock in the morning Mr Barry sent for and told me he was so ill that it would be impossible for him to play for sometime & that he would give up his salary till he was able to play.<sup>48</sup>

This seems genuine enough, but the mounting exasperation in the subsequent messages suggests the management felt the frequent illnesses were temperamental rather than physical.

The foot of a playbill was a convenient space to announce coming attractions, but was sparingly used unless those attractions were sure to materialize on the date listed. Colman knew he had a good play in Goldsmith's *She Stoops to Conquer*, or else Goldsmith's friends pressured him into keeping the name of the play alive in the bills. It appeared late in the spring of 1773 after a benefit schedule had long been established, so ran an interrupted course of twelve nights. But Colman kept the title before the public:

18 March 1773: The 4th Night of the NEW COMEDY is oblig'd on account of the Benefits to be deferr'd till Thursday the 25th of the Month.

14 April 1773: Tomorrow (Seventh Time) the NEW COMEDY, *She Stoops to Conquer*.

<sup>47</sup> *The Diary of David Garrick . . . 1751*, p. 28.

<sup>48</sup> British Museum Add. MSS 11,826, r-s (R. J. Smith Collection, Vol. ix).

21 April 1773: Tomorrow (the Eighth Time) the NEW COMEDY, *She Stoops to Conquer.*

The same notice repeated on 12 May and 28 May. This footnote procedure occurred also with several other plays, but was unusual in such sequence, and therefore became effective advertising.

Advertising in this period was not confined entirely to playbills and newspaper notices. Contemporary scorn is levied by critics upon the "puff" articles appearing in the papers praising this play or that actor. Puffs ran in length anywhere from three lines in a news column—"Last night the new comedy of such and such was performed at Drury Lane before a polite and distinguished audience, and met with universal applause"—to three columns—such as the informative essay explaining from Roman history the story of Regulus, two weeks before the tragedy *Regulus* was performed, to a fifty-three page pamphlet such as Morgan's *Letter to Miss Nossiter on her performing the Character of Juliet*, 1753. Arthur Murphy, irked by Morgan's imputation that he was in Garrick's pay, and therefore editorially controlled by the actor, struck back at Morgan's pamphlet puff of Miss Nossiter in his *Gray's Inn Journal* (No. 16 Folio) when he praised another new actress at Covent Garden, Mrs Gregory, making special point of the fact that she stood on her own merits needing no puff-master to blow a trumpet for her.

Our knowledge of the puff system makes us suspicious now of all the critical comment then published, and causes us to discount by 50 per cent the glowing praise of theatrical articles. By the same token we should discount about 50 per cent of the derogatory statements made by opposing writers, who doubtless went to equal extremes in counteracting the puff. Unless we do so we throw the eighteenth-century critical field well out of perspective.

Puffs in the press were matched by claques in the theatre. Occasionally "orders," or free tickets were given out by manager or author to groups who, in return, clapped a piece into prominence it might otherwise not have received. Sometimes these claques backfired, as did that on 20 November 1773 at Covent Garden when William Kenricks' play the *Duellist* seemed saved, but then was damned. With surprising naiveté he tells in the disgruntled preface to the printed edition that his friends having applauded roundly left the theatre when they heard the managers give out the play for the next day, but that during the playing of music between the play and afterpiece the opponents got the upper hand, swelled a few hisses into an

uproar, and persuaded the wary managers that the play after all was damned, and forced them to give out another in its place.

A benefit “puff” which seemed to please was the jaunty device used by Richard Leveridge in his late years on the stage. Formed of comical but appropriate verse, it was inserted in the papers to be sung to a popular tune, and spoke for itself:

(*Tune, “A Cobler there was”*)

I

*Observing the papers for several days  
Filled up with a number of benefit plays  
My Muse smiling said, Dick, it will not be wrong  
To sound an advertisement in Merry Song,  
Derry down, down, down, Derry down.*

II

*And thus now I raise up my voice to the town  
To move your kind thoughts against my day comes on,  
And then with your favours my Play to promote,  
That Leveridge may sing (when he offers his note)  
Derry down, &c.*

This first appeared in the *General Advertiser*, 14 March 1744, and was repeated on 3 April 1744 with the final lines changed to:

*Which I with acknowledgement full of delight  
Will gratefully sing on my benefit night.*

Its final repetition, 17 April, ended:

*The Man in the Moon, about Nine at night  
Will wait you all home with his fullness of light.*

Similar singing advertisements appeared for him 18 April 1748 and 19 April 1751, when he, swan-like, sang “out his final adieu” to the stage on which he had performed over half a century.

A final form of advertising, which today would be called “public relations” manifested itself in the donation of Christmas boxes, to the amount of £3 15s. annually to be distributed among the porters of the various Inns of Court. This gift from both theatres becomes particularly interesting when one realizes the strategic position of those porters to distribute playbills and pass the good word concerning the virtues of attending the playhouse to the young law students and would-be critics.

## THE OPERA

The newspaper notice for the opera invariably received the position of major prominence in the *Public Advertiser*—top of column one on the first page. The bill was brief and formalized, and yields much less information of interest to the theatrical historian than do the bills for the other houses. The principal item wanting is the cast. The vocal and instrumental music between the acts, and the names of the dances and the dancers are well and regularly specified, but only rarely is a cast given for either the serious or the comic opera. One must search this out from the “books of the opera,” or from reliques of sheet music. The reasons may be twofold: (1) it may have been more expedient in the long run to list only the first and second male and female singers for the two kinds of opera on the assumption that audience disappointment would be lessened in direct ratio to the way in which its expectations had or had not been aroused; (2) the major vocal parts seldom amounted to more than five or six and since the followers of opera knew all the performers well by sight, sound, and capacity, little need existed for a program announcement.

The most obvious distinction between opera advertising and that of the theatres may actually have been a device to increase income. It lay in the continuance by the opera of a practice honored much in the early years of the century of advertising a public rehearsal on a Monday or Friday of a new piece scheduled for its premiere the following Tuesday or Saturday. This custom was again instituted in the 1760's. The rehearsal took place anywhere from 9:00 A.M. (*Tolomeo*, 2 January 1762) to 11:00 A.M., or precisely at noon (*Il Filosofo di Campagna*, 5 January 1761). The virtues of the performance would, of course, be carried by word of mouth about town.

But regular notice of the performance was as important to the opera as to the regular theatres. An amusing note in the *Public Advertiser*, 20 January 1772, states that the next performance of the *Carnovale di Venezia* will be on a Monday, since Parliament will be meeting on the Tuesday when the regular performance was scheduled. This is followed by a further statement: “The opera advertisement was omitted last Monday owing to the order for it having been mislaid at the printing office, and not to any misconduct in the Gentleman in whose department it is to give directions for the same.”

## THE MINOR HOUSES

As Dr Scoulen has pointed out, our meagre, but almost our total, knowledge of the minor theatres, booths, halls, and great rooms comes from some form of advertising, much of it in the Garrick period surreptitious. Promoters of the unlicensed places had to alert the public by "puffs," by planted letters, by outrageous criticisms in the news columns of the papers rather than in the customary front-page theatrical advertisement column. During Foote's first tenuous occupying of the Haymarket all his notices, save for the benefits, appeared in the news columns.

Promoters of sporadic productions at the little theatres often advertised only for benefits: their other performances were carried by word of mouth. Notices appear occasionally that benefit tickets for "the *Orphan* Wednesday last will be taken, the house being crowded," when there had never appeared any notice for a Wednesday performance that week. All of the nine performances spaced throughout the season 1748-49 at the James Street Theatre are for benefit performances. Since Hallam's company had ceased in the spring of 1747, leaving most of his players out of work, and since the names of some of them appear in these nine recorded bills, it could well be that some fifty unadvertised performances were given that winter at the James Street house.

Bills announcing irregular performances often lack the full data contained on the bills for the patent theatres, but often compensate by giving a partial synopsis of the main play. Such bills took full advantage of the timeliness of topical allusion. It was at the little theatres that the popular novels *Pamela* and *Roderick Random* were first dramatized. The following bill for the latter will serve as model for the "synopsis" advertising, and will show that a production at a small house or booth did not preserve the customary sharp distinction between mainpiece, afterpiece, and entertainment that prevailed 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. Interspersed with a Comic Interlude (never perform'd before) call'd 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.—*General Advertiser*, 24 August 1748.

Christopher Smart, under the pseudonym Mrs Midnight, specialized in the zany performance heralded by the zany advertisement, a good sample of which is his notice in the *Public Advertiser*, 13 March 1753:

*The Old Woman's Concert.* Principal parts by Mrs Midnight; her daughter Dorothy; Sig Bombasto, just arrived from Padua; Sig Bombazeeno, also arrived from Italy; Signora Spoonatissima, dug out of the ruins of Herculaneum; Sig Ambrosiano, alias Sig Salt-Box; Sig Twangdilo, the Casuist; Sig Piantafugocalo; Sig Gapatoono, first cousin to Farinelli; Mynheer Puffupandyke; Mlle Rompereau; Mme Hophye; the two Mlle Broileau; Miss Merit, an English Lady of an ancient Family, almost extinct, with *Dancing in the Old British Taste* and a *Hornpipe* by Mr Timbertoe.

Regular advertising, according to a fixed format, with stable prices, and regular hours of performance indicated thriving companies. But, after the Licensing Act became fully enforced, these companies were limited to Covent Garden, Drury Lane, the King's Opera House, and the summer theatre in the Haymarket.

## The Make-up of the Theatrical Company: An Over-All View

### THE PATENT THEATRES

THE GENERAL categories which made up a professional licensed company in this period have already been touched upon in this Introduction. Of major importance were the owner managers, all but four of whom also acted (Harris, Rutherford, Dagge, and Leake). They were capable men who knew the stage from long and most intimate experience. Their judgment in selecting plays was often questioned by the press, but their administration, in general, was just. By and large they pleased their actors and their public. Their theatres became the most brilliant places of entertainment in Europe. All the managers experienced personnel problems, however, especially in dealing with stage temperaments—actor, actress, dancer, singer, servant, and author. Kitty Clive's letter to Garrick upon his retirement presents in a nutshell the general difficulties of managerial life, and praises Garrick's equanimity in mastering them:

In the height of the public admiration for you, when you were never mentioned with any other appellation but the Garrick, the charming man, the fine fellow . . . when they were admiring everything you did, and everything you scribbled . . . I . . . was a living witness that they did not know, nor could they be sensible, of half your perfections. I have seen you with your magical hammer in your hand, endeavouring to beat your ideas into the heads of creatures who had none of their own—I have seen you with lamb-like patience endeavouring to make them comprehend you, and I have seen you when that could not be done—I have seen your lamb turned into a lion: by this your great labour and pains the public was entertained, *they* thought they all acted very fine—they did not see you pull the wires.<sup>49</sup>

ACTORS. As nearly every play presents its leading role, its second line of support, its third level of functionaries, and its fourth level of speechless populace, so each of the companies maintained actor personnel upon a four-level structure, from its leading performers down through its supporting groups to its supers. But skillful performance and evidence of popular favor could bring advances to those in lower levels rapidly. Actors at the peak of

<sup>49</sup> See *Private Correspondence of David Garrick*, II, 128.

the pyramid, and we can count them for both patent theatres on the fingers of two hands, were engaged on special financial contracts, as we have seen. A Garrick, Quin, Macklin, Barry, Theophilus Cibber, Lee, Ross, or Thomas Sheridan held these enviable positions and worked hard to maintain them. About five actresses during this period attained the highest salary bracket: Mrs Woffington, Mrs Cibber, Mrs Bellamy, Mrs Barry, and Mrs Yates. Others of equal competence, Mrs Pritchard, Mrs Clive, Mrs Abington, Miss Pope, and Miss Macklin, kept pace with the Ryans, Woodwards, Havards, Dyers, Shuters, and Clarkes at the top of the salaried list of actors. A third level exemplified, *par excellence*, by Mrs Bradshaw at Drury Lane, and Mrs Pitt at Covent Garden, by Blakes and Burton, Costollo and Wroughton, Usher and Hurst, Vaughan and R. Smith played the functionaries and the speaking followers—maids, messengers, milliners, magistrates, and second lords. A fourth group hung on with bit parts and filled out the scenes, swelled a progress, or became attendant lords and ladies.

DANCERS. The leading dancers, who, as earlier in the century, came mostly from the continent, were nearly all creators of named dances as well as performers. One, at least, Georges Jean Noverre, ballet master to the Duke of Wurtemburg, because of his fertile imagination and managerial capacity, gained a contract with Garrick for excellent terms and a clear benefit even before he crossed the channel. Each company maintained one dancer as ballet master, who contributed to the repertoire of dances, supervised rehearsals and costuming, and, with his number one partner danced himself in production after production. Each ballet master, as well as many other dancers, supplemented his salary by holding classes in the art, and each year at his benefit presented between the acts his most promising pupils. Many pupils were recruited from sons and daughters of the employees of the theatre. Some few, such as Miss Wilford, daughter of Rich's master painter, entered brilliant theatrical careers by way of the soft shoe. She danced innumerable hornpipes, then minuets, then took leading parts in comic ballets, graduated to speaking parts, and finally as Mrs Bulkley became a top salaried actress and one of the main supports of Covent Garden in the 1770's. She never forgot her dancing and continued to dance as a specialty performance. Miss Maria Macklin's career was similar.

The fascinating annals of the theatrical dance, yet to be written, will show the dominance of half a dozen families who, over the years, contributed to the perfection of this art. For two or three generations the playbills show a Poitier, a Grimaldi, a LaLauze, a Granier, an Auretti, or a Noverre. Others as individuals seem never to have died or faded away. Desse, Dumay,

Rayner, Miles, Miss Hilliard, Phillips, Fichar, Manesiere, Nancy Dawson, and the Twist sisters, though they do actually make their exits, seem to enliven the playbills throughout the period.

In addition to the corps of actors and actresses ranging from about fifty-three at the beginning of the period to above seventy at the close, and a troupe of dancers (starting at fifteen and increasing to twenty-three) each theatre maintained three other groups: musicians, who practiced regularly as an orchestral unit, numbering from ten to twenty-two; itinerant specialty actors, who threaded their way in and out of the patent theatres, individually and in small bands at the whim of the managers; and theatre employees, called house servants, ranging in number from thirty-six to seventy-five.

**MUSICIANS.** Garrick in his first visit to the *Comédie Française* (1751) was surprised at the relatively small place which music took there: "They have but one piece of music before ye play & they have only 8 or at most 10 hands in their orchestra." Figures are not extant on the number at Drury Lane that year, but the account-minded Ballard at the start of 1757, and again in 1760, gives two lists of twenty-one and twenty-two respectively, with their estimated salaries, for Covent Garden. Each of his lists included 5s. a night for the harpsichord, and in addition noted that Kirkman, that excellent maker of the instrument, was paid annually £30 to £50 for keeping it in tune and in workable condition. Hoole and Vincent received 10s. and 6s. per night respectively for taking charge of the music. None of the musicians was paid less than 3s. 4d. per night, except the assistant writer, who in 1760 received only 10d. an evening for copy work. Aside from regular members of the orchestra, extras were brought in nearly every night to perform on the kettle drums, tambourines, French horns, tabors, pipes, and bag-pipes, especially during the run of pantomimes, in which music was a functional part.

**SPECIALTY ACTORS.** From 1750 onwards the specialty performance between the acts of the mainpiece increased, especially during the benefit season. Drury Lane relied more upon its own actor talent for these entertainments than did Covent Garden, whose managers frequently hired itinerant performers. Rich seemed delighted with acrobats, such as the slack-wire performer Maddox, who appeared off and on for assignments there. In 1749–50 Rich paid the Turk Caratha and his small troupe £341 for a thirteen-week engagement at Covent Garden—a debatable expenditure that season which was one of the poorest financial ones Rich experienced. Specialty singers at the patent theatres, except for those who participated

in the oratorios during Lent, were largely recruited from the acting personnel. Even John Beard was primarily an actor, though he showed best in musical performances. The age was easily as musical as was the age of Elizabeth, and most of the plays included music and song. So each company, among its actors, maintained a group with pleasing voices. The elder Reinhold was brought over from Germany to please George II. He and his son for many years led in vocal parts at Drury Lane. Champnes, Fox, Fawcett, Mattocks, and Mrs Mattocks, the DuBellamys were first-line singers and carried second- and third-level acting roles. Mrs Cibber, Miss Brent, Mrs Clive, Miss Catley, Vernon, and Lowe were top actors and singers too.

**HOUSE SERVANTS.** The group which made the wheels of the physical plant turn was fairly stable throughout the period, since the theatre building did not enlarge greatly until the last decade of the century. Rich (1747-61) seems to have maintained a company of twenty-six named office-keepers, lampmen, scenemen, numberers, door-keepers, and in addition four groups whose exact numbers we do not know, but who probably brought the count beyond the mid-fifty mark: barbers, guards, charwomen, and dressers. The salary for the house servant group was not large, amounting overall to only £35 per week. Lowest pay was about 1s. per day for a porter, who, when it was Joseph Besford, doubled his pittance by being billsticker, and occasionally increased the combined wages by acting as a costumed super in the make-up of a lion or an ass in one of Rich's pantomimes. Supers usually drew 2s. 6d. each performance, sometimes those who merely walked a number of nights in a procession only 1s. 6d.

Information about the house servants is more abundant during the Beard-Colman-Harris years of management, where thirty-eight named officers appear besides a group of some thirty to thirty-five functionaries. The *Account Book* for 1766-67, Beard's last year, shows the company at full eighteenth-century strength.<sup>50</sup> Beard made a profit in 188 acting nights that season of about £7,000, and employed regularly some 225 persons. One hundred and eight of these were performers; 21 musicians; 96 members of the house staff. Ballard's listing of all, in order to estimate his constant nightly house charge, forms valuable evidence as to the working staff, since the specific job of each person is listed.

At the head of the list came three prompters (Younger, Stede, and Wylde). Their tasks were most demanding, and probably they rotated their duties nightly. During the days they directed rehearsals, wrote out the bills, copied out lengths with cues for the plays in the repertory, especially for

<sup>50</sup> British Museum, Add. MSS Egerton 2272.

new ones, procured licenses, maintained the cast book, and advised the managers on points of public reaction to specific performances. Logs of the prompters Cross and Hopkins at Drury Lane give lively insight into the actual goings on both before and behind the stage curtain.

Next on the payroll came Nicholas Dahl and his assistant Austin, scene painters. Their work was so heavy that an additional £118 that season was paid out in separate bills to John Inigo Richards for special scenic designs.

In the central treasurer's office worked, besides Ballard himself, his number one man, Jackson, and an assistant, Cooke. Charles Sarjant was the housekeeper, head of the janitorial staff, procurement officer for all sorts of incidentals required on stage or in the auditorium, and supervisor for maintenance of the physical plant. Whitefield was men's wardrobe-keeper. A tailor, apparently, by trade, he made costumes, altered others, took annual inventory of the wardrobe and properties, and was purchasing agent for new suits of clothes. Two numberers, Stables and Forrest, may have been pensioners holding a sinecure, but whose function has been conjectured above. The box-office keeper on the King's side was Lowe, with his shadow Davis, whose job was described as "Cheque on the Box Office-keeper." A similar pair performed on the Prince's side, but this season Lowe held the top job there with a "Cheque" Norbury. Two lobby door-keepers, Gillen and Bingner, worked on each side of the house, and a sort of roving assistant, Claridge, was stationed "in the Lobby." Sarjant doubled as one front Box-keeper, and his fellow was Condell, who also held the fruit concession. Ansell and Vaughan were the side Box-keepers below, while Green and Potter kept the boxes on either side above.

The same pattern, but minus the "cheques" and roving assistants was repeated for the pit (office-keepers—King's and Prince's sides—Pilford and Henning, plus two door-keepers for each side, Robson, Dixon, Roberts, and Shuter, the latter not to be confused with the famous comedian). The first gallery had but one office, kept by Wooley with his "cheque," Miller. Ellis stood at the first hatch, Dawson at the second, while Pullen paced about in the gallery. This pattern was exactly repeated in the upper gallery, where Sherard presided over the office with his "cheque," Bushe, where Doe (three years later chief billsticker) stood at the second hatch, Read at the first, and Singleton walked about, exerting, perhaps, what calming influence he could upon the exuberance of the seat holders.

Canadine was on the payroll as constable, and Joseph Besford was porter. Part of the porter's duties required him to call actors from their

homes or from taverns in time for punctual arrival at rehearsal or performance. Since nearly all lived within easy walking distance he wore out little shoe leather. In June 1777, Willoughby Lacy at Drury Lane suggested to the other patentees that each actor who had to be called in this manner should be forced to pay the porter from his own pocket.<sup>51</sup> Gale was Covent Garden's chief billsticker, at 1*s.* 6*d.* per day, and Perry, senior, held the job of stage-keeper supervising the scenemen.

Mrs Gould was mistress of the women's wardrobe, with two assistants, Mrs Wignell (wife of the actor?) and Mrs Griffith. Mrs Paddick was on her staff as cap woman. Eleven women dressers, headed by Mrs Whitefield, the tailor's wife, completed her staff. Mrs Brooks, at 1*s.* 2*d.* per night, had charge of the eight charwomen, who received the bottom salaries of 1*s.* a night apiece. Doe's wife and Niblett, the carpenter's wife, pieced out family funds by doing this sort of work.

In the illumination department, Carter was candleman, while William Besford, Williams, and George were lampmen. Mrs Carne watched over oil supply for lamps, which the others trimmed and kept clean. She husbanded candle ends and tallow drippings as mentioned above. Carter snuffed the candles, and saw to it that none fell and set the house afire. Cawder was the sweeper, Simmons the hall keeper. Abbott sat at the stage door. Mrs Carne's maid, at 1*s.* a night, attended in the New Green Room office. Bassan, whose daughter became a dancer, presided, at 1*s.* a night over the footmen's room. Davis was the watchman, and Holmsworth, whose wife was a charwoman, completed the employee list as deliverer of coals and fetcher of water.

The pay scale for this group, exclusive of prompters and scene painters, was low, amounting only to £8 4*s.* 2*d.* per night for some seventy-five jobs, yet the employees seem to have been loyal and uncomplaining supporters of the management. Their work was steady, their pay, under Beard, Colman, and Harris was regular. Also many of them were allowed to participate in partial benefits at the close of each season, sometimes in groups of four or five, sometimes in groups of fifteen or twenty. The two benefits each season for the large groups almost always brought packed houses.

The men dressers, at this period seem to have been in the personal employ of the leading actors, or to have doubled in other capacities at the theatre, for they are absent from the Covent Garden salary lists as a group after 1760-61. Ballard listed fourteen for each season from 1757 to 1760. By 1766 some had become minor actors, some office-keepers, and one, Cawder, became the sweeper. In Rich's period some indication appears that the

<sup>51</sup> MS Record of Manager's Meeting (Folger Shakespeare Library).

tailors and haberdashers who bought and sold clothes to the wardrobe keeper may have helped as dressers. But since male costumes were not changed often during a performance, the crying need for dressers was not great.

The two patent theatres, as professional companies, supported about three hundred actors, actresses, dancers, singers, musicians, house servants and itinerant troupers. Most of the top performers were engaged by articles of agreement so that the competing company could not pirate them in mid-season, but some, especially dancers and specialty actors with small salaries, performed also at the various Gardens (Ranelagh, and Vauxhall) and some, as we have seen, set up booths during the fairs for additional income. The servants stood by the houses in times of crises, doing their best, as on the occasion of the riot at the *Chinese Festival* at Drury Lane, 1755, to keep the rioters localized and to protect the theatre property. Cross noted on the occasion, "Numbers assembled in the passages of the Pit, broke down and were getting into the cellar, but were repulsed by our scenemen, &c.—heavy blows on both sides." They supported the business and the business supported them.

#### THE OPERA

Typically the company at the opera house after 1753 had sixteen positions of importance to fill: manager, treasurer, composer, ballet master, director of the orchestra, first and second male voices for serious opera, first and second female voices for serious opera, a different pair of each (generally) for the comic opera, a premiere ballerina—the ballet master frequently acting as the first male dancer—and a leading scenic artist. Since Dr Burney was more interested in the quality of the performers than in their numbers and the mechanics of company operation, his history is incomplete upon points of company make-up which are of interest to the theatrical historian. Besides these leading company members, the theatre needed at least a skeletal force of servants custodial (janitorial and wardrobe), a prompter or two, doorkeepers, lamp and candle men, stage mechanics and scene shifters, carpenters, painters, tailors, and feathermen, as well as half a dozen secondary singers, a quantity of supers, and people for the grand choruses, and a sizable orchestra. One can only guess at the size and make-up of the company. Perhaps the house servant force was small, since the number of acting nights by subscription came to but fifty. But the £14,000 which it

cost annually to mount an opera season did not all go in high wages to the singers and dancers, even if a major portion did. A note in the Winston MS., for 1 November 1766, states that the first dancer at the King's received six guineas an acting night. Burney notes that Mlle Heinel, first female dancer in the 1770's, received £600 per season, which was £100 more than Garrick was accorded for his acting at Drury Lane.

Gallini, Gerhardi, and Campioni were prominent ballet masters. Silas Neville sets down in his Diary, 24 February 1767: "It is said the dances at the Opera are better than those at the theatres. We had dances between every act." We have spoken above about the managers and composers. The chief responsibility of the latter was to write operas, and compile pasticcios using a familiar libretto and inserting favorite songs from various "celebrated composers."

The director of the band, who received thirty guineas each acting night (Winston MS., 1 November 1766) had not only to rehearse the orchestra, attract competent instrumentalists to it, but also to supervise a group of scribes in the music library of the theatre to write out scores for the instrumentalists and music for the vocalists. Ciampi, Giardini, Pinto, and Barthélémon, the directors of this period, were, as mentioned above, each proficient in one or more musical instruments.

The triumvirate Crawford, Vincent, and Gordon advertise (1766-67) the engagement of two excellent scene painters: Biggari and Conti. Silas Neville was prompted to comment (24 February 1767), "The scenes, particularly that of the Garden with waterworks, &c., are very fine."

#### THE HAYMARKET

Little is known of Foote's early company of musicians, dancers, and house servants. Before he gained the patent for a summer theatre the force must have been a skeleton affair, with no assurance of prolonged full-time employment. His staff of actors at that time numbered about a dozen. After 1766 examination of his playbills yields the names of twenty-one actors and ten actresses, and four dancers. London abounded with musicians of all kinds, so it would not have been hard to recruit an orchestra. As he was operating on a small margin of profit, he was anxious to engage beginning actors who showed promise and who would be glad of the chance to act good roles.

From the lists it appears that Foote, when secure, and in an enlarged theatre which had been visited by royalty and consequently by good sized

audiences, working on a larger margin of profit simply hired well known players from Drury Lane and Covent Garden at the expiration of their regular theatrical season in June. In some ways this was sad for the acting profession. For many years he had afforded the only major opportunity in London for beginning actors to train. After 1767 beginners had to stroll to York, Bath, Edinburgh, and even as far as Dublin to get a start.

## Actors and Acting

FURTHER consideration of actors and their acting might profitably be made, after this bird's eye view of the make-up of the whole company. One feels relieved of the necessity of repeating the commentary, so ably put forward by Dr Burney, about the remarkable singers who came from the continent in constant procession to entertain lovers of the opera. Dr Scoulen in his Introduction to Part 3 of this Work has told the fascinating story of the passage of actor, actress, and dancer from the minor theatres in the 1730's and early 1740's to the major theatres and back again, showing the importance of the small houses as training grounds for the young, and receiving stations for those older actors and actresses who could not keep up the pace at the major houses. I shall dwell therefore upon actors whose careers were in large part associated with the patent houses, and shall say something about their art.

The scandals, the gossip (both innocent and malicious), the feuds, the personalities and social life of the more picturesque of these hundreds of entertainers were subjects for endless conversation as well as for voluminous writings during the period—an output which had steadily increased from the beginning of the century. Evidence for the conversations is abundant in such letters as those of Horace Walpole and Lady Hertford, as well as in Boswell's *Journals*. No bibliography has yet been compiled of the printed statements about the actors. A complete one would include everything from single sentences in the newspapers, "Mr Garrick set out this morning for Bath," or (on 17 May 1766), "Mr King fell from his horse and broke his thigh," or (on 17 March 1770), "A duel with pistols between George Garrick and the actor Baddeley, on account of Mr Garrick's remonstrating with Mr Baddeley on receiving his wife's salary—Baddeley fir'd, then Mr Garrick fired in the air, and a reconciliation took place," through paragraphs on weddings, keepings, and deaths, to Churchill's *Rosciad*, and to the full-length novel-like *Wandering Pattee*, of Tate Wilkinson, the *Apology for the Life of Mrs George Anne Bellamy*, and the *Memoirs of Mrs Sophia Baddeley*, in four, five, and six volumes each. Such a bibliography would run into thousands of items, and would show these actors as entertaining the public

far oftener than upon the 185 nights of the acting season—as indeed they do at present and probably have done since the birth of the acting profession.

Were one to add to this a second bibliography of the actor in iconography, which would require more volumes than the four done by Mrs Lillian Hall for the prints in the Harvard Theatre Collection alone, one could appreciate still more the impact of the entertainer on many facets of eighteenth-century life—an impact which stimulated productions of actor memoirs and the huge Grangerized biographies characteristic of the nineteenth century.

Analyzing account books and transcribing playbills soon impresses one with the fact that a dozen families seemed to dominate the professional theatre of the mid-century, as a similar group had earlier. It is virtually impossible at this distance to work out in detail the exact relationships in many of these families—who is the brother, who the son, who the second wife—but general impressions of the royal lines, so to speak, cannot escape us.<sup>52</sup>

Managerially speaking, the Rich dynasty dominates Covent Garden (and Lincoln's Inn Fields earlier) for sixty-seven years of the century, from old Christopher to his two sons, John and Christopher Moyser, to Priscilla (Mrs John Rich), to their four daughters, Charlotte, Henrietta, Sarah, and Mary, the first two of whom were married to the actors Beard and Bencraft. Beard's sister, in turn, married William Havard, who for twenty-two years was the wheelhorse of the profession at Drury Lane. At Drury Lane Pritchard was treasurer (from 1747), Mrs Pritchard a leading actress. She was sister to the Vaughans, William, Thomas, and Henry, who alternated between the two theatres, and were, perhaps, kin to Vaughan the box-keeper. Her daughter, an excellent actress trained by Garrick, married John Palmer, who along with Havard was one of Garrick's mainstays. The Palmer family, brothers, sisters, nephews, seems legion. Families of the dance have already been mentioned—the Poitiers, who married with the Vernons then with the Thompsons; the Grimaldis, the Noverres, and the Graniers. My index shows six Burtons over the years, who all seem to be related, but whose relationships defy clarification—a family whose complicated ties are equalled only by those of the many Giffards.

Man and wife combinations abound. The Crosses, the DuBellamys, the Barrys, the Melmots, the Yeates, the Ridouts, the Reddishes, the Wards, the Jeffersons, the Hulls, the Cibbers, and Baddeleys come to

<sup>52</sup> A comprehensive biographical study of stage performers, 1660–1800, is now in progress by Professor Lucyle Hook, Barnard College, and Professor Philip H. Highfill, Jr., the George Washington University.

mind immediately, and just begin the list. In the musical field the Vincents and Simpsons carry on for years, from father to son and mother to daughter. They also acted and danced, but hautboys and violins were their specialties. The Pintos and Barthelemons and possibly the Bannisters and Didbins and certainly the Arnes and Linleys belong to this group.

Child actors appeared occasionally at Covent Garden. Certain plays in the repertory call for Master this and young Mistress that. In *Richard III*, the unfortunate princes were usually played by young females of the company or by promising children. But child dancers appeared more often than child actors. Drury Lane, on the other hand, frequently used the novelty of an all-child performance to good advantage. They were natural choices for fairies and little folk. In the *Midsummer Night's Dream*, put on by Colman and Garrick in 1763 (while Garrick was absent, to be sure, in Paris) the papers announced that the children's parts (Oberon and Titania, &c.) pleased mightily, but that the parts taken by adults dragged. So Colman quickly got up his afterpiece, the *Fairies*, to capitalize upon this popularity of the children.

Mrs Cibber wrote a play, the *Oracle*, especially to be acted by children, and in the sixties it became fashionable for certain actors to advertise that their benefit afterpiece would be acted by an all-child cast. To have overdone this would have destroyed novelty and lowered box receipts, so the custom was not run into the ground. But the rosters of Drury Lane for twenty-nine years and for Covent Garden much of that time contain annually from one to three youngsters, customarily paid several times a year in small lump sums, or, more frequently, to their fathers, who received their pay for them.

## ACTING

As nearly everything in the eighteenth century was conceived in terms of an art—of a best way of doing it, subject to analysis and to rules which could be followed—so, of course, was acting. The art of acting had a long antecedent history both in native theory and in theory imported from the classical tradition. Of the four contemporaries most interested in it, two wrote at length, Aaron Hill and John Hill, and two ran private schools in histrionics, Thomas Sheridan and Charles Macklin. The subject has received illuminating treatment by Alan S. Downer in his study, "Nature to Advantage Dress'd," (*PMLA*, December, 1943). Suffice it to say here that

our period shows the triumph of Macklin and Garrick's school of "natural acting" as opposed to the more formal statuesque and declamatory style prevalent with Betterton, Wilks, Booth, Cibber, and Quin. Macklin was the pioneer, and Garrick the perfecter of the new style generally speaking, but to talk in terms of one style, or two or three, is pretty much nonsense, because although the common denominator in this period was a certain psychological realism both for tragedy and comedy, the styles of communicating it varied with individual actors. Garrick from all accounts, even by his bitterest enemies, was inimitable and able to adopt on stage any style he wished. But the comic interpretations of Foote, Wilkinson, and Bannister, which relied greatly upon imitation of real persons but in blistering caricature, differed widely from those of Gentleman Palmer, Havard, Dyer, Costollo, and Dodd. Shuter, Dunstall, Weston, Woodward, and Stoppelaer would never have been mistaken for members of either of the other groups, or for each other, while a younger generation led by Lee Lewes and Quick bore but faint relation to their predecessors. In tragedy, the stateliness of Barry differed from the passion of Powell; the formality of Sheridan looked stiff before the earnest, but smooth, performance of William "Gentleman" Smith, the Cambridge rustic who led the pack so long at Covent Garden. Nor was there a sameness about the singers. None would have mistaken Lowe for Beard, or Mattocks and Reinhold for Baker and Legg.

The natural school improved as conditions in the theatre bettered. On Cibber's stage, with a raucous audience before the curtain, loungers on stage, and bloods behind the scenes, the declamations of Quin were not only appropriate, but were probably the only means by which he could communicate the drift of his part to the man in the upper gallery. Quin seems to have been a marvelous elocutionist, equipped with a beautiful and resonant voice, and he clung to the style in which he had succeeded. When Garrick permanently cleared the stage of excess personnel, and when customarily in his period the house was much more quiet, a more natural acting could thrive, and a hint of gesture, the raising of an eyebrow, the modulation of voice could mean much in fine character delineation.

Styles among actresses differed too. Mrs Pritchard, by common consent, topped her profession in tragedy, though succeeded by Mrs Yates and Mrs Barry, but no Reynolds led her by the hand, as he later did Mrs Siddons, saying, "Lead me to your stately throne, that I may paint the Tragic Muse." None could imitate the tender sensibility of Mrs Cibber in *Monimia* and *Jane Shore*, although Maria Isabella Nossiter's Juliet vied with hers and carried the town before it in 1753.

Available evidence suggests that Garrick, powerful as he was by personal example as well as by managerial position, enforced more regularity in his company after 1747 than it had known before. Rehearsals were careful, standards of individual performance were raised, and above all the concept of ensemble acting came into its own. He strove to surround himself with a company of excellent actors, and demanded that they work together on stage, and not as separate entities. Study of his adaptations of earlier plays, as well as of his own, indicates his care that all on stage should be occupied with business pertinent to the whole scene. He did not have to worry about being a star, what concerned him was that all should present a well-balanced, rounded, and fine performance. We hear of his carrying a number of plays through six or nine nights for the sake of the authors by the sheer efforts of his own acting, but such comments become less frequent as the teamwork under his management developed. He took minor roles as well as major ones, as had all the leading actors before him. The cuts he made in Shakespeare's plays were not to aggrandize the leading role, but to increase pace or achieve novelty for the whole performance. To be sure, he eliminated the grave diggers from *Hamlet* in 1772, but he at the same time restored six hundred lines to the earlier part of the play which no audience had heard on stage since the Restoration of Charles II. The combined palaver of the grave diggers, Hamlet, and Horatio, in the cut scene, entertaining as it is, amounts to but one-third of the number of lines restored.

One can point to specific critical items which would seem to negate the Garrick accomplishment of producing excellent ensemble acting and realistic performance, such as the amusing one in the *Theatrical Review*, 1 May 1763 (p. 212), in which the "Volunteer Manager" comments upon the absurd stage tradition of having the "Mouse-Trap" play played on stage with the players' backs to Claudius and Gertrude. The author wished both Garrick and Beard would re-stage it to bring the whole play more into accord with reality. This same paper rapped Mrs Cibber's performance of Ophelia:

I hope you will not let so flagrant an outrage to the decorum of the stage as the following pass unnoticed. As [Mrs Cibber] sat upon the stage, with Hamlet at her feet, in the third act, she rose up three several times, and made as many curtseys, and those very low ones, to some ladies in the boxes. Pray good sir, ask her in what part of the play it is said that the Danish Ophelia is acquainted with so many British Ladies?

But this was a benefit performance and an isolated instance. Mrs Cibber may, in considering the proximity of the stage boxes, have considered her action

very realistic, as she included the nearby spectators as part of the Danish court assembled to see the play.

Few modern scholars believe that the rampages of three prima donnas—Miss Younge, Mrs Yates, and Mrs Abington—drove Garrick from the stage in 1776. That he worked constantly with high-strung ladies and temperamental men is a fact, but he was always able to manage them. Hopkins' *Memorandum Book* for the year 1769 records the exasperations undergone by the management in the behavior of the Barrys', but even more interestingly records the fact that Garrick demanded attendance at rehearsal of even top-salaried actors and actresses, who supposedly were line-perfect in their parts. The Barry's actions on several occasions must have blackened their reputations with other members of the company:

*12 October 1769*: A rehearsal of *As You Like It* was call'd by Mrs Barry's desire at ten. She sent word to have the Rehearsal put off for half an hour. The performers staid for her till past eleven, but she not coming they went away.

*21 October 1769*: Barry sent a note that Mrs Barry was ill in her bed & could not come out till she was better. *Tancred and Sigismunda* was call'd and I did not receive the note till the rehearsal was begun. I also on Saturday deliver'd a message to Mrs Barry from Mr Garrick that he would never ask her to play in anything in which he was particularly interested. Her answer was that he was in a rage. But if his mind should alter, she was ready and willing to do anything he would desire her to do.

*28 October 1769*: Rec'd a message that Mrs Barry was better & she would be able to rehearse on Monday.<sup>53</sup>

Dr Avery has commented on the number of lines and different parts an actor in a repertory theatre had to learn and retain. Four performances of a standard play throughout the season in the mid-century marked it as a good one. Fleetwood, in 1743–44, striving to regain lost popularity by widespread offerings, had presented 70 different plays in 165 nights, 25 of which were played only once, and 7 only twice. The average variety of different plays for the seasons after 1747 (181 nights) at both theatres was from 75 to 80, including afterpieces. This meant actors had to be ready in a great number of roles. None played every night in the season, but many averaged 50 nights. William Smith declared he could be ready at a moment's notice in any one of 52 parts. Garrick could with comparative ease work up 96, nor were they all of the same type.

<sup>53</sup> British Museum, Add. MSS 11,826, r-s (R. J. Smith Collection, Vol. IX).

Some evidence appears of actors doubling in roles in the same play. Mrs Macklin, occasionally, did both Mrs Peacham and Diana Trapes in the *Beggar's Opera*. But the custom was so infrequent as to be negligible. Companies were large, and it was better for morale that many should act than that few should be overtaxed. Occasionally a good singer did both Sabrina, the Pastoral Nymph, and sang the "Song of Sweet Echo" in *Comus*. *Lethe* was so constructed that an actor might with ease do two parts in it. Several of Foote's creations were especially conceived to allow him to display his variety of showmanship in as many as three parts.

What did occur frequently, however, was more taxing for the actor concerned, namely, playing an extensive role in the mainpiece, changing costume perhaps, and appearing in a full part in a two-act afterpiece. Shuter, on his benefit nights, sometimes did this and performed a few specialties between the acts to boot. As the period advanced doubling in main and afterpiece diminished. Such performances, however, demonstrated the quality of an actor to change pace and be impressive both in tragedy and comedy the same night.

For gags, in certain burlesque pieces, men took women's parts, and occasionally for novelty women assumed male roles. Peg Woffington as Sir Harry Wildair, caused a sensation, and once, for a laugh, Mrs Cibber did MacHeath in the *Beggar's Opera*. Also, witches and hags continued to be played by men.

Richard Cross, seldom mentioned in dramatic histories, and his counterpart later at Covent Garden, Joseph Younger, were probably the two most useful members of any dramatic company. As prompters they were perfect in innumerable parts, and frequently were called upon to substitute for an ill or otherwise delinquent actor. Both had respectable acting careers in their own rights, both had wives who were actresses. Occasionally they could not substitute, especially in female parts, and would announce with some trepidation that a part had to be read by a member of the company, since the responsible actor was taken suddenly ill. Remarkable tolerance and sportsmanship was generally shown by the audience under such circumstances, which is evidence in itself that the procedure was a rare exception, and that finished performances, line-perfect, were the rule.

Actors momentarily under disfavor at either house continued to complain of a managerial cartel which worked against them. But from evidence available it would appear that even with the monopolies granted the two patent theatres by the Licensing Act, competition between them was rather keen. Garrick, according to his letters, was chagrined to see Colman and

Powell leave him to become managers of Covent Garden; yet after a season, when Colman was fighting the case brought against him by Harris, the bills show co-operation for the good of the profession, rather than cutthroat competition. This co-operation is shown in the 1769 season by the lending of actors and actresses from Drury Lane to Covent Garden many times, that their plays might not fail at benefit time and in a time of general crisis for the Colman theatre.

The gossip columns give the impression that animosities were the rule and friendships among the actors the exception. Such a state could have existed amongst the high-spirited ladies, but the profession as a whole found it profitable, in an increasingly humanitarian age, to become their brothers' and sisters' keepers, or at least to devise a scheme for supplying subsistence to unfortunate and distressed actors who through retirement, or whose families, through their death, must undergo hardship. The musicians, as Dr Scouten has noted in his Introduction to Part 3 of this Work, actually pioneered the establishment of a fund, contributed to annually for this purpose.<sup>54</sup> Advertisements throughout the Garrick period continue to announce musical evenings "for the support of Decayed Musicians and their Families." One of the annual reports by the board of governors for this fund (2 February 1759) is of interest. For the preceding year it had laid out £541 8s. 6d. for decayed musicians, and for their widows, and in "maintaining and educating orphans left in distress, and in putting them apprentice," as well as for medicines, burials, and other incidental expenses. This shortest of all annual reports suggested, by advertisement in the *General Advertiser*, that the books of the fund were open for inspection by any subscriber, and noted that all expenses incident to the meetings of the governors, court of assistance, and committee for managing were defrayed by the governors themselves.

By 1766 each theatre was devoting its largest benefit night each season towards the increase of a fund for decayed actors and their families. This became one of the most successful of early efforts for a sort of social security. The funds were administered by the most revered and trustworthy men in the profession, and gained through Garrick's efforts the sanction of an act of Parliament in 1777 to incorporate them, and give them permanent significance.

<sup>54</sup> The Society of Musicians incorporated 23 April 1738, elected a board of twelve governors, accepted subscriptions to a fund, and launched an annual benefit concert program participated in by the best vocal and instrumental talent in London. See O. E. Deutsch, *Handel: A Documentary Biography* (New York, n.d. [1955]), pp. 459 ff.

The stigma attached to the profession by the Act of James I, declaring actors vagabonds unless attached to licensed companies, persisted to some extent throughout the century. The indignity of this classification made many a man refuse to have his daughter marry an actor. It lost George Colman the estate of General Pultney. A flood of letters and great diplomacy on Garrick's part were required to explain to his family when he first made the plunge out of the wine trade into the theatre. It caused the Earl of Waldegrave to raze out the memory of his daughter, John Beard's first wife, and it caused the family and friends of Lady Susan Strangways, daughter of the Earl of Ilchester, to force her husband, William O'Brien, a most capable actor and budding dramatist, to leave the profession forever. But Garrick's success, and his daily associations with the best people did much to dispel the prejudice against actors. Burke credited him with raising the profession to the standing of a liberal art. Incidentally, however, and probably from financial motives, Garrick saw to it that strollers and vagabonds who set up in London in violation of the Licensing Act were taken up. Competition with Covent Garden was deemed by him to be sufficient stimulus to his business.

Despite the stigma attached to professional actors, the desire to act came often upon many a man and woman, even in the highest social stratum in London, and so we see Drury Lane on one night in the period turned over to the nobility. So strong was the desire in the Delaval family to act, that they hired the house for 7 March 1751, to produce *Othello* to a private but crowded audience for their own class. Garrick announced to his wondering audience two evenings before that the house had been engaged to "some Gentlemen and Ladies for a private play . . . for the entertainment of some of the Royal Family and principal people of distinction." Cross, who managed to be present, noted: "The performance was very decent and met with great applause. The Audience from the Boxes to the Upper Gallery were filled with people of the first rank and made a most brilliant appearance, and the greatest crowd at the doors I ever saw." The Delavals were to pay what an average performance of the *Masque of Alfred* (then current) would bring, and that was about £163. Cross, with a prompter's eye for costume, closed his remarks by noting, "they all had new clothes, and very nicely ornamented with diamonds." Eulogy of the performance along with detailed criticism of the acting appeared in John Hill's *Inspector No. 3*.

Each professional actor of note strove for an individuality of technique, one of the features which kept the repertory performance ever new. Every actor and actress was by nature first a traditionalist, who learned from

observing his predecessors, and secondly an innovator. For each sought to make each part his or her own by some new imagining, by some slight variance in interpretation, or by some distinct way of doing the job. Sometimes this novelty failed completely and disastrously, as it did for Macklin when he pioneered a new Macbeth in 1772. But how often did it start a train of thought, or open up to the imagination of an observing critic in the pit some view which he in turn developed or criticized with enthusiastic fervor? Where before the acting of Ross, and before Thomas Sheridan's conversations with Boswell in 1763, do we find an interpretation of Hamlet suggesting him to be the melancholy, hesitating, pathetic person who creeps into later criticisms and blooms (or fades) in the Romantic concept?<sup>55</sup> Garrick never gave such a portrayal.

Again and again actor memoirs relate the rise and fall of members of the profession—from rags to riches to rags again. Mrs Bland's husband, for example, broke his leg riding an unruly horse on 26 October 1753. He died the following Monday. Before the opening of the next season Mrs Bland had become Mrs Hamilton and a great favorite with Rich as his leading actress. After an altercation in the spring of 1761 with the new manager Beard, over her refusal to accept a role assigned, she was let go from Covent Garden, and never afterwards held a first-class engagement. By 1765, Davis writes, she was reduced to depend for subsistence on gifts of the players of both houses, a fact which alarmed the whole profession, because her income had been at one time so great. Her case sparked the creation of the theatrical fund.

Perhaps her course was experienced by many, but it would appear that many also became well settled and lived comfortably. More than a few, inspired by the parable of the talents, put their accumulated savings to work for them, some in government annuities. Foote was a notable free-lancer, who by earnings at the patent theatres, combined with talents for writing, rose to become manager of his own shows, as we have seen. Thomas Sheridan and Barry, for a time, both went on their own in managing ventures in Dublin. Thomas King, Garrick's favorite actor in the seventies, invested £9,000 for three-quarters of the stock in Sadler's Wells (9 October 1771), and for the previous two summers had managed the King's Street Theatre in Bristol. Clarke, Palmer, and Winstone took over management of Jacob's Well Theatre in Bristol during the summer of 1760. Winstone, having won a considerable amount on a lottery ticket, often looked in at the insurance offices, where he

<sup>55</sup> See John A. Yoklavich, "Hamlet in Shammy Shoes," *Shakespeare Quarterly*, III (1952), 209–18.

sometimes “touched premiums as an underwriter upon ships and cargoes, in consequence he was much patronized, and always inserted at the head of his Benefit playbills, ‘By Desire of Several Eminent Merchants.’”<sup>56</sup> Bransby, 26 November 1772, sold his property in the Bristol Theatre to William Parsons and Mr Bulkley of Covent Garden. Parsons, writes his biographer, “in the course of a few seasons in London, had realised sufficient to enable him to take a share in the Bristol Theatre, in company with Reddish and Clarke . . . but relinquished it in three years.” He then went into real estate and built for himself in St George Fields a house, then close adjoining “several small but neat tenements to be let at low rents.” The Pritchard’s rise in wealth can be seen from the addresses listed on Mrs Pritchard’s benefit bills, ending with “Tickets may be had at Pritchard’s Warehouse.” James Love and West Digges took over the theatre at Edinburgh, and so went the business investments of the actors. An actress’s favorite and socially acceptable investment was in annuities. Many, of course, went into “keeping” of some wealthy gentleman or lord. Some finally married their paramours, some got titles, some shifted allegiance many times and fell.

These instances, especially of the actors, but suggest a few of the business enterprises which they as solid citizens of the John Bull variety engaged in. I mention them merely to counteract any impression that the general fate of the eighteenth-century actor or actress was extravagance, decay, or dependence on the fund.

<sup>56</sup> Richard Jenkins, *Memoirs of the Bristol Stage* (Bristol, 1826), p. 44.

## The Benefit Performance

A LATE eighteenth-century critic, William Cooke (*Elements of Dramatic Criticism*, 1775), and a modern one, W. J. Lawrence (*Old Theatre Days and Ways*, 1935), wrote with great severity against the well established benefit system. The former felt that by 1775 it bred a group of benefit seekers more concerned with making convivial friends who would subscribe heavily on benefit nights, than they were with studying their art and improving their acting. The latter lamented that “to insure success . . . the actor had to put his pride in his pocket, and, equipped with a sheaf of playbills and a bundle of tickets, wait obsequiously upon the nobility and gentry in hope of making sales. Generation after generation passed and no sign came of the players’ awakening to a sense of their degradation.”

A sounder approach is to accept the obsequiousness of the century as the century itself accepted it, and examine benefit performances from the factual and professional standpoint. The analysis which follows is based on benefits at the patent theatres, for patterns are discernible there as they are not in the frequent but sporadic benefits at the unlicensed places of performance.

In the first place, as an outcome of the experimentation during the first decade of the century, three kinds of benefit continued to prevail. One for actors and house servants; one for authors; and a third for charity (including citizens in distress, hospitals, educational institutions, the blind, international groups, and prison relief). In the second place, four forms of financial arrangement for these benefits continued: a “clear” or free benefit, at which every penny taken in went to the beneficiary; a “house charge” benefit, for which the beneficiary paid the managers a fixed sum for house services, plus extras for special lighting, music or costume; a “partial” benefit, in which two or more shared the profits and the house charges; and a “half-value-of-tickets” benefit, for want of a better name. In this last form as many as twenty-one house employees were given tickets to dispose of. No house charges were made for the night, but the managers received the cash collected at the door, plus one-half of the face value of the tickets collected. As each ticket had the beneficiary’s name on it, it was easy to know what charge to make him.

During this period, available account books indicate sparing use of the clear benefit. Only certain top actors and a few dancers received it, and in rare instances. Once George Colman argued himself into one for writing the *Oxonian in Town*, as well as for alterations to the *Rehearsal* and *King Lear* (26 November 1767), payment for which complicated the Colman-Harris feud that season. All actors, however, who could demand anything from the managers, stipulated in their articles the time and circumstances for their benefit nights.

The house charge benefit was the most common form used, both for actor, author and charity. The partial benefit was of the same type, but with the charges equally divided or pro-rated amongst the participants. The half-value-of-tickets benefit was the form commonly used by the house servants, or for groups of more than eight.

House charges varied over the years, and according to recipient, but the tendency was always toward higher and higher charges. Sixty pounds was normal for an actor, author or small group from 1740 to the mid-fifties, after which the charge mounted to a flat £63. In the late sixties and seventies, added to this fee were the extras in candles, music and properties, and chorus singers, sometimes amounting to £10. For outsiders (some authors and most charities) the charges in the seventies came to £80, then £84, then £84 plus extras. Some indication appears in the account books that the extra £20 was charged only if an afterpiece was included. Messrs Smith and Stanley, however, who put on oratorios during Wednesdays and Fridays in Lent, were charged only £35 per night, plus two guineas for coals during the Lenten season.

A benefit could come any time in the season, but by long-standing custom two periods were favored. Benefits for established charities, such as hospitals, came the week before Christmas. Benefits for actors came usually from mid-March until closing time in late May, and their scheduling was prepared well in advance.<sup>57</sup> Benefits for authors came the third, sixth, and ninth nights of the first run of their plays. Benefits for various persons "under misfortunes" came whenever those misfortunes fell and touched the hearts of the managers. Since the theatres barely got underway until mid-October, the managers had to make nearly all their season's profit from then to mid-March. In making up the repertory the managers usually saved out as many as five or six nights in April and May "for the House," and to

<sup>57</sup> The order of precedence in benefits on the basis of rank, seniority, and special accomplishment became firmly conventional. For details, see Garrick's answer to Mrs Abington's plea, *Private Correspondence of David Garrick*, II, 140.

allow sufficient elasticity in scheduling to capitalize on a good run of a new play, or to give leeway for a sudden command performance by Royalty.

On 18 May 1770, twenty-one participants shared a half-value-of-tickets benefit at Covent Garden and disposed of 1,817 seats. This figure, representing about 85 per cent of the seating capacity, is the highest the account books record. Never were all the seats in the house dispensed to beneficiaries. Obligations to renters for free seats, and to other friends of the managers on the "free list" had to be provided for, and a quantity had to be reserved for sale at the door. Also since each beneficiary was to be charged for the tickets bearing his name, he only requested the number and location he was sure to dispose of. Cawder the sweeper, and Besford the porter would hardly seek to dispose of a box ticket, but might take a few for the galleries. The *Account Books* for Covent Garden keep minute record of these tickets under each individual's name. The *Treasurer's Books* for Drury Lane merely record the lump sum which the face-value of all tickets given out would yield. Individual records there were doubtless kept in another book, now lost. One reason for the careful record at Covent Garden is to assign individual charges, but this breakdown for actors into the number of box, pit, and gallery tickets delivered could be of use to the managers as a log of the strength of any actor's support in the three ticket regions. It is interesting to follow the shift of this popular support from gallery to box, or vice versa, and to see how such a shift is reflected in the actor's salary.

Scalpers were ever present to take whatever counterfeit share they could in these profitable entertainments. Macklin had posted notice in the *Daily Advertiser*, 21 March 1743: "As Mr Macklin has reason to believe that several of his tickets are counterfeited, and will be offered for sale in the streets and passages leading to the theatre, he begs leave to give this public caution of the fraud; and humbly desires the Gentlemen and Ladies who have taken places, to send for tickets to the theatre or to Mr Macklin at his house in Bow Street." Two weeks earlier a scalper had been caught, according to a notice in the *London Daily Post and General Advertiser*:

Mrs Catharine Penny was committed by Col. Veil, to Bridewell, for selling counterfeit tickets for the Theatre Royal in Drury Lane, and as she had deliver'd out others for several benefits to come (Mrs Clive's in particular) it is thought proper to give this public notice of the fraud, in order to prevent any tickets being bought in the passages of the theatre, proper care being taken to prevent all tickets so bought from coming into the house.

The system of advertising benefits a month in advance, gave opportunity for the counterfeiters to prepare a supply of bogus tickets for the unwary. This is one reason why beneficiaries called on their friends in person, or would advertise that those desiring tickets should send servants to their lodgings, or to coffee houses and book stalls where they would leave bona fide tickets to be disposed of and accounted for. The gesture has to do with prudence more than with obsequiousness.

Many benefit tickets are extant in the extra-illustrated volumes of actors' lives. Some are extremely simple, containing the date, theatre, name of beneficiary, the location of the place in box, pit or gallery, and a serial (not a seat) number. Others are elaborate, containing the same information, but embellished by prints made from drawings of contemporary artists. Decorative designs were in themselves some protection against counterfeiters.

The notation frequently appearing on the bills for house-charge benefits, "Tickets sold at the doors will not be admitted," seems to have been a device dreamed up by the managers to protect the sale of benefit tickets by their legitimate possessors and to discourage scalpers. It was important for Maria Macklin to dispose of her own tickets for her benefit 5 April 1770, since it brought her, after house charges, the equivalent of her previous eight months' salary. Of the £290 taken in that night, £146 represented the face value of tickets she had distributed. She wanted no anonymous sharers to come in on this by fraud.

Each actor hoped to clear, if not that much, at least the equivalent of a month or two's salary on his one night. I find record of only one actor who failed to profit by his benefit. That was Wroughton, 4 May 1769, who had come to Covent Garden the previous season, escaping from his apprenticeship to a surgeon in Bath, and who apparently had not yet enlisted great popular support. The face value of the tickets he sold was only £5 11s. With house charges, he found himself actually owing the management £5 19s.—some money had come in at the door—which he duly paid up the twentieth of the next month. He sold twelve box and seventeen pit tickets, but probably was given more for them than the face value of 5s. and 3s. apiece, so in all probability he may not actually have been out of pocket. He was retained and proved to be an increasingly popular actor.

The obsequiousness of phrasing found in benefit bills such as that of Thomas Sheridan's, 13 December 1744, "As his benefit was not appointed till last Friday, he humbly hopes that such Ladies and Gentlemen, as he shall omit to wait upon, will impute it rather to a want of Time, than to a want

of Respect and Knowledge of his Duty," had been conventional from the beginning of the century, and was looked upon as polite expression by the members of a vagabond profession. It is no more obsequious than the conventional dedications of printed works of all sorts, and few if any felt they had to "swallow their pride" as they advertised in the conventional way.

Wignell, long-time performer at Covent Garden, died 5 January 1774, but for the three preceding seasons shared his benefits with Barnshaw and Davis, and was backed for several rows of seats by his fraternal organization—the Most Noble Order of Bucks. His bill for 15 May 1770 noted: "By Order of the Grand Buck, for the Benefit of Mr Wignell and Mr Barnshaw." Bills for 10 May 1771 and 20 May 1773 gave more specific information: "By order of the Grand Buck . . . Places will be kept in the Boxes for the brethren of the Most Noble Order, who are desired to meet the Grand Buck and his Council at the Shakespeare's Head, in the Grand Piazza, Covent Garden, by Five o'clock in order to proceed from thence to the theatre in procession." The event was made colorful in the last instance by carrying in procession the ensigns of the Order, as the brothers reeled over to the theatre.

Before 1762, as has been noted, amphitheatres of seats were constructed on stage for charitable benefits as well as for those of actors. On 1 December 1750 Drury Lane gave a benefit for a citizen's widow and her eight children. Cross remarks: "The stage being built [upon] & crowded broke down, but luckily nobody was hurt." Firmer carpentry, as well as carpentry to insure adequate sight lines, was in evidence the following season at Woodward's benefit when the amphitheatre was "commodiously inclined for the reception of the Ladies" (10 March 1752). But such phraseology had been standard from the beginning of the century. Well before the banishment of stage loungers income was increased at benefits by "laying the Pit and Boxes together at one price," or by roping off a specific number of rows of the pit and pricing seats there at the box figure. This custom lasted throughout the period but was accorded only to top actors, and special charities.

The only house servants granted benefits singly were the head prompter, the housekeeper, and the treasurer. Occasionally one of these, such as Garton, treasurer at Covent Garden in the seventies, felt the strain of delivering tickets too great, and the problem of requesting actors to play for him too complicated, so settled with the management for a raise in salary of £30 in lieu of a benefit. This allowed an extra night in the season for the house and assured Garton of a modest annual bonus without effort. But these three office holders were usually accorded a good spot in the benefit season, just after those nights assigned to the main actors, and before the

partial benefits began. The earlier in the season the better for a benefit, for Londoners were still thronging London in March, and had not yet been plagued by ticket sellers. The canny Swiss, Noverre, had stipulated in his contract that he must have a benefit early in the season, a clear one, and one in which Garrick himself would play, an unbeatable combination for a profitable evening.

The mass half-value benefit given for house servants was doubly profitable. The theatre always received more on these occasions than it could from a flat fee charge, and the servants (from six to twenty-one) were pleased to gain anywhere from seven day's pay (Jones, 29 May 1772), to 133 days' pay (Roberts, on the same night) in one night. The house that night received £133, and twenty servants were happy with their bonuses. For Woodward's benefit 23 March that year, the income was £260, of which the house received only £66 in charges, and satisfied only one actor.

The psychological lift given to the actor of a successful benefit was great. Hence managers of both theatres saw to it that promising new young actors and actresses received the chance of a benefit as a morale builder. The system was accepted by all as providing valuable augmentation to salary, and those who owed deficiencies of a previous year were prompt to pay them well before the chance of their receiving another benefit came up for consideration. So the process was run on a pleasant and business-like basis.

William Cooke's complaint that minor actors were forced to seek convivial friends instead of spending time perfecting their acting seems to lack foundation, for few such actors regularly received benefits until the management was rather convinced that their art was accomplished. Also cash advances, or loans against salary to be issued, apparent in the account books, are made as a rule not to minor strugglers, but to assured artists temporarily in need.

A lovely actress usually had a successful benefit. Mrs Bellamy tells us in her *Apology*, for whatever credence we wish to accord the statement, that she was £1,100 richer for her benefit at Covent Garden in 1756, and explains that Lords Kildare and Granby, Mr Fox and Mr Digby each paid £100 for their tickets. This excess gratuity was actually called for in advertisements for certain charities. Rich gave over the night of 4 January 1760 for "the unhappy sufferers by the late dreadful fire in King Street." Places for boxes were to be taken and tickets to be had of Sargent at the stage door, "where if any persons are so charitably disposed as to send more than the price of the ticket, a receipt will be given him to the person who brings it, and the profits arising will be paid into the hands of the church wardens of

St Paul's, Covent Garden, &c. to be distributed by them for the purposes intended."

The whole subject of charitable benefits merits further study against the background of increasing eighteenth-century humanitarianism and in the light of the moral obligation of the theatre as a successful business to do its share in meeting social problems. Each theatre privately subscribed, as probably did many other businesses, to the annual support of St George's hospital. The amount was not great—five guineas a year. In addition Drury Lane in this twenty-nine year period gave 107 benefit performances, aside from those given to authors and actors, an average of 3.6 per year. Covent Garden in the same period gave 115 similar benefit performances. Most, about 23 per cent, were given to individuals and families "under misfortunes." Their names are seldom recorded and their particular misfortunes seldom specified. Another 17 per cent were given to aid old actors before the creation of the theatrical fund. Widows and orphans received another 17 per cent; hospitals in general 9 per cent, and lying-in hospitals in particular 12.3 per cent. Unspecified public charities received 6.5 per cent, while sufferers by fire and educational endowments each got 4.1 per cent. Prison relief, the blind, and Monnet's unlucky French dancers received the rest, 1.6 per cent. The complete lists I have singled out in Appendices B and C, but mention of a few specific benefits here will round out the picture: a gentlewoman in distress, her guardian having gone bankrupt; the Marshalsea Prison; Norton Amber, formerly a patentee, now pit doorkeeper; the Society for the Propagation of the Gospel; the Marine Society; Christopher Smart in the Mad House; the Colleges of Philadelphia and New York; a Dispensary for the Infant Poor in Soho; persons imprisoned for small debts.

Both patent theatres paid the required rates for schools and churches in their parishes, but over and above those payments gave special Easter offerings and annual contributions to charity schools. Landall, the undertaker, received from Drury Lane sums up to £5 to cover funeral expenses for certain actors (8 July 1772). When the Covent Garden prompter Younger was burnt out of his lodgings 6 May 1774, Drury Lane made the first contribution to his aid, £21, and two weeks later actors, musicians, and managers made up another purse for Kennedy, who had been burnt out in the same fire. Both theatres stood behind their actors in the somewhat frequent lawsuits in which they became involved. Reddish, Baddeley, Wright, Aickin all had fees advanced for this purpose, as recorded in the Drury Lane *Treasurer's Books* in the seventies. And the inebrate, but excellent low comedian Tom Weston received advances up to £132 in 1772–73 against his salary, in sums

paid out in small amounts from the treasurer to his many creditors, in order, apparently, to keep him on stage and out of debtor's prison.

Little need be said about benefits for authors. Some few were paid flat sums for their plays, but the practice generally followed was for payment to rest upon receipts for the third, sixth, and ninth nights of a new run, as it had since Restoration times. Occasionally, when one of these nights was spoiled for any reason, the managers gave the larger receipts from one of the other nights (fourth or fifth). More plays were offered than the managers could ever use, but they still, despite harsh comments from disappointed writers, preferred good public relations with the writers. Many managers, such as Garrick, Colman, and Hull, wrote extensively, and spent much time adapting old plays and suggesting changes in the new ones they had accepted. For this work they usually paid themselves, either a fee agreeable to their co-managers, or the profits of a good night's performance. They also farmed out old plays to writers they could count on for suitable adaptations. They retained on a fee basis other writers to write specifically for them. Bickerstaff and Arthur Murphy seem to have had such contracts with Garrick. These writers received benefit nights as did any other author when their plays or adaptations were performed.

## Costume and Scenery

### PATENT HOUSES

AFTER THE DETAILED review of expenditure for wardrobe, properties, scenes and machines during the first part of the century, given by Dr Avery in his *Introduction to Part 2 of this Work*, and after examination of the account books in the Garrick period, one feels free to take issue with the older view of these matters given by Miss Lily Bess Campbell in her classic and entertaining article, "History of Costuming on the English Stage between 1660 and 1823."<sup>58</sup> She was severe with our ancestors on three points: their meagerness of costume; their use of inappropriate dress from the standpoint of historical realism; and their lack of discovery of an aesthetic principle upon which to choose costume. In contradistinction, on the basis of newly analyzed records, I suggest (1) that managers in the Garrick period spent huge portions of their income on colorful and spectacular additions to their wardrobes; and (2) that theatrical heating conditions were a determining factor in costuming hitherto not considered. An Ariel scantily clad according to modern enlightened costuming theory, or a Julius Caesar in shorts under a loose toga would, for five months of the season, have been covered with gooseflesh, and his speech would have been undistinguishable in the chattering of his teeth. We remember the testimony in the trial of Macklin for killing his fellow-actor Hallam, that after a performance he "came into the Green Room to warm himself." The stage area was chilly. Many interpretations are possible from similar sets of evidence, but Miss Campbell seems to have relied heavily upon the gossip of Tate Wilkinson and Mrs Bellamy, both lively talkers who liked to make up a good story. I shall present other sources for framing a different picture, and suggest, (3) that in aesthetic theory it was obviously the impact of the play that made for the experience. Apparently audiences were so impressed by the excellent acting and dramatic strength of the pieces performed (as evidenced by annual profits from £500 to £7,000) that historical authenticity of costuming assumed its place at the bottom of the six categories which Aristotle long ago concluded were the sources of good drama. We may find it ludicrous that Garrick played Macbeth in a

<sup>58</sup> *University of Wisconsin Studies in Language and Literature*, No. 2 (Madison, 1918), pp. 187-223.

red coat and tie wig. His sophisticated spectators, on the other hand, were deeply moved by his powerful interpretation of the character. To blame the managers for lack of an aesthetic insight which we possess is to read history backwards with strange results.

Yet one must proceed with caution in discussing this controversial subject. Evidence appears in caustic comment upon all the managers that they were penurious, and ruled by a philosophy of "make-do" with what was on hand. Davies' description of Garrick's coronation ceremony, 1761, carries damnation with it:

Garrick knew well that Rich would spare no expense in the presentation of his show; he knew too that he had a taste in ordering, dressing, and setting out these pompous processions superior to his own; he therefore was contented with reviving the Coronation with the old dresses which had been often occasionally used from 1727 to 1761.... The exhibition was the meanest and most unworthy of a theatre I ever saw.<sup>59</sup>

Eight years later, 16 October 1769, Hopkins waited on Mrs Barry to know if it would be agreeable to her to play Lady Townly in the *Provok'd Husband* with Reddish. "She said she had no cloaths for it." So he turned the part over to Mrs Abington. Wilkinson entertains us with his request for a proper suit for the Fine Gentleman in *Lethe* at Covent Garden, and his disappointment in getting a short old suit "not brought to light since the first year Garrick played Lothario in 1746."<sup>60</sup> Also the advice of the Volunteer Manager from the *Theatrical Review*, 1 January 1763, suggests inappropriateness of costume: "It is very ridiculous (to give it no harsher name) to see a prince of the blood come on with worsted stockings, in a suit of embroidery; or to see one of the first officers of a kingdom appear at court with a dirty shirt; yet these things have been. . . . We don't remember to have been more strongly struck in a long time with the absurdity of dress upon the stage than in Milton's *Comus*. The two brothers are dressed in old English habits, and the lady appears in the most fashionable garb of the present *anno domini*—but this is not all, the two brothers have short hair in imitation of our ancestors some centuries ago; and the spirit who personates the likeness of their servant, has his elegantly dress'd with a bag front."

On the other side of the ledger, however, is Garrick's statement in his *Journal to France*, 1763, that Mrs Cibber received in salary £700 a year

<sup>59</sup> Rich's expenditures for the lavish pageant are detailed in a Covent Garden Account Book in the Folger Shakespeare Library, from 13 Nov., when he first performed the ceremony until 26 Nov., when he died: Tailors for 7 new suits £52 10s.; Mercers for colored velvet & white sattin, £246 6s.; Haberdasher £4 10s. 4d.; Ribband maker £2 10s. 4d.—Total £307 8s. 8d.

<sup>60</sup> *Memoirs of his own Life* (York, 1790), I, 115.

besides her benefit, "and had everything but the mere garniture of her head [provided] by the managers." And Mrs Cibber was not an actress content to be seen in tawdry costume. The *Treasurer's Books* of Drury Lane in the 1770's indicate an annual expenditure of £60 to Mrs Abington for clothes, apart from other general wardrobe expenditures. Extant theatrical prints suggest finery and elaborateness at every turn. The oft referred to, but little read, contracts between managers reveal the monetary value placed on theatrical wardrobes. That between Garrick and Lacy suggests that Lacy within a month after the contract is signed will procure release from Messrs Green and Amber, bankers, to the amount of £4,000 for "two equal thirds of the patent, scenes, wardrobe, and lease." The wardrobe and scenes as tangible property formed a practical basis for a mortgage, and the former was considered so valuable at Covent Garden in 1769 that Harris, in his feud with Colman, immediately sought to impound it. Garrick had his wardrobe insured against loss or damage. Rich itemized his in 1744, then mortgaged it for a large sum.<sup>61</sup>

From available figures it appears that from 2 to 6 per cent of the annual total expenditure at each theatre was made for the wardrobe alone. The average, over thirteen scattered years from 1741 is 4.5 per cent per year. Some descriptions from two seasons, 1746–47 and 1749–50, will show the trend of purchase. Rich, as Dr Scouten has noted in his Introduction to Part 3 of this Work, in the earlier season added to his considerable stock:

<i>Item</i>	<i>No.</i>	<i>Value</i>
Men's suits (complete)	6	£52 13s.
Men's coats and waistcoats	6	69
Women's suits (complete)	6	75 2s.
Hooped petticoat	1	14s.
Gloves (for Garrick)	6 pair	7s. 6d.
Hats (men's) gold open lace	1	2 12s.
Yard goods:		
Cotton	.....	10
Silk	.....	264
Wool	.....	153
Linen	.....	84
Trimming:		
Gold, Silver, Copper lace	.....	238
Night Robe	1	3 3s.
Hose		14
Total		£966 00 6d.

<sup>61</sup> British Museum, Add. MSS 12,201, foll. 1–73 (Microfilm in Folger Shakespeare Library).

Garrick in 1749-50, a year in which Rich spent another £325 17s., bought, as recorded in his fragmentary *Treasurer's Book*:

<i>Item</i>	<i>No.</i>	<i>Value</i>
Men's suits (complete)	12	£168 9s.
Men's coats & waistcoats	3	6
Women's suits (complete)	1	12 14s. 6d.
Gloves	15 pair	18s.
Shoes (dancers')	.....	5
Hose	.....	19 19s.
Hats	.....	10
Trimming:		
Gold, Silver, Copper lace	.....	86
Yard goods:		
No record but a tailor's bill	.....	105
	Total	£413 11s. 6d.

Over the years each theatre added about half a dozen complete suits of men's clothes (including coat, waistcoat, and breeches) and half a dozen more for women (including a rich dress of several layers). Other heaviest expenditures were for yard goods, which the house tailor made up into costumes, and some of which the scene painters used. Also there were endless yards of lace trim:

- Item, 10 yds white gauze, and 2 yds of lace for a veil for Mrs Pritchard  
*in Jane Shore (CG 1746-47)*
- Item, 8 yds black crepe for Mrs Cibber (*CG 1746-47*)
- Item, 10 yds lace for a ruff for *Quin (CG 1746-47)*
- Item, 11½ yds Claret color'd velvet for a coat for *Quin*, and 1 yd Scarlet Sattin to puff Falstaff's dress (*CG 1749-50*)
- Item, paid Luppino £14 18s.—for making new dresses for the dancers (*CG 1757-58*)

The earliest account books are specific as to purchases, describing each item in detail, and listing the purchaser (usually one of the men or women dressers, a tailor, or the valet of some lord). The later books merely state, "Paid a bill for cloaths." Covent Garden's purchase, 3 April 1761, is standard for the earlier entry:

Bot of Lord Holderness' valet, by Blackmore [tailor] a Scarlet cloth coat & Breeches, with a silk waistcoat lac'd with rich broad gold lace, £15; A ash color'd cloth suit double lac'd with silver, £14; A scarlet cloth coat and Breeches with a green sattin waistcoat embroider'd with gold, £11; A bloom color'd cloth suit loop'd and bound

embroider'd with silver, £6; A scarlet cloth frock with black velvet lappels & cuffs, & a blue cloth frock with buff cloth cuffs and collar, both with silver slezy holes, £3 10s.

Lord Holderness seems to have unloaded a colorful cloth wardrobe, but the prices, even down to the frocks, indicate richness which would do on the stage, not tawdriness. To start the 1766-67 season Beard had Blackmore procure for him a wardrobe amounting to £169 9s. 1d., thus adding to the Covent Garden stock a rich and colorful set of clothes, some items of which—such as a blue coat, breeches and silk waistcoat, embroidered with gold—cost him £23; some items of which—such as a scarlet and buff suit with gilt buttons—cost him as little as £1 6s.

Color, fashionableness and trim were there. That the clothes were not allowed to deteriorate, and were made presentable for performances seems indicated by notations in the account books of annual sums for cleaning the lace, cleaning the feathers, cleaning and dyeing the silk. When Garrick purchased half of the Drury Lane patent, an anonymous pamphleteer in twenty-nine pages pointed out all the vexations he would meet in changing from actor to manager. Among those which loomed large was that of expenditure for "the extravagance of dress which of late glitters on the stage." Time was, wrote he, "when the best actors contented themselves with a new suit at each new play, and then too thought they were very fine in tinsel lace and spangles; but some of our present heroes must not only have a new habit for every new part, but several habits for the same part, if the play continues to be acted any number of nights. . . . These habits must also be as rich as Fancy can invent, or money can purchase—in fine nothing worse will suffice to appear in, even in the character of a town rake, but such as would become a Prince of the Blood on a Birthday, or a Foreign Ambassador on his public entry."<sup>62</sup>

As to presence of historical sense in costuming, Professor MacMillan has pointed out, in the Introduction to his *Drury Lane Calendar*, Garrick's attention to suitability of dress from the beginning of his regime. Although, as Professor MacMillan concludes, the statement on the bills, "Characters new dress'd in the Habits of the Times," gives no specific clue as to the precise costumes used by which we may now test their historical accuracy, it does indicate perception on the part of managers of re-enforcing the dramatic illusion by use of what the manager and general public assumed to be appropriate costume.

<sup>62</sup> *A Letter to Mr Garrick on his having purchased a Patent for Drury Lane Playhouse* (London, [1747]), p. 19.

For the most part Restoration and eighteenth-century comedies were played in contemporary garb. Certain Elizabethan and Jacobean comedies as early as 1747 began to have a new look by reversion to someone's concept of older-fashioned costumes. Fourteen plays at Drury Lane and eleven at Covent Garden received revised costume treatment, including *Albumazar*, the *Silent Woman*, *Every Man in His Humour*, Parts I and II of *King Henry IV*, the *Gammer*, *As You Like It*, *Eastward Ho*, the *Chances*, and the *Alchymist* (at Drury Lane); *Every Man in His Humour*, *Rule a Wife*, and the *Merry Wives* (at Covent Garden). "Characters dress'd in the old English manner," is no way precise. The *Account Books*, however, occasionally list purchase of specific items such as ten yards of lace for a ruff for Falstaff, which indicates approximation of Elizabethan garb. The purchase, 14 November 1757, by Covent Garden of "Black hose and a pair of Black shammy shoes for Hamlet at £1 4s. 6d. for Mr Ross," suggests not only costume, but character presentation.<sup>63</sup> Six years earlier at the Delaval *Othello* the commentator for the *Gentleman's Magazine* remarked: "The dresses not only magnificent but well fancied, and much better adapted to the characters than any we have seen them dress'd in before. Othello's was a robe in the fashion of his country; Roderigo's an elegant tawdry modern suit; and Cassio's & Iago's very rich uniforms."

A few of Shakespeare's plays, students of costume inform us, retained Elizabethan semblance from the opening of the theatres till the nineteenth century: *Richard III*, *Henry VIII*, and Falstaff, at least, in *Henry IV*.

In tragedy, *Jane Shore* and *Richard III* at both houses, but first at Drury Lane, were new dressed in the old costumes. Drury Lane added Brooke's *Earl of Essex*, 3 January 1761, while Covent Garden in the late sixties extended old costuming to *King John*, *Henry II*, *Henry VIII*, *Lady Jane Grey*, *Macbeth*, and *King Lear*. To boot, 16 May 1775, it threw in between the acts of the *Beggar's Opera*, a dance by Mrs Daigueville and her two daughters, called *Boadicia Queen of Britain*, with "twenty-three combatants dress'd after the manner of the ancient Britons and Romans."

Hogarth's print of Garrick as Richard III at Bosworth Field suggests the manager's idea of fidelity to Elizabethan costume. Greek and Roman plays, as mentioned above, were done in "Roman Shapes," as Garrick called them in his letter to Sir William Young of Standlich. Young was about to produce *Julius Caesar* and wished to hire costumes from Garrick. Garrick's reply throws light on this sort of costuming:

<sup>63</sup> See Yoklavich, "Hamlet in Shammy Shoes."

As to the shapes, I told you in my former letter that we are going to make a new set of 'em [for the revival of *Antony and Cleopatra*] those we have been using so scandalously bad and not fit to be worn e'en by the waiters—I likewise think that Mr Rich's wardrobe cannot furnish you with proper dresses for so full a play as *Julius Caesar*. The Opera House, indeed, may supply you, for they exhibit so seldom, & have such quantities of them in their wardrobe that you certainly may suit yourselves there—not but I should think the capital characters had better provide themselves with proper dresses than wear the refuse of a theatre & what considering the hiring, altering, carriage, &c will be more chargeable & perhaps very unworthy of your wearers. . . . Upon recollection, Mr Rich made up new shapes for his Opera *Dioclesian*, but how can he spare them if his theatre opens the 12th of September [1759]?—Folger, Case II, 5.

Garrick had concluded his earlier letter by noting that each theatre constantly used these shapes in every Roman and Greek play. Nine years before, however, at Drury Lane, Sowdon, playing the part of Hostilius in Whitehead's *Roman Father*, wore a brown coat with gold holes, a scarlet waistcoat with gold lace, and scarlet shag breeches, for which the treasurer laid out £8 (5 March 1750).

A key, seldom mentioned in the scholarship on the theatre, to what the eighteenth-century thought the habits of old times were, lies in a scarce two-volume work, *Recueil des Habillements*, published in London in 1757, with full page color illustrations and self-explanatory English translation opposite the French text: "A Collection of the Dresses of Different Nations, Antient and Modern, Particularly Old English Dresses after the designs of Holbein, Van Dyke, Hollar, and others with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the Habits of the Principal Characters on the English Stage." The whole of the second volume is devoted to England, and the dresses depicted in the appendix correspond with those illustrated in so many of the prints of actors and actresses which still exist. They hardly square with our present ideas of historical accuracy, but suggest that the century was beginning to be historically minded. Surely the stage managers knew this work.

Throughout this period, because of the value of the wardrobe, both theatres continued the important offices of master and mistress of the wardrobe. Those holding these posts checked out items to the performers, and saw that they were returned, kept an inventory, assigned a schedule for renovation or disposal. Each had helpers—tailors, milliners, specialists with feathers, and service people. A regular portion was budgeted (at

Covent Garden) each night to cover the expense in servicing this part of the theatre. In 1757 this amount came to £1 per night, with an estimated £5s. a night for extras. In 1760-61, Mrs Gould received £30 salary and had three assistants. Whitefield, men's wardrobe keeper, had the same salary, and carried on his staff an expert featherman, besides a tailor. Luppino and Meres were the constant tailors on the payroll.

H. S. Wyndham, in his *Annals of Covent Garden Theatre*, included in an appendix excerpts from the schedule of properties at Covent Garden which formed the basis of a mortgage Rich entered into with Martha Launder and Hutchison Mure, 30 January 1744.<sup>64</sup> His selections demonstrate well the properties, but fail to suggest the enormous extent of the wardrobe, and the problem it was then creating of storage. Full details may be found in the British Museum Additional Manuscripts, 12,201 ff. 1-73, No. vi, and they defy summary. Rich kept twenty-six compartments in his "great wardrobe" filled. Each compartment was located by a capital letter of the alphabet. No. K is representative:

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. Falstaff'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 waist-coat. 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," where were "Aboan's new linnen dress in *Oroonoko* and all the slaves' linnen dresses, besides 8 witch's hats, 6 antic dancing dresses, 49 feathers taken off dancers' hips, a white sattin coat painted *Joy to Great Caesar*, and Sir Peter Pride's hat and plume." The women's wardrobe was nearly as complicated, containing twelve regular compartments, supplemented by three "drawers by the door," and several presses, and a deal box "in Mrs Horton's room." Had Hutchison Mure foreclosed, he would have had a scramble collecting a thousand items. But Rich, with his primitive catalogue system, thought he could put his hand quickly enough on every one.

**SCENERY.** Playbills and other sources of theatrical terminology indicate three meanings for the word "scene." That most often signified in the period

<sup>64</sup> His two volumes (London, 1906) give a broad running account of high spots in Covent Garden history.

refers to a design painted on a flat, backdrop, or other sort of movable screen to provide scenic illusion. In a secondary sense the term refers to a portion of a plot or action. *Romeo and Juliet*, *Much Ado*, and *Cymbeline* were frequently advertised “with a Masquerade scene incident to the play.” Occasionally the double use of the word appeared in the same advertisement, as for *Harlequin Sorcerer*, Covent Garden, 6 January 1773: “To conclude with additional scenes of action, and a representation of the Pantheon.” The third meaning of the word applied to the dialogue of a section of text. The playbill for the *Fairy Prince, with an Additional Scene*, (Covent Garden, 17 January 1772) explains: “Books of the masque, including the words of the additional scene, to be had at the theatre.” The secondary meanings are mentioned principally as a warning about the multiple significance of the word rather than as a basis for further discussion, since the first meaning only is important in this section of my Introduction.

Covent Garden’s bill, 4 November 1769, typifies many which employ the word in the first sense. It describes the revival of the *Rape of Proserpine, with the British Adventures of Harlequin*: “With New Music, Dresses, Scenes and Decorations. The First Scene painted by the late Mr Lambert, the last by Servandoni.” A succeeding bill specified the designs as “a representation of the Eruptions of Mount Etna,” (Lambert), and a “Grand Scene of the Palace of Pluto,” (Servandoni). Garrick’s letter to Sir William Young mentioned above states the size of some of his scenes: “The backscenes of our stage are more than 23 feet wide and 16 feet 6 inches high, and our wings are in proportion, consequently unfit for your place—but indeed we have no useless scenes, what we have are in constant wear, and take their turns as the different plays and entertainments are exhibited.”

Both theatres spent liberally for scene painters. Stage historians frequently refer to Garrick’s engagement of de Loutherbourg in the 1770’s at the top salary of £500 per year and mention the impact of that artist upon the development of stage design. Covent Garden also engaged throughout this period artists of note, and usually maintained no fewer than three on the staff. George Lambert (1710–65) had his first employment as scene painter for Lincoln’s Inn Fields theatre, and as early as 1736 had become the principal painter for Covent Garden, where his scenes were in use until the fire of 1808 demolished the theatre. John Inigo Richards, one of the original members of the Royal Academy, became best known for his scene painting at Covent Garden. Associated with him was Nicholas Thomas Dahl, native of Denmark, who settled in England about 1760. In 1768 he gained first prize for landscape painting, given by the Society for the Encouragement of Arts. John Nicholas

Servandoni, eminent French theatrical painter, seems to have arrived in England on 21 December 1749 and to have been advanced 10 guineas by Rich for travel expenses to London, but the *Account Books* indicate Rich had employed him at considerable expense three seasons earlier. He was retained in 1749 at five guineas per week. The Florentine painter Giovanni Battista Cipriani came to England in 1755 with a well established reputation. He also was an original member of the Royal Academy at its founding in 1768. He did the "additional scene" for the *Fairy Prince* at Covent Garden, 17 January 1772, which consisted of a huge painting "representing the taking of the Bohemian Standard at Cressy." The *Theatrical Review* (II, 36) commented on its pleasing effect and the celebrated quality of the artist. He received £63 on 4 January 1772, apparently for this piece. Of less fame, but of diligent work in the theatre was Richards' assistant William Austin, whose views of ancient Rome (six plates) and ruins of Palmyra (four) remain the record of his work, and John Clayton, a still-life and water-color painter, who had originally studied to become a surgeon.<sup>65</sup>

Not all the advertised scenes are identified with their painters, but payments listed in the account books help make the identifications. They also show the busy activity engaged in by the designers who often traveled to various parts of England to draw scenes from the life.

Rich revived his pantomime, the *Fair*, 7 November 1759, including Gibbs and Perry as Butchers, and Holtom and Buck as Slaughtermen. The *Account Books* reveal that John Richards was paid 10 guineas "for painting the Slaughter House, Ox, &c." *Harlequin Sorcerer* was advertised, 6 January 1773, with the added attraction of "a representation of the Pantheon." *The Sylphs, or Harlequin's Gambols*, concluded nightly in January of the following year "with a Capital Scene, never exhibited, by Servandoni." He had died in Paris in 1766 but, Benjamin Victor informs us, Rich in the late forties commissioned him to make up a number of scenes which he could lay by for later use. This would appear to be one of those resurrected by Colman from the scene room.<sup>66</sup> *Orpheus and Eurydice* was revived at Covent Garden, 13 October 1775, after eight years, with two additional scenes advertised. *Theatrical Intelligence*, preserved in a Folger Library news clipping, describes these with unusual fullness:

The first is a perspective of Ranelagh Gardens to the water, illuminated with party-colored lamps, which terminates with the temporary obelisk erected on that occasion;

<sup>65</sup> See Bryan's *Dictionary of Painters and Engravers*, 4th ed. (London, 1903), and the Covent Garden Account Books (British Museum, Egerton 2268-2278).

<sup>66</sup> Benjamin Victor, *History of the Theatres of London and Dublin* (London, 1771), III, 165-66.

—behind this we just catch the streamers of the barges, &c., supposed to be rowing up the stairs and landing their company, to martial music under the discharge of cannon,—imitated by the unnatural slamming of one of the Green-room doors. This scene, however, had a tolerable appearance, but being on too confined a scale its intended effect must have been lost.

The other represented the inside of as much of the Temple of Neptune as was possible to give the spectators in a theatre . . . to prevent it coming too near the original, Harlequin, Pierot and Pantaloons, &c were made to lounge in the orchestra, instead of its being occupied with a good band of music.

This critic was particularly acid about the manager's suffering the scene shifters to appear in "old, greasy, plush waistcoats, with red-stocking sleeves." Such a habit, he felt, "was in keeping with a blacksmith's forge, but not for a theatre royal in the metropolis of a polished country."

Bills for the rival house indicate that Garrick met competition in eye appeal and equalled Rich's performance. His *Elopement* pantomime showed a scene of the "Rejoicing Night," 13 October 1770, another of "the Waterfall," 18 November 1773. The *Witches, or Harlequin Cheerokee*, 26 December 1771, contained, of all appropriate devices, a view "of Mt. Vesuvius, representing its burning at a distance, and reflected by the water in the Bay of Naples," and a second "land view of the mountain, with torrents of lava and a river of liquid fire falling in a cascade from rock to rock,—an exact resemblance of its last eruption in 1769." This painting was executed by [Robert] Carver. Apparently Garrick's employment of Carver for this scene was in direct competition with Colman's use of Lambert's "eruptions of Mt. Etna," several seasons before. Carver stayed on the payroll at Drury Lane at £1 per acting day until 1 January 1774.

Many stage histories have mentioned de Loutherbourg's excursions about the English countryside to catch the right tone of local color for his sets. Years before de Loutherbourg started, however, Colman, 1769, in parodying Garrick's *Jubilee*, sent his painters, Richards and Dahl, up to Stratford at the expense of 14 guineas, to sketch materials for the "representation of the Amphitheatre at Stratford on Avon." Payment was made them 27 October 1769. Their sketches were used anew, 27 January 1770, for Woodward's afterpiece, *Harlequin's Jubilee*. Dahl, in December 1771, was paid expenses of £6 17s. 11d. for a trip to Windsor to sketch scenes to be used in the *Fairy Prince, with the Installation of the Knights of the Garter*. Many a Royal Academician got his start in the field of landscape as scene painter for one of the theatres. Pierre Royer, for example, was taken on at Drury Lane to replace S. French, 17 October 1772, at 4 guineas a week, and worked there

regularly for the next two years. [Dominique] Serres, Marine Painter for George III, received £63, 7 November 1773, for painting "rigging and ships," apparently for scenes in the *Fair Quaker of Deal*.

MACHINES AND PROPERTIES. Expenditure for scenemen and machine operators varied at Covent Garden from about £100, in 1740, to £1,248, in 1771. The average annual expenditure up to the 1768-69 season was about £500. From then on it doubled. Expenses always increased in this department with the production of every pantomime. A more vivid picture of actual stage properties is given us for the earlier period than for this one because in the Garrick period both theatres maintained well equipped prop rooms, whereas in the Cibber period innumerable items were rented and appear on the vouchers of payment.

But fleeting mention of props paid for is made in the books for 1747-76. Garrick laid out 15s. 6d. for a "new coffin for Ophelia." A flood of minor purchases suggest renewals of props at Covent Garden: trumpet banners for the stage (29 December 1749, renewed at twice the price on 6 February 1772); 13 tambourines for the *Fair* (8 December 1759); a horse for the *Coronation* (10 June 1767); a set of China (25 February 1767); 9 ostrich feathers (2 February 1767); earthenware (12 September 1767); a mahogany glass and tea tray (21 January 1768); chairs and stools (22 January 1768); £58 worth of papier-mâché ornaments (22 January 1768); an iron chest (2 February 1768); numbers of swords during the 1767-68 season; helmets (22 November 1769); garlands (19 December 1767); wreaths (6 January 1768); a cloth-covered elephant (18 March 1768); 5 gross of artificial flowers (1 March 1770); an owl with a new spring (5 April 1770); horses for the *Fair* (22 March 1774); an India Japan screen (19 October 1773); 26 Georges for 7s. 16d. (i.e., insignia for use in the *Garter*, 2 December 1771).

Specific evidence as to the variety of machines used is small. There were pulleys in abundance with ropes manipulated by the strength of a sceneman's arm over a windlass. There were springs to catapult objects aloft, or from one side of the stage to the other. There were trap doors for disappearances. There were platforms of different elevation for mounting different groups, as well as swinging platforms properly counterbalanced. There were cloud effects concealing baskets capable of holding actors. There were smoke effects, used sparingly. There were transparencies, and an abundance of colored lighting. Garrick's prompt copy (Folger Library) for his revived *Masque of Alfred* (9 October 1774), notes, Act I, scene iv, end of Alfred's speech, "Ring for cloud"; scene v, "Solemn Music at a distance. It comes nearer in a full symphony; after which a full trumpet sounds a high awakening

air. Then the following stanzas are sung by two Aerial Spirits—Vernon in the cloud, the Chorus first wing behind.” At the end of Act I came the note, “As the Fryar is going up to his cell *Drop Landskip.*” This same “Landskip” dropped also at the end of Act II, and seemed to be a sort of act curtain, allowing change of scenery behind while a dance occurred before. The main curtain seems not to have been dropped until the whole show of the evening was over, for eighteenth-century audiences were still vastly interested in watching the ease with which the scenes were changed.

An interesting manuscript, hitherto unrecorded in dramatic studies, is James Messink’s scenario for the “Pageant of *Shakespeare’s Jubilee* in the year 1770” (Folger Library, Case II, No. 12). This differs in many respects from the Huntington Library manuscript, published by Professor Elizabeth P. Stein (*Three Plays by David Garrick*, 1926), but chiefly in the order of the plays, and the number of “pageants.” A glance at this or at the published version indicates the properties needed to fashion out a procession of eight Shakespearian comedies and twelve tragedies. One actor in each group carried a banner inscribed with the name of the play. All were costumed as the audience expected them to be. Pikes, swords, shields, spears, truncheons, pick axes, daggers, eagles, trophies, fans were much in evidence, as were the identifying props for certain characters: Ariel with a wand; caskets for Bassanio; Launce’s dog; Malvolio with a letter; Ophelia with straw; Brabantio in his nightgown; Lady Macbeth in her “mad dress”; Roman lictors with fasces.

The manuscript suggests eleven pageants or floats drawn across the stage depicting tableaus from the plays, and including four not associated with them: the *Comic Muse*, in a chariot ornamented with masks and flowers, drawn by five Satyrs and six Loves; the *Statue of Shakespeare*, flanked by three Graces, Apollo, and the nine Muses with four Bacchanals; *Mr Nelson in his Carriage*, with drums and six trumpets to usher in the tragic figures; the *Tragic Muse*, accompanied by Minerva, the Demon of Revenge, six Furies, Mars and fifteen Soldiers, to close the procession. The published version contains seven pageants including one, the scene in Hamlet’s mother’s bedroom, not suggested by Messink.

Of those thought by Messink to offer finest possibilities, the most elaborate for combined use of costume and machine were four (all omitted from the Huntington version):

1. *Romeo and Juliet*: the Tomb—Juliet lying in the tomb, the tomb ornaments with escutcheons, Lamp, &c.—Romeo standing on a platform looking at Juliet.

2. *Richard III*: The Tent of Richard, Richard asleep on the couch;—before the tent the ghosts of the children, &c. &c.

3. *Antony and Cleopatra*: “The boate that is [used] in the *Elopement* beautifully ornamented; with purpell sales, &c. according to the descripsion giveing by Mark Antony in the play,” with a note to Garrick, “This sir can be very easy done if you approve.”

4. *Coriolanus*: (Huntington MS. substitutes Henry VIII) “The pageant to represent a kind of trone comeposed of Tropheys of arms and Speers—Tullius Asegius siting on the right hand of Coriolanus; 6 Roman soldiers at the side where Coriolanus sits; there Helmets with Horsetales; 6 Volchon soldiers at the other side where Tullius Asegius sits, with Plooms of feather in there helmitis. When the Matrons come doen to the fount the kneel, while the Pageant goas of, then folow in melincoly.”

Messink’s note to Garrick, in his same inimitable spelling, suggests his evaluation of timing and the need of re-using some of the characters: “Worthy Sr I have kept the Pageants as far [apart] as poseble, not to croude on one another but have sum smaller obiects between each pageant, &c. to give time for the women to dress for Coriolanus in the Matrons dresses.”

Some of the floats were drawn by soldiers or other characters, but some were manipulated by machines, especially the boat in the *Antony and Cleopatra* scene, and a “Ship in distress sailing down the stage” in the *Tempest*. Interesting testimony to the fact that the pageants were not mere still-life floats lies in the note in the *Public Advertiser*, 20 April 1778: “The following accident happened at Drury Lane on Thursday 18 April in the Entertainment of the *Jubilee*. As Mr Hurst and Mr Palmer were representing the characters of Posthumus and Iachimo in the fighting scene where they were engag’d with extreme violence, the former narrowly escaped losing his eye from a severe wound in the temple.”

A print illustrating this procession was published 1 November 1770 by Johnson and J. Payne. It seems to be a composite drawn from both lists, but omitting Coriolanus. Quite possibly all the pageants were used, but varied in combination from week to week in order to give some novelty to this most popular afterpiece. The print fails to communicate the richness envisioned by Garrick’s machinist, Messink. A note in the Drury Lane *Treasurer’s Book* for a revival of the *Jubilee*, 30 December 1775, indicates payment of £14 8s. for supernumeraries. At the going rate of 2s. 6d. for walking in pageants, the *Jubilee* would seem to have used a grand total of 115 supers.

Professor MacMillan discovered a letter from Gainsborough to Garrick in the Forster Collection (Victoria and Albert Museum) in which the artist suggested means by which the manager might modulate his lighting and sound effects to produce a more pleasing performance. Lighting particularly interested Garrick. On his return from France, 1765, he revolutionized stage lighting at Drury Lane by mounting strip lights on revolving posts at the sides of his stage, hidden from the audience by the wing fronts. These in the seventies could be so turned as gradually to dim or more brightly illumine the stage. Cumberland in his first stage direction to *The Note of Hand* hints at such dimming of lights to produce an effect.

On 12 November 1753, a German visitor, Christlob Mylius, saw *Volpone* and *Harlequin Sorcerer* at Covent Garden. The afterpiece was to him "absolutely beautiful" with its rapid and skillful shifting of scenes. Typical of English freedom, he remarked, was a scene showing the Equestrian Statue of George I, but with Harlequin seated upon it instead of the King.<sup>67</sup>

When one recalls the proviso attached to contemporary insurance policies—"except such loss and damage as may happen by any fire occasioned by means of any representation in any play or farce or in any rehearsal of the same," (Drury Lane, 29 July 1747, No. 109,085, Sun Fire Office), one wonders at the boldness of Rich, who, 1 March 1759, brightened his *Rape of Proserpine* with 3s. worth of fireworks each night. This display went on for three seasons, according to the payments listed. They may have been harmless enough, but since the pantomime continued for many years without payment for fireworks, possibly the risk seemed too great to subsequent proprietors to outweigh the novelty value of their inclusion. Garrick displayed fireworks occasionally, as payment to Claudio 19 November 1774, of £3 5s. indicates.

**ANIMAL LIFE.** A final word on animals as stage properties, real or faked, or what might be termed Rich's menagerie. When Rich revived the *Fair*, 2 November 1752, he included, according to the *Gentleman's Magazine*, "a wire dancer and some strange animals." Garrick, four nights later, ridiculed this menagerie, and brought upon himself a small riot when Fitzpatrick, taking umbrage, threw an apple which struck Woodward in the mouth. Cross noted:

6 November 1752: A new scene was introduc'd [in *Harlequin Ranger*] of beasts in Mr Rich's Entertainment, as an Ostrich, a Lyon, dog, monkey, two small Ostrich's, & a figure like Maddox upon ye wire, and writ up [as] y<sup>e</sup> New Company of Comedians. Hiss'd a good deal.

<sup>67</sup> J. A. Kelly, *German Visitors to the English Theatres in the Eighteenth Century*, (Princeton, N. J., 1936), p. 26.

The supposition is that Rich used live animals, except the lion. The tradition established this season lasted a quarter of a century, and was found profitable by Colman, who in the last year of his management (28 October 1773) revived this pantomime and paid £6 16s., and another £7 3s. at the close of the season "for the hire of Horses" and "for attending with the camels, &c. for the *Fair*." Since the revival had run only five nights, that particular animal hire was costly. Certain live animals had appeared on stage from early times, and horses quite frequently. At Lee's benefit at Covent Garden, 24 January 1758, the bill announced the *Rehearsal* "with occasional decorations, viz: a Dance of State, and Grand Battle of Horse and Foot. . . . NB. On account of the Horses, &c. there will be no building on the stage."

But more reliable information about impersonated animals occurs in the *Account Books* during Colman's management than during Rich's. He paid, 12 January 1773, to some man £1 15s. "for performing 14 nights in the Ostrich." The standard wage for such animal impersonation was 2s. 6d. nightly. Colman's pantomime *Mother Shipton* ran for 102 performances, before it was made into a novelty comic book (Harvard, *Bartholemew Fair Extra-Illustrated volume*), and he paid nightly, for the final forty-five nights, 2s. 6d. apiece to John Claridge and John Doe to make up the fore and aft ends of an ass, and the same to John Smith to come on disguised as a hog. On 7 October 1771 Colman paid Mr Patterson five guineas for a rocking horse, possibly for use in *Midas*. Epilogues spoken from the backs of animals had been introduced early in the century, and continued with no abatement in the Garrick period. The epilogue at Covent Garden, 7 April 1754, between Tom Jarvis and his horse may not have needed the presence of the animal on stage, but would have been more entertaining with one. Shuter's nearly annual performance of Jo Haines's *Epilogue Riding on an Ass* (Covent Garden 1753-1774) doubtless used the animal in the flesh, rather than the more precarious seating offered by the Doe-Claridge combination. Shuter had done this skit at Drury Lane, but no record exists telling whether the ass changed theatres when Shuter did. Weston in May 1774 entertained the town with his modification of this performance called *Judge Tycho's Sentence, riding on a Rhinocerous*, a make-rig, similar, no doubt, to the cloth elephant used at Covent Garden six years earlier.

In consideration of the whole show, one must not forget the dances, hundreds of named ones which used costumes and props of all sorts. The *Bird Catchers*, done at both theatres, suggests some physical stimulus to the imagination of the audience both in costume and prop. The *Humours of the Newmarket Races* (Covent Garden, 3 May 1776) "with all the usual

performances concluding with the Pony races," must have relied even more upon props. Occupational dances imply the presence of signs of the trades. The *Lamplighter* certainly included a lamp, ladder, and as I shall point out later, a dust cart to upset same. So with the *Knife-Grinders*, the *Colliers*, the *Coal Heavers*, the *Threshers*, the *Gardeners* (of all nationalities), the *Florists*, *Hop-Pickers*, *Rope Makers*, *Shepherds*, *Milk-Maids*, and the *Female Archers*. The *Flemish Feast*, after Teniers' picture, an animated tableau, included table and banquet props. That the *Crutch Dance* in the *Jovial Crew* was done on imaginary crutches seems unlikely. These titles are but a few of the six hundred listed on the bills, but even they suggest well stocked prop rooms. Further evidence is the list produced by H. S. Wyndham from the Launder-Mure Mortgage, which Rich took out in 1744 (*Annals of Covent Garden Theatre*).

The costume, the prop, the scene and machine must all be used together with the text and actors to create proper dramatic illusion. And this blending was left up to the actor-manager's imagination, or that of the prompter, until nearly the 1770's. Study of the texts of four hundred manuscript plays in the Larpent Collection (Hungtington Library) during this period reveals that few before the contributions of Isaac Bickerstaffe and Richard Cumberland contain any hints as to stage setting which the authors thought appropriate for the action. Cumberland's first direction in *The Note of Hand* gives the kind of description which became standard later:

A gaming house. Rivers is discovered asleep on a couch. Dice boxes on the table, with candles nearly burnt out, the floor spread with cards, and his hat and sword lying upon it. The room in great disorder.

Authors may have made verbal suggestions to the managers, but until Bickerstaffe, the majority leave those important matters up to the men in the theatre who know what stock they have, what the capacities of their machines and lights are, and how, in general, to dress out a play in a fashion pleasing to their audiences.

#### THE OPERA AND THE MINOR THEATRES

Dr Scoulen has pointed out through the slight evidence that remains what equipment, costumes, and scenes were used during the flourishing period of the minor theatres. Foote did not play on bare boards at the Little Theatre in the Haymarket, nor did the various entrepreneurs at the booths at fairs. But we lack the kind of factual evidence for these places that we have in the

*Account Books and Treasurer's Books at Covent Garden and Drury Lane.* Bills for performances at unlicensed houses, rooms, halls, and the like ape the formula expected of playbills by the middle of the century. So when we read "The Cloaths, Scenes, Machines, and other Decorations entirely new," we can only surmise what the situation actually was. The problem was one of storage and upkeep for the sporadic performances. We do know, however, that some sets could be borrowed, as shown in an announcement of *Othello* at the Haymarket 28 December 1751: "The new Scenes, which were painted for the Gentlemen who presented this Tragedy last winter at the Theatre Royal in Drury Lane, will be made use of."

We know from Garrick's letter to Sir William Younge, quoted above, the opulence of costumes and scenes at the opera.

## Theatrical Music

IN THE POPULAR concept, Elizabethan England stands as the exemplar of “singing, merry England,” when everyone from Bottom the weaver on his tongs and bones to the Queen on her virginals played and sang—when books of airs came from the musical presses, and when music became an integral part of nearly all of Shakespeare’s plays. One cannot work long, however, among records of the eighteenth-century theatre without realizing that the “age of prose and reason” was as singing and musical a period as ever was the Elizabethan. As usual in the Garrick period, little can be said about music in the minor theatres, for evidence is lacking. But many a bill for a sporadic performance advertised a single musician playing a violin, hautboy, French horn, or violincello, and “the finest band that can be procured.” Music was the whole thing, of course, at the King’s Opera House. It will be commented upon further in connection with the opera repertory. Much more information is now at hand, however, than has commonly been supposed, to identify the prominence of music at the patent theatres.

The *Account Books* for Covent Garden during the seasons 1757–58 and 1760–61 specify the names of twenty-one orchestra members, but fail to indicate the instruments they used. The number, equal to that in use by theatres in 1707, was twice the number employed by the contemporary Comédie Française. Drury Lane doubtless employed as many, but actual figures are extant only in its *Treasurer’s Books* for the 1778–79 season, when Sheridan and the new managers were cutting expenses to the bone. Their list included twenty-three in the orchestra, and designated the instruments. They employed five first violinists, two of whom could double on clarinets; four second violinists, two of whom could double on clarinets. There were a first and second viola (and a third who could also play the trumpet); a first and second hautboy; a first and second faggoto (bassoon); a first and second cornu (French horn); four cellos, including a first and second double bass; and lastly one who played a bass bassoon, a tabor, and pipe—eleven different instruments in concord.<sup>68</sup> Along with these in the orchestra pit stood the

<sup>68</sup> The weekly payroll for these musicians was £48, which is just 15s. under what Garrick laid out for his orchestra in 1774.

large theatrical harpsichord, a smaller auxiliary one, and an organ. Cross noted, 28 December 1763, the keen ear of the audience as it "hiss'd Master Love for playing out of tune on the organ." Ten years earlier Bonnel Thornton in his *Have at you all; or, the Drury Lane Journal* (6 February 1753) compared the voice quality of prominent actors to the tones of musical instruments and mentioned nearly the same list. Garrick's voice like a double-keyed harpsichord; Barry's an Italian violin; Mossop's a cello; Ross's an hautboy; Quin's a kettledrum, horn and double bass; Mrs Cibber's a German flute; the incomparable Mrs Bellamy's a "new invented lyrichord, or organ." Special charges fill the *Account Books*, for use of extra musical instruments. Fifes, drums (kettle and side), French horns, bagpipes, German flutes are the most common. Also the guitar, harp, Welch harp, triple harp, pedal harp, three chromatic French horns and a double mandolin were popular for specialty acts. The first appearance of the piano-forte seems to have been at Covent Garden, 16 May 1767, when Didbin accompanied Miss Brickler upon it, and when the playbill noted it as new.

The orchestra, which played such an important part before the curtain rose, between the acts, within numerous plays, and to accompany the many, many dances, was held up to high standards of ensemble perfection. Rehearsals were regular, compulsory, and motivated both by rewards and punishments. Account books for both theatres show musicians' forfeits for failing to appear either at rehearsal or performance. They also indicate expenditures for refreshments served at rehearsals: Covent Garden paid (3 April 1769) "for negus at rehearsals £2 2s. 8d." and on 2 April 1770, "Mr Simpson five Guineas for wine, &c. for the Orchestra at rehearsals." Musicians occasionally were as temperamental as actors, and sometimes would play only the overtures they had practiced, in spite of public requests for different tunes. But they had to be able to shift to meet impromptu demands of a restless audience, or take dire consequences, as on the night of 17 February 1752, when Cross inform us:

A great noise before the Play began, occasioned by the Music not playing what they liked, they being Pelted wou'd not come into the Orchestra—a Branch knock'd down, candles thrown, &c. Mr Garrick went on, order'd ye music in & all was quiet—[play] went off with great Applause.

Some sensitive souls, such as Gainsborough, were offended by the loudness of theatrical music. He wrote Garrick in 1772, "Keep up your music by supplying the place of *noise* by more sound, more harmony, and more tune, and split that cursed Fife and Drum."<sup>69</sup>

<sup>69</sup> Forster Collection, Victoria and Albert Museum. See Dougald MacMillan, *Drury Lane Calendar, 1747-76* (Oxford, 1938), Intro., p. xxxi.

Covent Garden may or may not have improved the quality at its house, but during the rule of all four managers made abundant use of orchestral music. A glance at Colman's play, *Man and Wife; or, the Shakespeare Jubilee* (7 October 1769), shows how much of the effectiveness of the whole entertainment lay in the dexterity of the musicians. At the end of Act II came his "pageant exhibiting the characters of Shakespeare," with figures from seventeen of his plays. Each group was ushered in with appropriate music: *martial music* for the Roman characters of Coriolanus and Julius Caesar; *soft music* for Antony and Cleopatra; *grand music* for the old English characters—King John, Richard III, Henry VIII; *solemn music* for the tragic muse; *magical music* "above, about, underneath" for Prospero; *fairy music* for Oberon and Titania; the *Dead March* in *Saul* for Juliet's bier; *allegro* for the comic muse; *andante* for Florizel and Perdita; and a *flourish* for the car carrying Shakespeare's bust.

The annual budget for music at Covent Garden up to 1766–67 was about £700, nearly 5 per cent of the total expenditure. Thereafter it rose to an average of £1,450 per year, showing a steady increase from £1,116 to £1,798, and reaching its peak in 1773–74 of 7.4 per cent of total expenditure. These figures include salaries for members of the orchestra, as well as for expenditure for musical compositions, for service to the harpsichord, for copying music, and taking inventory of the musical library. Sample lists of receipts and expenditures in the music department, other than for salaries, give the clearest picture of the kinds of services the managers needed:

*1766–67: post-season auditing,*

*Receiv'd: 28 July, from Mr Vincent for Music forfeits this season,  
£19 15s. 9d.*

*Expended: 30 May, to Simpson for extra performances on the Hautboy as  
per agreement for 31 weeks and 1 day at £2 2s. per week—£65 9s.  
1 June, Loaned I. Bickerstaffe on his note payable in two months, £80.  
[Not repaid till 10 October 1768.]*

*11 July, to Kirkman in full for turning the Harpsichord this season, £18 14s.*

*16 July, to Mr Foulis a gratuity for writing Music this season £5 5s.,  
and for taking inventory of the Music at the theatre £2 2s.*

*17 July to Scovell for taking inventory £2 2s.*

*[Drury Lane this season had paid Kirkman "for Harpsichord, &c." £50 5s.  
and Johnson and Collet for writing music £5 19s.]*

*1767–68:*

*Receiv'd For Music forfeits this season £17 6s. 11d.*

*Expended: 5s. per night for use of the Organ whenever *The Oxonian* was  
performed, and 5s. per night to Sutherland for playing Bagpipes each  
night in *Midas* and *Harlequin Dr Faustus*.*

This pattern of expenditure is typical, but gradually includes more payments to composers for new music to special songs. The favorite composers, whose pieces stocked the musical libraries of the theatres, were divided between English and Continentals, with Handel towering above all others during Lenten Oratorio seasons. A list of favorites, whose names most frequently appear on the playbills, would include the following twenty-three: *Englishmen*: T. A. Arne, Samuel Arnold, Jonathan Battishill, William Bates, William Boyce, Charles Burney, Henry Carey, Charles Didbin, John Abraham Fisher, John Jones, John Christopher Smith, and Charles John Stanley; *foreigners*: Giacomo Carissimi, Giambattista Cirri, John Galliard, Balthazar Galuppi, Niccolo Jomelli, Franz LaMotte, Georg Frederick Handel, Johan Adolph Hasse, Giovanni Battista Pergolesi, Niccolo Piccini, and D.J. Piguinit. The list of solo performers upon various instruments, or of singers of the compositions of the eminent masters, is legion.

The flavor of one type of musical evening may be gained from review of the Lenten offerings. The season 1771-72 is illustrative because of extant documents such as Potter's *Theatrical Review*, which includes typical contemporary music criticism. On eight of the eleven Wednesdays and Fridays in Lent the following familiar Oratorios were performed: the *Messiah* (four times), *Judas Maccabaeus*, *Samson*—all by Handel; the *Resurrection* and *Abimilech* by Samuel Arnold. Each was presented in two parts at the close of which were given concertos—on the French horn by Ponta; the violin by Signora Sirmen, or cello by DuPort. Potter's typical critical appreciation of DuPort's performance (11 March) tells us almost nothing: "His execution is masterly, his tone very brilliant, his taste pleasingly delicate and chaste. What he performs on this instrument is wonderful, when the genius of it is considered." Posterity gains even less knowledge about Signora Lombardini Sirmen's concerto on the Violin that evening from Potter's tantalizing comment:

As this celebrated lady has been in England some time her abilities are pretty generally known. Her tone and style of playing is very pleasing and her expression truly chaste, without any of those unnecessary and extravagant liberties, which the generality of solo players on the violin too frequently give in to.

Potter's two comments on Arnold's oratorios betray further the cliches of the period. Of the *Resurrection*—"a very noble piece of composition, the airs are pleasing, and the chorusses majestically grand; upon the whole this is the most capital performance in the Oratorio style Mr Arnold has produc'd." Of *Abimilech*—"very pleasing, though there is a great sameness in the songs,

but the chorusses are masterly and grand. It has undergone some alterations, greatly for the better, since it was first brought out."

The three remaining nights of the Lenten offerings were given to *Concerti Spirituali*, a species of entertainment, "borrowed from our volatile neighbors on the continent and never performed in England before." Yet one had been given thirteen years earlier (4 May 1759) for the benefit of a public charity, and the pattern repeats itself here. Potter continues his description:

The performance was divided into three parts: the *first* consisted of Mr Addison's celebrated *Hymn*, set to music by Mr Handel, which is a masterly performance; the *second* contained *Miserere Mei Dei*, &c. the music composed by Sg Pergolesi; this is a noble performance; the *Third* part consisted of a very fine anthem by Sg Nigri of Milan, a work of great merit.

Between the acts came a concerto on the French horn by Ponta and one on the violin by Signora Sirmen (27 March 1772). The second performance was elaborated somewhat by an overture of Piccini's and substituted the *Dixit Dominus* with Pergolesi's music for Nigri's *Anthem*. The third performance added Nigri's *Anthem* as a fourth part. The series so impressed the critic that he concluded:

We cannot quit this article without remarking to the credit of the managers at this theatre, that there probably never was an evening performance of this nature before exhibited, consisting of so great variety; however, the great applause the whole received evinced that the audience were sensible of an attentive endeavour to please, and, as such signified their approbation.<sup>70</sup>

The following season (19 March 1773) something similar, but not so religious appeared in a *Pasticcio*, with *Concerto*, &c.—an entertainment made up of various pieces from different authors and sources, to provide a mixed audience with the greatest number of favorite airs in succession.

Some indication of the value placed upon the music of the oratorios may be gained from the fact that on 13 March 1761, at least 1,486 people attended the performance of the *Messiah*—562 purchasing tickets at 10s. 6d. each; 428 buying tickets at 5s. each; and 496 coming at 3s. 6d. apiece. On any basis of comparative costs those prices were high—for one could eat two meals a day for four weeks for the price of a single box seat—but love of music, religious music, was strong, and the age had become conditioned to high prices for such whole evenings of music from the opera experimentation

<sup>70</sup> *Theatrical Review*, 1772, p. 223.

earlier in the century.<sup>71</sup> During this period the two patent houses alone presented nearly four hundred performances of forty-seven different oratorios, mostly based upon familiar stories in the Old and New Testaments or in the Apocrypha, and chiefly composed by Handel, Samuel Arnold, DeFesch, Arne, and John Christopher Smith. The most popular was *Judas Maccabaeus*, second the *Messiah*, and third *Samson*—all by Handel, but representing the whole scope of Biblical source material.

The stories chosen for oratorio music seem to have been picked not particularly for their piety—*Gideon*, *Esther*, the *Prodigal Son*, *Death of Abel*, *Belsazar*, *Jeptah*, *Susanna and the Elders*—but for their familiarity, story interest, clash of character and human decisions. Yet the chief contemporary critic of this musical form, Robert Maddison, tried to define the genre and distinguish it from opera by under-emphasizing the dramatic aspects. For him an oratorio “is a poem accompanied with music, where, unincumbered with the absurdity of a dramatic exhibition, they jointly affect the mind by the representation of some great and interesting subject impressed with all the force of their combined powers.” He quoted Handel’s reply to a critic who complained that his music suggested a contrary effect to the sense of the accompanying words, “The music is good, damn the words!” only to conclude his sixty-three-page pamphlet<sup>72</sup> with a plea that oratorios in the future be more than musical vehicles. They should not slip into dramatic exhibitions, but should by word and music “appeal to the mind, and mend the heart.”<sup>73</sup>

The flavor of a second type of musical evening may be gained from consideration of the marriage of music and drama in the ballad operas. The four most popular during the period were the *Beggar’s Opera*, two by Bickerstaffe, *Love in a Village*, and the *Maid of the Mill*, and Brome’s *Jorial Crew*. Both theatres performed these, but Covent Garden more often than Drury Lane (twice as many performances of the first, twelve times as many of the second, six times as many of the third, and seventeen times as many of the fourth). Beard himself was a tower of strength there among singers. His move to Covent Garden and subsequent general managership is reflected in a way by these figures. During the seasons just before his retirement nearly

<sup>71</sup> Prices for rents and staples appear in the Covent Garden Account Books (British Museum, Egerton 2268-2278). See also Pedicord, *Theatrical Public in the Time of Garrick*, Chapter 2.

<sup>72</sup> *An Examination of the Oratorios which have been Performed this Season at Covent Garden* (London, 1763).

<sup>73</sup> But see the invaluable study of this form in *Handel’s Dramatic Oratorios and Masques*, by Winton Dean (Oxford, 1959), which discusses the form in general, Part I, 150 pages, and takes up each of Handel’s works in the genre in Part 2, 475 pages.

every performance of these ballad operas was called for "By Desire," or "By Particular Desire." Ross, irked at the high percentage of musical pieces given at Covent Garden, wrote to Colman (December 1766) that Beard "despises every degree of merit that is not comprised in *Sol*, *Fa*, and wishes the theatre only to substitute as an opera house."<sup>74</sup>

The flavor of a third type of musical evening may be gained from noting the presence of music in the "whole show" on benefit nights, when nearly every play included as entr'acte entertainment specialties of singing as well as of dancing. Miss Catley, favorite songstress at Covent Garden in the late sixties and seventies, must have displayed iron lungs and a silver throat on her benefit night, 16 March 1771. She sang the role of Rosetta in the main-piece in *Love in a Village*; sang at the end of Act I, a specialty, "The Soldier Tir'd of War's Alarms"; in Act II introduced the song "Cease Gay Seducers" to the favorite Scotch air; at the end of the opera, and as a curtain raiser to the afterpiece, sang "Water parted from the Sea" after the manner of the original; then completed the evening with the part of Leonora in the musical farce the *Padlock*.

A sample listing of popular entr'acte songs indicates a preponderance of gay ones. The Irish "Ellen I Roon" (spelled five different ways) was a great favorite of Mrs Clive's, Mrs Woodman's, Miss Catley's, and on 23 December 1774 was sung as a duet by Miss Catley and Miss Brown. Songs from *Comus*: "The Wanton God," "Guardian Angels," "All I Ask of Mortal Man is to Love me while he can," were made popular by Miss Catley. DuBellamy did, and did well, "Angelic Fair," "Kate of Aberdeen," and "The Storm," and sang duets with Miss Brown such as "Sweet is the breath of Morn," from Milton. Reinhold did a "Mad Tom song in character," Miss Wild "Shady Blest Retreat," Mrs Mattocks "'Twas when the Seas were Roaring," Mrs Wrighten a "Cantata from *Queen Mab*," Mrs Scott her "Favorite Cantata from *Lydia*," Mrs Clive "The Life of a Beau," John Moody "Love a-la-Mode," Davies, "Rule Britannia," Beard and Lowe "Bumper Squire Jones," and "The Early Horn," Beard "The School of Anacreon," many an actor and singer "The Roast Beef of Old England," and the whole audience, apparently, joined in favorite "Catches and Glees."

Specialty acts performed on the many musical instruments were numerous. The violin was second in popularity to the hautboy, on which Simpson performed twenty-one times in a single season, even giving a concert on it "By Command" (13 October 1763). Harp combinations came third in popularity (full size, Welch, triple, and pedal), followed by French

<sup>74</sup> A.L.S. Harvard Theatre Collection.

horns. Signor Mussolini performed on the double mandolin and again on the guitar. Florio and Tacet were in demand on the German flute. Poitier, the elderly dancer, astounded all on several occasions by his "Preamble on the Kettle Drums," to a rendering of Handel's "Water Music." At the risk of ringing in a comparative outsider, but one whose sounds were more musical than conversational, I mention the run of twenty-three nights which Signor Rossignol had at Covent Garden during the winter and spring of 1774-75, who performed his "celebrated Imitations of Birds" with his throat only, and afterwards, in the character of a country fiddler, led the orchestra on a violin without strings.

Mention should finally be made of the frequency of chorus singing upon every occasion when it could be brought in. The account books are dotted with extra payments and charges for additional members of a chorus. Many a play of long standing had been revised to include a procession, which was generally accompanied by choral singing. The *Romeo and Juliet* of 24 January 1763 at Covent Garden is an example. The playbill called especial attention to the vocal parts and solemn dirge, sung at Juliet's funeral procession, including Beard, Tenducci, Peretti, Mattocks, Miss Brent, Miss Poitier, Miss Polly Young, Miss Catley, Legg, Baker, Roberts, Mrs Lampe, Miss Miller, Mrs Jones, &c.—which calls the roll of about the highest musical theatrical talent of the period.

## The Theatrical Dance

AS THE EIGHTEENTH century was in one sense an age of music and song, in another it might be described as the age of the hornpipe, minuet, allemande, and comic dance. On 80 per cent of the evenings when plays were performed, dances filled out the entertainment. Each patent theatre during the Garrick period employed a ballet master, a premiere danseuse, and a company of from ten to twenty dancers. The dance season got underway during the early weeks in October, and carried through till the season's end. The repertory consisted of from four to six familiar dances, that is, those performed the season before, plus from three to thirteen new ones. The index of titles alone at Drury Lane and Covent Garden contains over six hundred entries, all but one of which (the *German Jew*, Drury Lane, 9 December 1749) were performed many times.

So little has been published to date about the details of these dances, that short of listing them in their nightly occurrence, I can do no more than refine the classification already made by Dr Avery for those which appeared in the earlier period. The five types prominent in the Garrick period bear re-statement.

1. Dances of figures and steps alone (hornpipe, minuet, allemande, louvre, cotillion, reel, country dance, and quadrille).
2. Narrative dances of six kinds, which through bodily motion, costume and prop, relate a story and point a moral.
3. Atmosphere pieces, enforcing the tone of a play (Dance of Furies in *Macbeth*; or Fantastic Spirits in the *Tempest*; Crutch Dance in the *Jovial Crew*).
4. National Types (Spanish, Dutch, Swiss, Irish).
5. Picturization of the domestic scene (the *Marriage Feast*, the *Wake*, the *Cudgled Husband*).

Occasionally a dance was advertised as a "serious dance,"<sup>75</sup> both with

<sup>75</sup> Eighteenth-century understanding of the term "serious dance" stemmed from John Weaver's *History of Mimes and Pantomimes* (London, 1728). "By serious dancing, I would be understood to mean not only that genteel dancing in which the French have excelled, whether brisk, or grave; and where an air, firmness, and a graceful and regulated motion of all parts are required; but also where such dancing shall represent any character that is either natural, or belonging to ancient Fable, or otherwise where nice address and management of the passions and gestures take up the thought of the performer, and in which he is to shew his skill" (p. 55).

respect to subject matter and to the stately manner of execution. But “comic dances” preponderated—satire upon simple occupations of the common man and the foreigner, expressed in vivacity of step. Those of most interest to one not absorbed in the technique of choreography are the narrative ones. Giovanni Andrea Gallini, in his *Treatise on the Art of Dancing*, 1772, remarked that spectators earlier in the century required little more than a brilliant execution from the dancer in the old track of steps and capers. “But lately, the taste for dances of action, animated with meaning and conveying the ideas of some fable . . . has begun to gain ground. People are less tired with a dance in which the understanding is exercised than by merely seeing a succession of lively steps and cabriols, however well executed.” Modern composers, he continued, “have therefore furnished certain dances in the nature of poemetti or small dramatic poems, which, where the subject of action has been clearly and intelligently executed, have ever been receiv’d with the most encouraging applause from the public.”<sup>76</sup> The phenomenon of the narrative dance was not so new as Gallini implies, but was more prevalent in the 1760’s than it had been earlier in the century, thus indicating a shift in taste worth noting. Narrative dances in half-a-dozen categories were most popular.

In the first place, a substantial group put into motion stories from classical myth: *Pygmalion*, *Acis and Galatea*, *Iphigenia*. A second group developed satire upon trades and occupations: the *Lamplighter*, *Knife Grinders*, *Colliers*, *Cow Keepers*, *Bird Catchers*, and *Faggot Binders*. A third group satirized nationalities: the *Drunken Swiss*, the *Hungarian Gambols*, the *Savoyard Travellers*, the *Catalonian Peasants*. A fourth group combined gentle satire on nationality and on occupation: The *Prussian Ropemakers*, the *Irish Turf Cutters*, the *Bavarian Shoemaker*, and *Spanish Coalbeavers*. A fifth group presented a living picture from some well-known painting, such as the *Flemish Feast*, by Teniers—a small group, this, and one requiring a note on the playbill identifying the painting as a guide for the audience. A sixth group possibly took its inspiration from contemporary literature, although we are on less firm ground in this classification, since dances such as the *Lilliputian Camp*, and *Lilliputian Sailors* may simply have referred to the child dancers performing rather than to Swiftian subject matter. The *Lilliputian Sailors*, performed 7 November 1755 “by the little Pietro, Miss Noverre, &c.,” strongly suggests the title as describing the size of the performers.

The titles of the dances offer interesting parallels to those performed

<sup>76</sup> The first edition appeared in 1762. I quote from the edition of 1772, pp. 260-61.

in the Elizabethan period as listed by Feuillerat:<sup>77</sup> the *Market Wives*, the *Astronomers*, the *Fisherman and Fishwives*, the *Italian Women*, the *Pedlars*, and *Hunters*. They suggest the continuance throughout the seventeenth century of a stream of entertainment hitherto unnoticed. The genre's seem similar, but obviously most of the titles in both periods derive from current topical reference. The *Knife Grinders* may certainly have sprung from a London street cry. The *Lamp Lighters*, 18 March 1760, may reflect topical interest in the extension of street lighting about that time beyond the narrow limits of "the City."

Repetition of identical titles, spaced three to five years apart, as Dr Avery has demonstrated, shows that the theatres were repertory for the dance as well as for plays. It implies existence in each theatrical library of a portfolio of dance scenarios—not only of choreography, but of notes outlining the story told in the narrative dances, and suggesting actions of the main characters along with groupings of the supporting chorus. The whereabouts of these portfolios today is a mystery. Ballet masters may have carried them away when they changed theatres. They may be stowed in the family archives of the LaLauzes, Grimaldis, Noverres, Fichars, and Aldridges. More than likely they may have been destroyed in the fires that swept the theatres at the end of the century. Invaluable information is detailed by Deryck Lynham of the narrative impact of those created by Georges Jean Noverre, in his *The Chevalier Noverre, Father of Modern Ballet* (London, 1950). Full description of the other six hundred would be highly desirable.

Some few were popular enough to have been published in adaptations for the sheet-music trade. One exists in a collection of such music in the Folger Shakespeare Library—the *Lamp Lighter*, a "Cantata being Sequel of Tom the Tinker and Sylvia Cinder." The words, states the printed sheet, were "by a Gentleman; set by Mr Moze." This cantata, if indeed it be one form in which the dance was preserved, reveals an interesting double satire, both upon music as well as character, and upon firm values residing in the popular concept of the Chain of Being. It mockingly moralizes, and finally suggests the production techniques used in theatrical dance. It assumes a narrator-singer telling a story which is acted out in pantomime by three dancers and a chorus. Musically two sections of stately recitative introduce, then carry on the action. Interspersed are: (1) a racy popular tune, instead of the expected aria, and (2) a jig tune for a dance. The combination of words, lowly characters, popular tunes and jigs, burlesques the typical pattern of

<sup>77</sup> *Documents relating to the Office of the Revels, Materialen* (Louvain, 1908), listing dances for the period 1559–89.

Italian solo cantata. The story is sequel to the *Dust Cart*, in which Tom Tinker made love to Sylvia the street sweeper. Sylvia spurned him, having her heart set on a lover in a higher social station. The lamp lighter brings them together unwittingly. The narrative begins in recitative to the accompaniment of slow, graceful and stately music:

*The sun was set, 'twas near the close of day  
And John the lamplighter was on his way,*

[At which point dancer John apparently entered and capered through a round or two exhibiting the duties of his trade.]

*With linstock blazing, Ladder fix'd upright  
He trips up to the top, [accompanied by an  
upward leap of an octave in the vocal line,  
from middle to high "A"] creates a light,  
Which groveling mortals need in opaque night.  
In exaltation thus, he look'd amain  
And proudly warbl'd forth the ensuing strain:*

[Which either he, now seated atop the ladder and not exercising, sings, or the narrator sings in swift time to a rollicking popular tune.]

*Of all the trades of London, lamplighter is best  
For when he's light his lamps,  
He may sit him down and rest--  
A lamplighting we'll go, we'll go  
A lamplighting we'll go.*

[This rollicking tune continues for five stanzas in which he tells how he sells some of his oil to buy drinks for Moll and Bess. The narrator then returns to serious recitative.]

*His ditty o'er, preparing to descend  
[music drops an octave from upper to lower  
"D" via "A" and "F"]  
Most cheerfully, when Ab! [music hits high "E"]  
what Fates portend,  
Sylvia in dust cart, her triumphal car,  
Came driving Jebu-like thru Temple Bar.*

[Enter second dancer with, or as driving, a cart.]

*With force impetuous struck the ladder down  
And pavements hard broke Johnny's rump and crown.*

*John stops the cart, insists on due amends,  
 Tom Tinker's interposed [enter third dancer] and made them friends.  
 O'erwhelmed with joy, the gen'rous Sylvia stands,  
 Cries Tom, I'm thine this instant—let's join bands.  
 They plight their troth, and seal it with a Kiss  
 And from henceforth she was forever his.*

Then there follows a jig tune, a dance of the three, and three mock morals: one for the lasses, one for the lads, one for mutual lovers. The lasses are advised to take their equals with true love, rather than aspire to marry above their station. The lads are advised to imitate Tom's true constancy. Mutual lovers are warned to get on with the business and not delay—"Use the present as your last, By Time's forelock hold him fast."

This entertaining dance appeared first at Covent Garden, 18 March 1760, with Poitier Jr, and Mlle Capdeville dancing the leading parts. It came thereafter invariably between the play and afterpiece, and required about fifteen minutes to perform. It had a run of sixteen performances that season, along with other occupational dances. Eight years later (1 November 1768) it was revived as a *New Comic Dance call'd the Lamplighter*, by Aldridge, Sg Manesiere, &c., when it ran for eleven performances, continued as a popular piece for five more seasons, and then was taken over by Drury Lane for a profitable run. The props of ladder, lamp post, linstock, and cart, as well as the costumes may be conjectured from the text. In all probability a chorus of dancing passers-by filled in the scene.

Gallini again theorized that all theatrical compositions ought to have three essential parts: exposition, plot, and unravelment of plot.<sup>78</sup> Subjects for serious dances should be taken, he thought, from classical myth, which was still recognizable in the eighteenth-century frame of reference. As to pieces in the comic vein, he continues, one should choose subjects most marking occurrences in real life, "and the stronger they are of the manners and practice of the times, the nearer they will seem to the truth of nature, and the surer at once to be understood, and to have a pleasing effect."<sup>79</sup> He concluded by giving an instance of each kind: a "serious" scenario, *Venus and Adonis*, and a "comic dance," the *Coquette Punished*.<sup>80</sup> The story of the first is familiar. I give the second as detailed by Gallini but somewhat paraphrased for the sake of brevity, since such scenarios are hard to come by, yet are probably typical of many:

<sup>78</sup> *Treatise on the Art of Dancing*, pp. 263 ff.

<sup>79</sup> *Ibid.*, p. 272.

<sup>80</sup> *Ibid.*, pp. 273–81, 282–92.

The decoration represents a delicious garden in which there are several compartments, separated by canals and *jet-d'eux*, disclosing a pleasure garden and a fruit garden.

In the bottom of this perspective there appear several gardeners busied, some in pruning the hedges, others sowing and planting: more towards the front, women tie up flowers . . . and set out roots in vases. All this forms a scenical picture at the drawing up of the curtain. A symphony mixed with rural instruments of music begins with soft and soothing airs.

One of the female gardeners, more showishly dress'd than the others . . . seems more to admire the flowers than to do her work. Standing near a canal she admires her own reflection in the water, when she thinks she is not noticed by the others. But her companions mark her coquetry, make signs to each other, and point her out to the gardeners, who join in the laughter at her without her perceiving it. The music expresses by sounds the mockery and bursts of laughter.

The coquette wants flowers for herself, but dares not pluck them, when a strange gardener makes up to her with a bouquet. The coquette leaves off her work, and this *pas-de-deux* begins by all the little grimaces and false coyness that she opposes to her acceptance of the nosegay, but which also betray the mind she has for it. The gardener presses it upon her. The others interested advance upon her, and surrounding the two form a dance, in which the men seem to excite the lover to take no denial, and the women to encourage the coquette to accept the nosegay. They do this with a bantering air. She at last takes the bouquet, putting some in her hair, the rest in her bosom. The others show by signs they knew she would, and return to work.

A second gardener now appears from the opposite side and presents her with a basket of fruit. In this *pas-de-deux* she afresh makes a great many faces about whether she will or will not take the fruit. The swain with the nosegay objects, but she manages so well that she both pacifies his jealousy and accepts the fruit. The gardeners in the background continue with their work, but by shrewd signs signify what they think of the coquette's game.

The composer of the music will in the airs made for the *pas-de-deux*, and the *pas-de-trois*, pay attention to the different affections that are to be characterized by the dance.

When the three are seemingly united in good harmony, enter a third gardener, gallantly dress'd, of most engaging figure, having in his hands some pink and silver ribbons. The symphony announces his arrival by brisk music, expressive of his gay gallantry.

The gallant gardener with his glittering ribbons stimulates violent longing for them on her part. He notices the flowers in her bosom, and fruit basket on her arm. He signifies she must give them up if she is to have the ribbons. The first and second gardeners begin to show their resentment, but she is so transported by thought of the pleasure of bedizening herself with those ribbons that no regard for former favors can hold her. She returns the flowers and fruit, at which the first two gardeners

threaten the third, and throw themselves into attitudes of falling upon him; at which he puts on a resolute look, and does not seem to fear them. The chorus of men and maids closes in, their curiosity aroused. The music should here express by different airs the resentment of the two swains, and of the gallant gardener.

The coquette uses her best arts to pacify all parties, but in vain. Just in the instant they prepare to attack the gallant one, and he stoutly stands to defense, comes in a female gardener, amiable, lively, but without any mark of coquetry in look or dress; who by the eager and frightened air with which she interposes, and places herself between the foes, discovers the tender regard she has for the gallant.

The two will not proceed against her charms, but intimate that the coquette, who has returned their gifts, is about to get the ribbons from the gallant whom she is protecting. She communicates her indignation to her lover, but at the same time makes the other sensible she will not suffer them to hurt him. She snatches the ribbons and holds them. All laugh to see the coquette so well punished, being now left without fruit, flower, or ribbon, at which she withdraws, overwhelmed with confusion to the tune of loud laughter from her fellow gardeners.

The gallant, vexed at having been surprised by his mistress in an act of gallantry to another woman, tries to pass it off to her as merely a scheme to amuse himself, and to laugh at the coquette. His love at first will not hear him, treads the ribbons under foot, and is about to leave in a passion, when he stops her and intreats forgiveness with an air so moving that, disarmed of her anger she pardons him, and gives him her hand.

The gardeners and maids testify their rejoicing at this reconciliation, and the dance becomes general.

The dancers, as well as the actors and musicians, carefully rehearsed the dances in their repertories to produce a pleasing ensemble effect. Payment from the Covent Garden treasurer to Mr Payne (musician) of £2, on 30 December 1760, occurs "for playing twelve days for the practising of the dancers." They kept limbs supple, and augmented their salaries, as we have noted, by holding classes and rearing a future corps of soft shoe artists.

To appreciate the full use made of the dancers, one must look not only at the named entr'acte dances listed on playbills, but also at the pantomimes, wherein dancing was of basic importance, and at dozens of mainpieces themselves. In fact the presence on the payroll of a sizable dance group in some sort dictated the choice of plays. One reason, among many to be sure, for the popularity of a number of Shakespeare's plays lay in their dance possibilities. *Romeo and Juliet* includes a masquerade at Juliet's house, in which Romeo first sees her. This "masquerade scene" seldom fails to be mentioned in the playbills as a special attraction, often including information that it will contain a minuet by Juliet and the leading dancer of the company.

The many attempts at fitting the *Tempest*, *Midsummer Night's Dream*, and *Winter's Tale* to the stage of prose and reason, all show the prominence of the dancer. Davenant's *Macbeth* included a *Dance of Witches*. The *Beggar's Opera* was always advertised with special notice of the *Hornpipe* and *Country Dance*. The *Strategem* closed with a country dance, as did many another, but of course by the characters of the play, not the dancers.

Solo dances in this period were less frequent than dances given by teams of two, or by ensemble ballets. The 1767-68 season at Covent Garden was perhaps its brightest in the field of the dance. Fichar, the ballet master, operated with eight different competing and highly qualified teams of two each, plus a company of extra dancers. Again and again that year they performed in new as well as in old favorite exhibitions. Aldridge even got himself a helpful "puff" in the highly critical *Theatrical Monitor*, No. v (21 November 1767):

Sir: As dancing has ever been received by the greatest of dramatic writers, with encomiums suitable to its distinguished merit, you will be pleased through the channel of your justly spirited paper to express the satisfaction I met with from Mr Aldridge in the *Merry Sailors*: his stature, strength, agility, and swiftness, are beyond anything I ever saw on Covent Garden theatre. He stands tiptoe on the pinnacle of perfection, and gives us an idea of Homer's pyrrhic dance, delineated on the shield of Achilles.<sup>81</sup>

Fichar varied the offerings by presenting his own scholars—eleven, and twelve-year-olds, and teen-agers.

On benefit nights for the dancers, the main and afterpieces seemed to fade before the spread of the entr'acte dances which the patrons came to see. Popular support for the dancers came from all regions of the house. Analysis of the distribution of benefit tickets for Fichar and Signora Manesiere in the 1769-70 season, indicates Fichar's support was five in the pit and gallery to one in the boxes. The support of Signora Manesiere was two and a half in pit and gallery to one in the boxes. The ratio for Miles and Aldridge this season was similar to that of the other two. Top actors Woodward and Smith that season showed predominant support in the boxes. Woodward deigned to deliver only box tickets, 190 of them for his benefit, and Smith delivered 100 more box tickets than he did pit and gallery combined. Thorough study of such ticket distribution, so clearly recorded in the *Account Books*, might refute the contention that dancers were the darlings

<sup>81</sup> The prevalence of hornpipes and other sailor dances may reflect an appeal to a sizable contingent of nautical persons in the audience. See Pedicord, *Theatrical Public in the Time of Garrick*, pp. 35-36.

of the gallants, and less pleasing to the serious judges in the pit, or to the citizens in the galleries. It seems to be a fact, however, that none of the top dancers, according to extant *Account Books*, received as large incomes from their benefits as did top actors and actresses. In the spring of 1773, for example, Fichar and Signora Manesiere together netted £165, and Aldridge alone netted £163 from their benefits, while actors and actresses received more—Woodward, £165; Smith, £257; Miss Catley, £194; Miss Macklin, £218; and Mrs Mattocks, £167.

Although child acting was frequent at Drury Lane, child performances at Covent Garden were more likely to be those of young dancers than of actors. LaLauze's daughter began at the age of five years to dance in her father's benefit, and did so annually till she was no longer billed as a child. He also put on Master Cartwright, age nine (17 May 1759); a child of five (8 May 1761); a young gentleman, age eight (28 April 1762). Fichar, during his first year as ballet master put on Miss Besford, age ten; Master Blurton, age eleven; and Miss Capon, age sixteen. Miles and Aldridge also put on their "scholars" who were minors. At Drury Lane, Daigueville was careful to announce the speed with which his apprentices attained sufficient accomplishment to perform. Miss Ross, his "apprentice of four months" danced a minuet and allemande with him 27 April 1770.

Accurate figures are extant for the seasons 1760–61 and 1766–67 to indicate the proportion of expense laid out in salary on dancers alone. In the earlier season the group of twenty-five dancers was budgeted, at Covent Garden, for £10 12s. 8d. per night, as against the nightly budget of £29 16s. 10d. for the group of fifty-nine actors, actresses and singers. In the latter season the group of twenty-two dancers was budgeted for £7 15s. 6d. per night, as against the £42 18s. 2d. nightly for the seventy-three actors, &c. From 17 per cent to 34 per cent, then, of the annual expenditure for all performers was laid out on dancers. Abundant evidence occurs also in these books, for special costume purchases, and tailoring bills for dance dresses. Often the scenic splendor that formed their background was magnificent.

#### THE OPERA AND MINOR HOUSES

From 1747 to about 1771, when Mlle Heinel appeared, dancing, although an integral part of the evening's performance at the opera, was not often specified in detail. Customary notices read "with New Dances," or with "Dances proper to the Opera." Her first season, however, brought forward a new

grand ballet, new entrees, a Venetian dance, a provencal, a new historical ballet of *Admete and Alceste*, a comic ballet, a pastorale, a Turkish dance, a new chaconne, a statue dance, *Le Triomphe de Magie*, a new Dutch dance, *Le Jaloux sans un Rival*, a Spanish dance, a *Berger Gallante*, and a new *pas-de-trois*. On 5 June 1772 she thanked the nobility and gentry profusely via the *Public Advertiser* for their support and encouragement. The following season added to these seventeen three new dances, three new "serious dances," an allemande, gavotte, a minuet, a new chaconne, a *pas-de-cinq*, and five named dances—*L'Isle Desert*, *Le Fête du Village*, *Apollo and Venus*, *Les Sauvages*, and *Les Tartares*. And the increase in named dances continued there to the end of the Garrick period.

The audiences became so accustomed to entr'acte dancing as the Garrick period progressed that those attending any performance, even at rooms, taverns, and small theatres, expected something done in the soft shoe. Bills for the one-night-only performances noted laconically "With Entertainments of Singing and Dancing." When specific information does appear on bills for the minor theatres it shows these places capitalizing on the dances of the patent houses or the opera. Foote was careful to arrange his summer season with a sprinkling of dances. He exploited the talent of young "scholars" of the various dancers at the theatres who were earning money on the side as dancing masters. He customarily chose a pair of dances, such as the *Haymakers* and the *Merrie Lasses*, let Signor Giorgi's scholars perform them, and alternated one each night to lend variety to his somewhat limited repertory.

## The Afterpiece

BY THE Garrick period, as already explained by Dr Avery and Dr Scouten, the afterpiece had become an established portion of the night's offering in the theatre. Before 1747 one customarily accompanied each old play in the repertory, and after 1747 hardly a new play, even, appeared without soon being complemented with an afterpiece. These petite pieces exhibited the same wide range in type that they had from 1720 on—farce, ballad opera, burletta, pantomime, and procession.

**FARCE.** The eighteenth century, together with being an age of song and comic dance, might also be viewed as the great age of English farce. Nicoll lists over 162 composed in the Garrick period, while double that number appear in the last quarter of the century. Most of these also reached a wide reading public, and thus rewarded their authors twice. The more popular ones on stage were gathered into voluminous collections.<sup>82</sup> Some farces lasted a night only, some never reached the press, but a solid group persisted on stage throughout the period, and often boasted more performances than did many a mainpiece. The *Anatomist*, as long as Ned Blakes was alive to play the sham doctor in it, often opened the season at Drury Lane, accumulating 157 performances during the period. In the 1748–49 season it ran for 20 nights. By 1772–73 it was just maintaining its place in the repertory with a single performance. It seems to have been the special property of Drury Lane and did not appear at Covent Garden. Garrick's *Lethe*, on the other hand, with 155 performances at Drury Lane, was almost equally popular at Covent Garden. Both these farces missed a year occasionally. The *Devil to Pay*, however, with 144 performances at Drury Lane, and about half that number at Covent Garden never missed a season. Garrick's *Jubilee*, the stage version by which he recouped many times over his losses at the Stratford Festival, bears the record for repeated performance in a single

<sup>82</sup> Such as *A Select Collection of Farces as acted at London and Edinburg*, 6 vols. (Edinburg, 1762), with a second edition (Edinburg, 1786–87); or the *Supplement to Bell's British Theatre, consisting of the most esteemed Farces and Entertainments*, 4 vols. (London, 1784); or Parsons' *Minor Theatre*, 7 vols. (London, 1794); or *A Collection of the Most Esteemed Farces and Entertainments performed on the British Stage*, 4 vols. (Edinburg, 1782–83), expanded to 6 vols. in the second edition of 1792.

season. It ran 91 times its first season, a run untouched by any other play in the century. Subsequent performance is recorded on 27 nights its second season, and a revival of 34 nights the last year of Garrick's acting. Probably the durable records of the others, however, and of such as the *Knights*, the *Lying Valet*, *Miss in her Teens*, the *Schoolboy*, the *Commissary*, the *Virgin Unmask'd*, and a *Duke and No Duke*, as well as many which had been established in the first part of the century, are more reliable guides to the taste of the times.

The farces laid under contribution many sources: French plays, drolls from the Commonwealth period, and from the earlier English tradition. Principally those in the Garrick period seem to be taken from the French, either in straight translation, or in some briefed adaptation of a full-length French comedy. In a number of instances, however, they were derived from full-length English plays, such as Garrick's popular two-act adaptation of Shakespeare's *Taming of the Shrew*, called *Catharine and Petruchio*. Sometimes they were heavily loaded with music and song, but for the most part were satirical comedy based upon stock, but absurd situations. They ridiculed stock characters, ruling passions, manners, and occupations. For the sake of novelty all those which remained long in the repertory were constantly modified to keep current and remain topically fresh. Garrick's traceable additions to *Lethe* are many; his attempts at novelty in performance of it are recorded by his casting it with a troupe of children from time to time.<sup>83</sup>

**BALLAD OPERA.** The rage for composing ballad operas as full-length plays, set in motion by the success of Gay's *Beggar's Opera*, seems to have worked itself out by 1750, but Moses Mendez, Isaac Bickerstaffe, and Kane O'Hara continued to spoof the age in music and action with new and nearly always popular afterpieces every two or three years. The *Padlock*, the *Chaplet*, the *Double Disappointment*, the *Sultan*, to name only a sampling, were predominantly musical pieces, but were developed by means of customarily accepted plot structure, light in touch, gay in atmosphere, brisk in movement, and were received again and again with applause.<sup>84</sup>

**BURLETTA.** Kane O'Hara's two most popular pieces, *Midas* and the *Golden Pippin*, carry on the title pages of their earliest editions the phrase, "an English Burletta." *Midas* was first produced in Ireland, 22 January 1762, the very season when, according to George Montagu, the Amici family

<sup>83</sup> For a sound, comprehensive and readable modern study of the farce, see Leo Hughes, *A Century of English Farce* (Princeton, N. J., 1956).

<sup>84</sup> For an enlightening study of the ballad opera, see E. M. Gagey, *Ballad Opera* (New York, 1937).

was putting on Italian burlettas in Dublin. Horace Walpole wrote to him (26 January 1762) “Our burlettas are gone out of fashion. Do the Amici’s come hither next year, or go to Guadaloupe, as is said?” O’Hara, despite the London fashion, seems to have liked the term and to have applied it ten years later to his *Golden Pippin*. The distinction between the terms ballad opera, ballad farce, and burletta seem, even in the middle of the century, not to have been very clear-cut. Walpole first used the term burletta in a letter in 1748, “The Burlettas are beginning.” Rich in the 1753–54 season experimented with four Italian ones performed by French actors: *Gli Amanti Gelosi* (music by Cocchi); *Lo Studente a la Moda* (music by Pergolesi); *L’Amor Costante* (music by Leonard Lee); and *La Cameriera Accorta* (music by Galuppi). The actress who starred in these was Signora Nicolina Giordani, whose characterization of Spiletta in *Gli Amanti Gelosi* was so charming that the name stuck to her afterwards.

To Richard Cross the term burletta seemed strange. He referred to the Covent Garden performance as “an Italian Comic Opera by some performers just arrived from Paris,” concluding that it “went off pretty well—a girl greatly admir’d.” The pieces were sung in French and Italian, and were received for a season, at least, with great favor. Paul Hiffernan gives the best definition of the type in his *Tuner No. 1* (December 1753), where he criticizes the Spiletta’s acting appreciatively, and from which one implies that the burletta is a little jest (*burla*), trick, gag, joke, touching on the lascivious, presented with music and extravagantly acted:

She [Spiletta] plays off with inexhaustible spirits, all muscular evolutions of the face and brows; while in her eye wantons a studied archness, and pleasing malignity. Her voice has strength and scope sufficient; has neither too much of the feminine, nor an inclining to the male. Her gestures are ever varying; her transpositions quick and easy. Some over-nice critics, forgetting or not knowing the meaning of the word Burletta, cry that her manner is outré. Would she not be faulty were it otherwise? The thing chargeable to her is (perhaps) too great a luxuriance of comic tricks; which (an austere censor would say) border on unlaced lasciviousness, and extravagant petulance of action.

*Midas*, the *Golden Pippin*, and such pieces as the *Court of Alexander* pleasantly burlesque Greek myth, Greek history, and heroic tragedy, reducing familiar characters to absurdity, situation to insignificance, and music to mockery. They considerably leaven the seriousness of Neo-Classicism. As a new form rarely competitive with the staple fare of the patent theatre, they were easy to get licensed. So the town got used to them at the gardens and minor places of performance.

PANTOMIME. The origin and development of this loose-jointed combination of mimicry, foolery, machinery, mythology, music and dance has been discussed by Dr Avery.<sup>85</sup> No significant modifications appear in the Garrick period. It was loose enough in structure to be made to fit any subject of topical reference—from *Harlequin Hydaspe*, a burlesque of Italian Opera, to *Harlequin Incendiary; or, Columbine Cameron*, a gibe at supporters of the rebellion of 1745. Its quantity of production is notable. Benjamin Victor in his *Three Original Letters to a Friend in the Country*, 1763, feared that the concessions made by the half-price rioters, that full prices could be charged throughout the evening “during the first winter of a new pantomime,” might drive legitimate farce from the stage, so anxious would managers be to capitalize on the full-price custom. But his fears, as we have seen, were groundless.

Garrick presumably preferred his own type of polished satirical farce as an afterpiece, but in the 1750 decade decided to fight genre with genre in competing with Rich’s pantomimes at Covent Garden. Rich for his fourteen years in the Garrick period revolved his afterpiece program about a repertory of five elegantly got-up pantomimes each season. One or two of them changed each year, but were revived with great regularity. They made nearly full use of the company, carpenters, musicians, and dancers. Garrick, then, with the successful aid of Henry Woodward produced pantomime after pantomime in the fifties, many of which, *Harlequin Ranger*, the *Genii*, *Queen Mab*, *Fortunatus*, *Proteus*, and *Mercury Harlequin*, rivaled anything Rich had produced, and became stock pieces in the Garrick afterpiece repertory. Garrick himself could not refrain from trying his hand at the type, but characteristically added dialogue, as well as satire upon the type itself, in his *Harlequin's Invasion*, with, of all things, a speaking Harlequin. This production proved steadily popular from 1759 through 1773.

Most pantomimes, as Dr Avery has pointed out, interlace a story from classical myth with the patterned doings of Harlequin, Pantaloone, Scaramouche, Mezzetin, Pierrot in pursuit of Columbine. Harlequin, with magician’s aid, courts Columbine, is interrupted by Pantaloone, chased through various scenes, emerges from scrapes by sudden transformation, and in the end succeeds. The pattern was familiar enough for the audience to follow as it watched the dumb-show, aided by hints in the songs.

On 13 January 1753 Rich revived his *Harlequin Sorcerer*, which with various additions was steadily popular at Covent Garden through the reigns of four managers, totaling over three hundred performances by 1774.

<sup>85</sup> In his Introduction to Part 2 of the present work. See also Emmett L. Avery, “Dancing and Pantomime on the English Stage,” *Studies in Philology*, XXI (1934), 417-52.

It carried with it Theobald's *Loves of Pluto and Proserpine* as classical cargo. Bonnell Thornton, or perhaps George Colman, saw it and described in detail its Harlequinade in *Have at ye All; or, the Drury Lane Journal*, 13 February 1753. Because of the rarity of this paper, I quote his whole summary as an example of what went on in the pantomime of the Garrick period.

The music is most of it new, and compos'd by Mr Arne, who himself played the Harpsichord; the songs are excellently well set, and adapted to the characters; the machinery is ingeniously contriv'd; the scenes inimitable in the colouring and design; the dresses all new;—in a word the whole is admirable, and was conducted with great dexterity and decorum.

After the overture, as the curtain draws up, the first scene presents us with a group of witches exercising their orgies in a wilderness of moonlight. After a few songs, Harlequin (the particoloured hero of these dramas) crosses the stage, riding in the air between two witches upon a long pole, and jumps in among 'em.—Then you have a dance of witches, where you may be sure the proper use is made of their broomsticks.

Next you see the bricklayers and their men going to work, which now marks the time of our drama to be morning. Harlequin then stands before a balcony, serenading Columbine, who appears to him; but as he is climbing up he is surprised by Pantaloone, who comes out opening the door, and Harlequin pops in. Hence a warm pursuit ensues of Columbine and our hero by Pantaloone and his servant. The next scene is of a house half-built with real scaffolding before it, and the men at work upon it. Columbine retires behind a pile of bricks; our hero mounts a ladder, Pantaloone follows: Harlequin descends, removes the ladder, and presently down comes the scaffolding with the men and all upon it.

You next come to a garden wall; where as Columbine retires under it Harlequin is turned into an Old Woman, and the scene converted into a wall with Ballads and Colour'd wooden prints strung upon it, with a large wicker chair, in which Harlequin seats himself, supposed to be selling them. The servant comes in, buys a ballad; and here slight satirical hint is levelled at the song, "I love Sue and Sue loves—" introduc'd in the rival *Harlequin Ranger* of t'other house.

We have now a most delightful perspective of a Farm house, whence you hear the coots in the water as at a distance. Several Rustics with their Doxies come on; and Mr Lowe sings an excellent song, to which all join in chorus to celebrate Harvest Home. This scene remov'd, the Constable comes in, with the Bricklayer's men, who have a warrant to take up Harlequin; then you have a distant view of a barley mow and barn; several swains dancing before it, with Harlequin and Columbine. The Constable and followers opportunely come in. Columbine is seiz'd and carried off by Pantaloone.

When they are in the house, the servant after many dumb gestures introduces a large Ostrich, which has a very good effect upon the audience; but perhaps would

have had much greater, had we not discover'd by the extremities that it was Harlequin, whose legs and thighs appear under the body. . . . Colombine by this means discovers him; and after having made the whole house ring with applause by playing several tricks (such as kissing Colombine, biting the servant, and the like) they morrice off both together.

We are then carried to a back part of the farmhouse, which turns into a shed, where in an instant you have the view of a copper kettle with a fire burning under it. Harlequin changes himself into an old washerwoman, and by striking a mound rais'd of flints mix'd with earth, it is immediately turn'd into a washing-tub and stand; then opening a door he shows us a horse with real linnen upon it, which is drawn out into many folds to a considerable length upon the stage. Pantaloone and servant come in, and after being sous'd with soap-suds, are driven off by the suppos'd wash woman with a bowl of boiling water from the copper, to the no small diversion of both galleries. Colombine then comes forth from her retreat and goes off with her sweet-heart.

But the constable at last catches him; he tumbles down midst his guards and so slips away from 'em—We see a fence of boards, as before a building (excellently well painted) which in a moment is converted to a gilt Equestrian statue. Harlequin is discovered to bestride the horse (as I remember) by his sneezing; Pantaloone's servant goes to climb up by the head, which directly bends its neck and bites him; he next tries to get up by the hind leg, which springing back gives him a most terrible kick, and the poor dog is carried off with his face all over blood and beaten to pieces.

After this the scene drops, and gives us a prospect of ruinous rugged cliffs, with two trees hanging over them, beautifully executed. The same witches come in again, and after singing awhile retire. Then Harlequin appears disconsolate and prostrate upon a couch in an elegant apartment; Lightening flashes; and four devils in flame colour'd stockings mount through trap doors, surround him with their double tongued forks, and the whole stage, with the scenery and all upon it, rises up gradually, and is carried together into the air.

Here the pantomime ends: and scrupulous critic must not nicely inquire into the reasons why Harlequin is carried *upwards* into the *infernal* regions; as also why Pluto with his fair Prospereen *descends* in a magnificent throne afterwards into a fine pavilion. After a song or two an Imp brings him word that poor Harly is trapped at last; but the blackbearded monarch says everything shall be jolly. Then the stage is extended to a prodigious depth, closing with a fine prospect of fine gardens and a temple. We are entertained the while with the agility of Messrs Cook, Grandchamps, Mlle Camargo and Mlle Hilliard, and others; then with grand chorus; Lastly with a low bow from the performers:—and so down drops the curtain.

The lavishness of costume, and heavy expenditure for scenes and machines required to produce these pantomimes were eminently justified in

terms of their theatrical effect, and the audiences they drew. One must always remember, however, that this type of entertainment took its proper place in the format of the evening's whole show, and never crowded a main comedy, tragedy, or opera off the stage.

**PROCESSIONS.** Audiences, as evidenced from the playbills, adored all sorts of processions and pageantry. Taste for them was well rooted in the English past. I have already mentioned the ready acceptance of certain Shakespearean plays, because of opportunity in them for dances. Three more recommended themselves because of opportunities they contained for processions. *Romeo and Juliet* had Juliet's "funeral procession" affixed by Rich, then by Garrick, both of whom possessed an unerring instinct as to public taste. *Henry VIII* from 1727 had included the coronation scene of Anne Bullen, with its pomp and procession. *Coriolanus* recommended itself partly because of processional possibilities. Lee's *Rival Queens* was always advertised at Covent Garden with the statement, "In which will be introduc'd the TRIUMPHAL ENTRY OF ALEXANDER INTO BABYLON." John Hoole's *Timantbes* was given "with a procession in Act III." Whitehead's *Roman Father*, advertised in Act IV "the Triumphal entry of Publius." Murphy's *Alzuma* featured in Act II "a Procession of the Virgins of the Sun." Colman's *Man and Wife* satirized Garrick's actual *Jubilee* and included all the color associated with that ceremony at Stratford: "End Act II, a Pageant exhibiting the characters of Shakespeare; End Act III, a Representation of the Amphitheatre of Stratford upon Avon with a Masquerade."

Though these are not strictly afterpieces, they gain an identity of their own, become a genre, and were highly advertised because of their special drawing power. Earlier in the century managers had seen what the coronation scene could do for *Henry VIII*. Later managers saw what a representation of the actual coronation of George III could do to bring crowds, so included it in the 1760's as an afterpiece, as long as possible.

The success of Garrick's *Jubilee* seems to have prompted him to dramatize, 28 October 1771, Richard West's poem, the *Institution of the Garter*, which he put on as an afterpiece. It was thoroughly described by Potter in his *Theatrical Review*, 1771, in eleven pages, then thoroughly excoriated in five more—but the public attended thirty-three performances that season and liked it. Two weeks later, 12 November 1771, Colman's rival pageant, the *Fairy Prince*, with its *Installation of the Knights of the Garter* came out at Covent Garden. Potter analyzed this for nine pages, concluding, "It is impossible to examine the merits of this entertainment by any critical rules relating to the drama, because it is not founded upon any. As a Raree show

it is splendid, but, notwithstanding all the parading accounts in the public prints, prior to the exhibition, we think upon the whole that it cannot boast any superiority over the *Institution* at the other theatre." The weighing and balancing of particulars in the comparison carries on for two more pages. Despite Potter's articulate criticism of the scenes, and their lack of fidelity to historical accuracy, the public took it and also liked it well enough to attend thirty-six performances during that season.

All the traditions of the theatre, as well as the new interest in England's historical past, are seen in little in the afterpieces, which prove to be the "abstracts and brief chronicles of the time"—manners, farce, burlesque, musical comedy, pantomime, pageantry, masque, pastoral-romantic tragicomedy (Murphy's sickly sweet *Desert Island*), along with the new interests of the late mid-century aided by scene painter and costumer) in England's medieval past.

## Specialty Acts

### PATENT THEATRES

THE FLOW OF specialty acts, initiated in the earlier period, continued unabated. Certain scenes, prologues and epilogues, originally pertinent to plays and afterpieces, became detached and exploited for themselves. Such was the case with a "Scene of Lady Pentweazle" taken from Foote's *Taste*, which Wilkinson, a young gentleman, Davis, Harry, and Quick worked up individually over the years, in which to capitalize on their own special comic mimicking abilities. And such was the case with Foote's *Epilogue to the Minor*.

These recitations, acrobatics, and skits could be given at any season of the year. Analysis of 225 performances of some 62 different specialties at the two main theatres during this period shows, however, only 12 performances prior to the month of March, 42 in March, 80 in April, 82 in May, and 5 in June. Obviously the flourishing time was the benefit season, when certain extroverts for their own sakes, or as favors to fellow actors, performed in strange and humorous fashion.

Probably the most popular single specialty at Covent Garden was Shuter's *Cries of London*—humorous imitations of the street vendors' crying of their wares. Although it was "by desire" inserted into the *Funeral*, 20 October 1758, done by a cast of six, and frequently thereafter repeated in this play, it was predominantly the property of Shuter, who for many years drew record crowds to his benefits by advertisements such as the following:

20 March 1760: Mr Shuter will entertain the audience in an Oratorical, Poetical, Operatical Method (never before attempted) with a comic extravaganza call'd a *Day of Taste: or London Raree Show*, being a Ranelagh Breakfast, a Coffee-House Conversation, an Auction at Noon, and the Choice Spirits at Night. To which will be added (for this night only) Mr Shuter's DROLL, that was performed at Bartholomew Fair call'd the *English Sailors in America: MacFinnen (the Irish Volunteer)* by Shuter; Princess by Miss Dawson, being her first speaking part on the stage. The whole to conclude with the *CRIES OF LONDON*.

The previous year, 22 March 1759, his advertisement had been as explicit and nearly as tempting, stating that between the main and afterpiece he would give a "Dish of All Sorts," the bill of fare consisting of "a medley-song; a Dialogue upon himself, between an Old Man, a North Briton, and

a Gentleman of Connaught; and the History of Mr Shuter and the Sow—to be sung by him as a Cantata in Signora Gruntinella's Taste." The evening was to close with his rendering of the *Cries of London*. This sort of specialty he gave not only for himself, but usually for several others annually until the season before he died.

The frame of reference for the *Cries* was, obviously, within earshot of the theatre. It had been caught in two volumes of prints by Laroon in the early part of the century (1709), and was to be painted again by Wheatley in the last decade. Shuter's exploitation of the cries (from 1749) doubtless prompted a printer to advertise in the *Daily Advertiser*, 17 and 30 January 1758, sets of playing cards with the *Cries* illustrated on the backs. Competition for Shuter entered when Vernon did his version of the *Cries* at Drury Lane.

By and large at Drury Lane the recitation of "Bucks have at ye All," seems to have been most popular, but was run a close second and third by the dramatic skits *Linco's Travels* and the *Farmer's Return from London*. Actors at Drury Lane, perhaps under the Garrick stimulus, tended toward the dramatic skit for specialty, requiring more than one actor. Covent Garden, with such comedians as Shuter, Woodward, Lewes, Quick, Cresswick and Dunstall, was apt to use the single specialty more often.

The nature and variety of the acts can be seen from their titles. Repetitions indicate their popularity, though contemporary comment upon them is sparse. Covent Garden actors and singers liked to do odes such as "A Briton the Son of a Briton," in patriotic praise of George III, or "Ode on the Passions" (18 April 1774) by Collins, and specialty epilogues. Young Wignell delivered two of the latter "Adressed to the Most Noble Order of Bucks," who marched in procession to support the benefit nights in which his father played (6 May 1766, and 19 May 1767). Goldsmith wrote an "Occasional Epilogue" for Lewes, when he assumed the role of Harlequin, 7 May 1773, which he repeated four times in three years. Built on the Aesop fable of the stag who despised his legs and favored his head until he found his legs alone could save him from the hounds, it presented Lewes desiring to play Richard III, but realizing, "there's no retreating/If I cease Harlequin, I cease eating." Cresswick and Smith for four years (8 May 1760–26 March 1764) performed individually an "Imitation of Shakespeare's Stages of Human Life," Smith emphasizing the humours and follies of the age in his rendering. Cross notes for 7 April 1754 at Covent Garden the old "Epilogue between Tom Jarvis and his Horse." Shuter added to his repertory Churchill's "Epilogue on Modern Taste," (16 March 1769), and the long-familiar "Epilogue of Joe Haines Riding on an Ass," (17 May 1754). Dunstall revived

a variation of Cibber's "Epilogue [dialogue] between a Great Somebody and Nobody" (21 April 1762). Beard for several seasons sang a "Medley Epilogue" written by Garrick (14 March 1761, 30 March 1762).

Tate Wilkinson, besides doing the "Lady Pentweazle Scene," took off Foote in a "Comic Lecture, or Tea-a-la-Mode" (26 March and 4 May 1761). Shuter, Master Morgan, and Quick all took several turns at the old piece *Hippisley's Drunken Man*.

Acrobatics in the Garrick period tended to center at Sadler's Wells, or at the fairs, but were not unknown on the stages of the patent theatres. Thus Saunders, 19 April 1760, entertained Covent Garden audiences with "Several New Equilibriums on the Wire." Particularly he balanced two straws, one across the other with an egg in the center, rang six bells on the wire and played divers instruments of music including the guitar, while balancing the straw. In this line Rich employed the Turk Caratha for thirteen weeks with his dance-acrobatic troupe in 1749–50.

Through four regimes Shuter seems to have been the star specialty performer at Covent Garden. Besides skits of his already mentioned, he did "Mr Thurot's Trip to Carrickfergus," in March and April 1761; "The Origin, Nature, and Progress of the Order of British Bucks, with the Behavior of Choice Spirits," during the same months; and intermittently over a ten-year period did his "Journey to Paris, serious, comic, post-haste and with a set of Observations" (14 April 1764–28 March 1775). One of his most interesting he gave as a prologue to Hull's *Spanish Lady*, 2 May 1765. In this he sang snatches from a dozen old popular ballads, but after three lines or so stopped each to comment on the superiority of modern circumstances which directly paralleled those related in the old ballads.<sup>86</sup>

Drury Lane made up in variety of personnel as well as of subject matter what it lacked in not having Shuter. The popular "Bucks have at ye All" was done there by half a dozen different performers, including Miss Young (7 April 1769), and the child, Master Cape (28 May 1770). Priscilla Hopkins, aged thirteen, gave "An Address to the Town," and "Cupid's Ruinous Trip to Town," in the spring of 1772 and 1773. Moody's "Description of a Man of War and Sea Fight, Deliver'd in a sing-song manner with some Humour," was popular from 19 May 1762 through 17 April 1775. Weston seems to have mocked Shuter's doing of "Joe Haines Riding on an Ass" by his "Judge Tycho's Sentence, Riding on a Rhinocerous" (5, 9, 12 May 1774). His droll personality recommended him to the public in *Hippisley's Drunken Man*, in "Scrub's Trip to the Jubilee," and in his "Return from the Regatta."

<sup>86</sup> Larpent MS in the Huntington Library.

He also created one called a new interlude, "Weston's Return from the Universities of Parnassus," 19 April 1775.

Baddeley's nature led him into the specialty performance field. For his benefit 9 May 1767, he did a "Humorous Descriptive Search for Scrubs," and in the season 1772-73 thrice performed his "Dissertation on Macaronies." Thomas King was closest to Shuter in sheer output in the specialty field: "Lecture on Life, or All is a Lottery" (5 April 1763); "The Oration, the Brass Prophecy, or News from Ten Years Hence" (30 March 1762); "Ralph Ramble; or, O Rare London" (19 April 1766); "Shakespeare's Seven Ages of Man," a comic paraphrase (12 April 1769-14 March 1776); "The Wishing Cap," an epilogue of descriptive poetry (23, 25, 29 March 1773); and "An Apology for Apologers" (13 April 1773).

Shakespeare was comically improvised upon, to be sure, but since this was a period of Shakespeare idolatry it is not odd to find a serious note about him prevailing at Drury Lane. There Garrick's "Ode at the Jubilee" was given, and Havard's "Ode to the Memory of Shakespeare," was not only recited and sung, but was given out gratis in printed copies at the doors after 1 April 1756. And there Ross spoke "An Elogium upon Shakespeare" [by Dryden and Milton] (31 March and 23 April 1752) with the actor representing the shade of Shakespeare as figured on his monument in Westminster Abbey.

The actresses did better at specialty songs than at skits, but Mrs Yates, on the night of her husband's benefit (31 March 1767) spoke a new interlude called "The Modern Traveller." Harry, Mrs Bradshaw and Mrs Dorman took the parts of Cramp, Twitch, and Rheum in G. S. Carey's *Three Old Women Weather Wise*, 11 May 1770, a skit repeated with some frequency. Therein the three gossips pass from discussing the effect of the weather on their individual aches and pains, to the portents in the political world suggested by the appearance of a comet, to a drinking-singing bout in order to forget all weather significations. They hobble off the stage dancing the hays.

During the last six years of the period Charles Bannister, often as many as seven times a season, presented between main and afterpiece his various "Imitations, Vocal and Rhetorical." Mimicry had been sparked by Garrick and Foote early in this period, though both were urged to desist from it. Old Luke Sparks claimed his career had been ruined by actors mimicking him, and that he could no longer play a serious part without evoking the laughter of the audience. But Foote, Wilkinson, and Bannister continued to specialize in this type of acting. Bannister seems to have done it without

malice, and with pleasing humor. Precise accounts of his imitations are hard to come by. John Adolphus, biographer of young John Bannister, suggests that Charles's deep bass voice and serviceable falsetto enabled him to take off with remarkable accuracy the tenor Tenducci and the basso Champness.

Both theatres, but Covent Garden with more regularity, put on as a specialty the interlude *True Blue, or the Press Gang*, altered from Henry Carey's *Nancy, or the Parting Lovers*. At Covent Garden it had fifty-three performances during the last six years of the period. The best singers and top dance team were cast in it: Mattocks, Reinhold, Baker, and Mrs Mattocks, with the dances led by Aldridge. Drury Lane, in competition, gave it to its top singers: Bannister, Davies, Wright, and Mrs Wrighten.

The specialty song considerably brightened theatrical evenings throughout the period. Many of the most popular ones have been mentioned above. Analysis and classification of all types of song nearly defy human effort. In the Folger Shakespeare Library alone in half a dozen bound volumes appear nearly two thousand "favourite songs and cantatas" of the period—patriotic, amorous, spirited, slow, jovial, serious, topical, traditional, ingenuous, salacious, satirical and moral; French, Italian, German, English; folk and art; for bass, tenor, alto, and soprano, set for solo, duet, trio, quartet, and sextet presentation. On stage England continued its singing tradition.

#### MINOR HOUSES AND OPERA

One basis for securing a license to perform a benefit or to gain permission "by authority" for performing a short series at a small theatre was the specialty. None could make regular fare of this. It had an appealing novelty for Londoners, yet would not draw enormous, hence unwieldy, crowds, or seriously compete with the responsible patent theatres. Hence Christopher Smart's "Sack Possets," "Carnival Concerts," and "Old Women's Oratories" in the 1750's, as well as frequent exhibitions at the fairs, while they lasted, were almost wholly composed of specialty acts accompanied by a pantomime, as Mrs Midnight and her daughter displayed their talents.

Foote's oratories, lectures, scenes, and auctions were skits rather than dramatic pieces. At the fair booths, however, posturers, slack wire artists, and tumblers abounded. These were the staple, of course, of the various Wells. The equilibrist Lord apparently performed at each of the different booths at Bartholemew Fair in 1749.

Standard specialties were those hallowed by acceptance and delight throughout the century: "The Drunken Man," by 1762 was billed "Hippisley's Drunken Man." A "New Quack Doctor's Speech in Character by a noted Comedian," always went well, as did "The Methodist Cobbler," "The Spouter," and the like. Topicality also was quick to be reflected in the specialty. During the season following the bottle conjuror's hoax (1749) at the Haymarket, appeared all kinds of parodies at the fair booths. Advertisements announce "The escape of Harlequin into a glass bottle," or a "New additional scene of Signor Jumpedo jumping down his own throat."

Specialty between the acts of the opera was composed almost entirely, as one would expect, of dance, instrumental music, or favorite songs.

# The Repertory

## THE PATENT THEATRES

AS MAIN ATTRACTIONS, managers throughout this period offered about the same variety of dramatic types as had been offered earlier in the century: tragedy, comedy, tragicomedy, history, as well as opera and masque. For the afterpiece, short comedy, farce, burletta, ballad opera and pantomime formed customary fare.

**POLICY.** The stated policies of the various patentees differed in no great degree. Garrick was fond of reminding the public in his prologues what factors determined his offerings. Dr Johnson sounded for him the first battle cry, in favor of what they both felt was legitimate drama, at the opening of the theatre in 1747, inviting the public to *share responsibility* for choice of repertory, if not actually to dictate it:

*'Tis yours this night to bid the reign commence  
Of rescu'd Nature, and reviving Sense;  
To chase the charms of sound, the pomp of shew  
For useful mirth, and salutary woe . . .*

At the opening of the 1750 season Garrick stated:

*Sacred to Shakespeare was this spot design'd  
To pierce the heart and humanize the mind,*

but added a proviso, upon which he often rang changes later, that if Hamlets and Lear's lost force he would have to set carpenters not poets to work to provide the gaudy shows for pantomime. This threat, though often repeated was never put in force at either theatre as far as the mainpiece went, nor was there danger that it might have to be.

In his Epilogue to *Atelstan*, six years later, he analyzed the variable taste for tragedy in his audience:

*The Greek-read critic, as his mistress bolds her  
And hating little love, for trifles scolds her.*

The ladies, however, vary considerably in their desires: Miss Bell, "melts like the feather'd snow at Juliet's love," while horsey Lady Mary "is all for daggers, blood, blood, blood, Iago." A third, "whose heart defies all

perturbations, yet dies for triumphs, funerals, coronations! Ne'er asks what tragedies succeed or fail, but whose procession has the longest tail." Those who have caught the French critical spirit cry, "barbarous" to Old Shakespeare, and wish for the refinements of Bossu. At the opening of the theatre in 1765, he suggested a balance between tragedy, comedy, and opera—but placed opera distinctly third (it had a house of its own), and lamented that contemporary comedy wept and tragedy had gone mad. At the commencement of his final year of management, 1775, he again suggested the salutary balance which had been in his mind, and which had provided his practice for twenty-eight years:

*You Tragedy, must weep and love and rage  
And keep your turn, and not engross the stage;  
And you, Gay Madam, gay to give delight,  
Must not, turn'd prude, encroach upon her right.  
Each sep'rate charm; you grave, you light as feather,  
Unless that Shakespeare bring you both together; . . .*

*For you, Monsieur [to Harlequin] whenever Farce or Song  
Are sick and tir'd—then you without a tongue,  
Or with one if you please—in Drury Lane  
As Locum Tenens, may hold up your train . . .*

Rich, at Covent Garden, continued to put on a well balanced bill, even though in the public mind he had become identified with pageant and pantomime. Beard continued Rich's policies, but brought musical pieces more into prominence.

Paul Whitehead became the mouthpiece for Colman, Powell, and Harris when their management opened in 1767:

*Like brother monarchs, who, to coax the nation  
Began their reign with some fair proclamation,  
We too should talk, at least, of reformation; . . .*

But, he continued, we'll furnish a balanced diet of plays from Greece, from ancient and contemporary British tradition, and, for the ladies, "gay opera shall all its charms dispense, yet boast no tuneful triumph over sense." Pantomime will be offered at the end for the delectation of the gallery gods—

*Scenes which were held in good King Rich's days  
By sages no bad epilogues to plays.*

PRACTICES. How do the facts bear out these stated policies? It is now possible for the first time in the history of modern scholarship, since

we have all the evidence for all the performances at hand, to make an actual count of performances under various categories, as some indication both of trends of taste, and of guidelines followed by the managers. In the heavily-patterned eighteenth century it is well to remember, however, the formal pattern of the night's theatrical offerings, and not mix the values supplied by the mainpiece with those reserved for the afterpiece.

Mainpieces at Drury Lane show an annual use of about sixteen different tragedies, thirty different comedies, and five different plays of miscellaneous nature—histories, tragicomedies, operas, and masques. A more refined classification of plays within the different categories would help indicate trends of taste in the period. The inescapable conclusion to which one comes, however, is the impossibility of doing so. Even the eighteenth-century managers were uncertain at times, as they prepared playbills, just how to classify a play. The terms comedy, tragedy, opera occur regularly, but just as frequently occurs the basket-like term "play," or "entertainment," or "dramatic poem." Professor Nicoll has outlined several categories in terms, perhaps, of the aesthetic impact each play made upon its audience. Hence his useful categories of tragedy: heroic, evoking admiration; pseudo-classic, evoking purgation of the emotions or attempting to do so; pathetic, evoking sympathy; and pseudo-romantic, evoking what?—interest in novel subject matter, sympathy, eye and ear appeal, and generally breaking from the form understood to be apparent in pseudo-classic tragedy. Beyond these lies his fifth category, Shakespeare. I have used this grouping for whatever emphases in taste it may provide, but I use it in full cognizance of the fact that the reactions of different groups in the theatre can never be ascertained accurately. The *Cato* which they saw sixteen times, for example, though in form and intent was perhaps pseudo-classic, still (decades after its premiere) evoked a political and very Whig reaction, having little to do with any purgation of the emotions. *Tamerlane* regularly performed on 4 November may be listed as an heroic play, but was actually a ritualistic memorial to the coming of William of Orange—again political in its implications.

The attempt to pigeonhole comedy is nearly as unsatisfactory. Shakespearean, humours, manners, intrigue, and sentiment, prove categories of some use—yet what comedy of sentiment fails to call heavily upon intrigue and manners to make it go at all? What comedy of manners can escape some sort of evaluation of human beings which allies itself with the philosophy of sentimentalism? One tries, two hundred years after the event, to judge the focal point of interest, and categorize a play in terms of that discovery. Yet from the same body of evidence where I call the *Clandestine*

*Marriage* predominantly a comedy of manners (for its satire on Lord Ogleby, the Stirling family, lawyers, customs, and gardens) another may put in just claim to call it comedy of sentiment because at the climax, Fanny touches the "natural goodness of heart" of Lord Ogleby, and brings the play off happily. Kenrick's *Widow'd Wife* seems to me to be comprised more of intrigue than anything else, but it combines manners and sentiment.

### MAINPIECES

DRURY LANE. With these prefatory remarks, therefore, I present my distilled analysis of the 5,363 performances of 212 different mainpieces at Drury Lane from 1747 to 1776.

*Tragedy.* In this period, 79 different tragedies were played at Drury Lane, or an average of 16 different tragedies each season. The total number of performances of tragedy was 1,797, or an average of 70 each season, divided, by types, as follows:

Type	Number of Performances	Average Per Season
Shakespeare	492	17
Heroic	109	3.7
Pseudo-Classical	212	7.3
Pathetic	876	30
Pseudo-Romantic	108	5.6

The ten most frequently performed were entirely within the Shakespeare and pathetic categories. *Hamlet* alone ran at least once each season; *Macbeth* all but one; and *Lear* all but three. The most popular tragedies and the numbers of performances for each are as follows:

<i>Romeo and Juliet</i>	141
<i>Hamlet</i>	114
<i>King Lear</i>	82
<i>The Mourning Bride</i>	78
<i>Macbeth</i>	76
<i>The Orphan</i>	76
<i>The Fair Penitent</i>	72
<i>Venice Preserved</i>	64
<i>Zara</i>	64
<i>Jane Shore</i>	62

*Comedy.* In this period, 107 different comedies were played at Drury Lane, or an average of 30 different comedies each season. There were 2,941 performances of comedy, or an average of 101.4 each season, divided, by types, as follows:

Type	Number of Performances	Average Per Season
Shakespeare	491	17
Humours	266	9.1
Manners	1,102	40
Intrigue	392	13
Sentiment	690	24

The fifteen most popular comedies included, by type, three Shakespeare, two humours, five manners, four sentimental, and one intrigue and had the following number of performances:

<i>The Suspicious Husband</i> (S)	127
<i>Much Ado</i> (Sh)	106
<i>The Stratagem</i> (M)	97
<i>The Provok'd Wife</i> (M)	97
<i>Cymbeline</i> (Sh)	96
<i>The Conscious Lovers</i> (S)	93
<i>The Provok'd Husband</i> (S)	87
<i>The Clandestine Marriage</i> (M)	86
<i>The Tempest</i> (Sh)	78
<i>Every Man in his Humour</i> (H)	78
<i>The Wonder</i> (I)	78
<i>The Alchymist</i> (H)	76
<i>The Jealous Wife</i> (M)	75
<i>The Way to Keep Him</i> (M)	65
<i>The West Indian</i> (S-1771)	63

*Miscellaneous.* There were 26 different plays of miscellaneous type performed in this period at Drury Lane, or an average of 5 each season, with a total number of performances of 615, or an average of 22 per season, divided, by types, as follows:

Type	Number of Performances	Average Per Season
Tragedy	23	.8
History	212	7.2
Opera	307	10.6
Masque	73	3

The five most popular miscellaneous types included two operas, two histories, and one interlude and had the following number of performances:

<i>The Beggar's Opera</i> (O)	128
<i>King Richard III</i> (H)	100
<i>Cymon</i> (O)	64
<i>The Maid of the Oaks</i> (O—1774-76)	33
<i>King Henry VIII</i> (H)	54

The thirty most popular plays listed above demonstrate plays, authors, and types which provided the mainstay of the Drury Lane repertory of mainpieces. Shakespeare provided 9 plays having a total of 1,065 performances, or nearly 20 per cent of the total performances given at Drury Lane during this period, 1747-76.

COVENT GARDEN. The analysis for Covent Garden during this same period differs somewhat, but not as much as we have been led to believe by past histories based on fragmentary evidence. The following analysis is based on 5,192 performances of 189 different mainpieces.

*Tragedy.* In this period, 67 different tragedies were played at Covent Garden, or an average of 16 different tragedies each season. The total number of performances of tragedy was 1,615, or an average of 59 each season, divided, by types, as follows:

Type	Number of Performances	Average Per Season
Shakespeare	493	17
Heroic	238	8
Pseudo-Classical	216	7
Pathetic	570	19
Pseudo-Romantic	98	3

The ten most frequently performed were entirely in the Shakespeare and pathetic categories, save Lee's two heroic pieces. None of these plays appeared every season:

<i>Romeo and Juliet</i>	188
<i>Jane Shore</i>	93
<i>Hamlet</i>	81
<i>Alexander the Great [Rival Queens]</i>	74
<i>Otello</i>	61
<i>Macbeth</i>	58

<i>The Earl of Essex</i>	57
<i>King Lear</i>	53
<i>The Distrest Mother</i>	51
<i>Tbeodosius</i>	48

*Comedy.* In this period, 98 different comedies were played at Covent Garden, or an average of 30 different comedies each season. There were 2,238 performances of comedy, or an average of 80 each season, divided, by types, as follows:

Type	Number of Performances	Average Per Season
Shakespeare	246	9.5
Humours	246	9.5
Manners	840	31
Intrigue	522	18
Sentiment	384	14

The fifteen most popular comedies at Covent Garden include two Shakespearean, two humours, four manners, four intrigue, and three sentimental. The titles and the number of performances are as follows:

<i>The Busy Body</i> (I)	111
<i>The Provok'd Husband</i> (S)	102
<i>The Stratagem</i> (M)	87
<i>The Merry Wives of Windsor</i> (Sh)	85
<i>The Miser</i> (H)	79
<i>Every Man in His Humour</i> (H)	74
<i>The Conscious Lovers</i> (S)	73
<i>The Recruiting Officer</i> (M)	63
<i>Sbe Wou'd &amp; Sbe Wou'd Not</i> (I)	58
<i>The Merchant of Venice</i> (Sh)	57
<i>Love Makes a Man</i> (I)	55
<i>A Bold Stroke for a Wife</i> (M)	53
<i>The Country Lasses</i> (I)	52
<i>The Suspicious Husband</i> (S)	51
<i>The Way of the World</i> (M)	51

*Miscellaneous.* There were 24 different plays of miscellaneous type performed in this period at Covent Garden, or an average of 6 each season, with a total number of performances of 1,339, or an average of 6 per season, divided by types, as follows:

Type	Number of Performances	Average Per Season
Tragicomedy	6	.2
History	379	13
Opera	860	30
Masque	94	3

The five most popular miscellaneous types at Covent Garden include three operas, one history play, and one masque. The number of performances is as follows:

<i>The Beggar's Opera</i> (O)	255
<i>Love in a Village</i> (O)	183
<i>King Richard III</i> (H)	113
<i>Comus</i> (M)	94
<i>The Maid of the Mill</i> (O)	94

The thirty most popular plays listed above show the plays, authors, and types which provided the mainstay of the Covent Garden repertory of mainpieces. Shakespeare provided eight plays having a total of 852 performances, or approximately 16 per cent of the total number of performances given at Covent Garden during this period 1747-76.

#### AFTERPIECES

**DRURY LANE.** Similar analysis of Drury Lane afterpieces shows where the variety lay and where, also, lay the main field of experimentation at a patent theatre. During this period, 1747-76, fewer afterpieces were acted than mainpieces, and there were 350 fewer performances of the 189 different ones than of the 212 mainpieces. Slightly more than one-third of the afterpieces were performed fewer than four times, and twenty-two were performed only once (26 farces, 4 comedies, 7 musicals, 4 miscellaneous, and 1 pantomime). The 189 different afterpieces, an average of 25 per season, had 5,013 performances, or an average of 176 each season, by types, as follows:

Type	Number of Performances	Average Per Season
Farce	2,207	76.1
Comedy	413	14.2
Musical	807	27.8
Pantomime	1,356	46.7
Miscellaneous	230	8

The most popular farces, and authors and the number of performances for each title, are as follows: *The Anatomist* (Ravenscroft-157), *Lethe* (Garrick-155), *The Devil to Pay* (Coffey-144), *High Life Below Stairs* (Townly-140), *Miss in Her Teens* (Garrick-127).

The most popular brief comedies were: *A Peep behind the Curtain* (Garrick-65), *The Irish Widow* (Garrick-54), *The Old Maid* (Murphy-53), *The Liar* (Foote-44), *A Fairy Tale* (Shakespeare-Colman-43).

The most popular musicals were: *The Jubilee* (Garrick-152 performances in 3 years), *The Padlock* (Bickerstaffe-142), *The Chaplet* (Mendez-127).

The most popular pantomimes were: *Queen Mab* (Woodward-261), *The Genii* (Woodward-201), *Harlequin's Invasion* (Garrick-171), *Fortunatus* (Woodward-156), *The Elopement* (Messink-110).

**COVENT GARDEN.** The count of afterpieces at Covent Garden shows that during the period 363 fewer performances were given of the 148 afterpieces than of the 189 mainpieces, and that approximately 21 per cent were performed only once (20 farces, 5 comedies, 4 musicals, 2 pantomimes, and 9 miscellaneous pieces). The 148 different afterpieces, an average of 22 per season at Covent Garden, had 4,829 performances, an average of 159 each season, as follows, by types:

Type	Number of Performances	Average Per Season
Farce	1,641	53
Comedy	310	10.3
Musical	611	20
Pantomime	1,798	62
Miscellaneous	469	16

The most popular farces, and the author and number of performances of each title, are as follows: *The Upholsterer* (Murphy-116), *The Contrivances* (Carey-121), *The Devil to Pay* (Coffey-110), *The Citizen* (Murphy-113), *A Duke and no Duke* (Tate-83).

The most popular brief comedies were: *The Englishman in Paris* (Foote-68), *The Englishman Returned from Paris* (Foote-65), *The Oxonian in Town* (Colman-39), *The Commissary* (Foote-30), *Man and Wife* (Colman-26).

The most popular musicals were: *Thomas and Sally* (Bickerstaffe-130), *The Padlock* (Bickerstaffe-70), *Damon and Phillida* (Cibber-61). However, *The Druids* (Anon) ran a near-record score of 63 performances in the 1775-76 season.

The most popular pantomimes were: *Harlequin Sorcerer* (Theobald-337), *Harlequin Skeleton* (Anon-286), *Perseus and Andromeda* (Theobald-200), *Apollo and Daphne* (Rich-163).

Two miscellaneous pieces received many performances: Kane O'Hara's burletta, *Midas*, 130; and Rich's procession, the *Coronation*, 110.

The combined count, if valuable for nothing else shows the impact which certain afterpieces must have had upon audiences. *The Beggar's Opera* and *Romeo and Juliet* led in performances of mainpieces, with 383 and 329 respectively. Yet at each theatre the opera and tragedy are outnumbered by performances of several farces and pantomimes. One must not underestimate the impact of these afterpieces, therefore, on eighteenth-century taste, but one must not conclude that farce or pantomime drove anything off the stage except other farces or pantomimes. The evening's format divided the categories of main and afterpiece rigidly; one did not encroach upon the other. Several Shakespeare plays, notably *The Winter's Tale*, *A Midsummer Night's Dream*, and *The Taming of the Shrew*, were played both as mainpieces and, in briefer form, as afterpieces when they had achieved their turn as mainpieces. The motivation behind this arrangement was to streamline them to preserve their most congenial parts, not to drive them from the stage.

One might also bear in mind, since the theatre was primarily a business enterprise, that full prices were allowed during the first winter's run of a new pantomime. Long runs of this type, then, are doubly significant in any determination of public taste. They would not have lasted had the public not cared for them enough to pay full price in order to see them a long time. The managers knew that the audience came to be amused before it came to be instructed, and if the flow of box receipts proved insufficient indication of response, each manager was told explicitly again and again by critical audiences in the pit just how to please. Garrick's correspondence is filled with suggestions which came to him in a flood of afterthoughts by post. Managers and actors profited by these communications and tried in various ways to pass the hints along to the pack of authors who were urging manuscripts upon them. I quote from an unpublished letter to Macklin from a well-wisher in the Middle Temple, whose identity I do not know, but whose formula for saving Macklin's controversial play, *The Married Libertine* (Covent Garden, 28 January 1761) seems to voice the sentiments of a mid-century audience in general:

The play is too long—shorten it and give the House notice that you have so done. The scenes wherein Lady Belville is solemn, grave, complaining and moral may be abbreviated. This will . . . take away the heavy, lazy and sleepy (however just) part which makes your friends languish . . . and gives your enemies an opportunity to improve their rancor. This observation may be applied to every recital, narrative, or description which is not absolutely necessary. . . .

Pray consider whether that serious, moral and sentimental part in the character of Angelica might not be curtailed, or entirely omitted. I would have your young Captain fully employed in action without ever standing still to moralize or harangue, however sensibly and poignantly he may do it.

After all this, there will remain a rich and uninterrupted vein of true comic humour and lively representation, in short, well-connected series, and succession of business which I am convinced would keep the audience so attentive and so entirely possessed that there would be no room for languor, or malice to produce any effect to your detriment.<sup>87</sup>

The key to managerial success lies in that last statement. Pace begets interest, and absorption with the play leaves no time for riots or for sleep—the two deadliest foes to a successful theatre business.

Excellent presentation of managerial pressures, as they were put upon Garrick, has been published by Professor MacMillan,<sup>88</sup> who has done something to counteract an impression once held that Garrick, by nature penurious, revived old plays in order not to pay contemporary authors for new ones. Rejected authors always blamed the stupidity, craft, or stinginess of the manager. Rich refurbished as many old plays as Garrick, especially did he re-do his own pantomimes to garner full prices anew. Facts show, however, that Drury Lane during the Garrick rule produced 63 new mainpieces and 107 new afterpieces, for an average of 2 and nearly 4 respectively each year. During several seasons Garrick's average was much higher, for at times he gave 4 new main and 6 new afterpieces a season (1764–65; 1766–67; and 1755–56; 1760–61; 1774–75; 1775–76). Balanced variety, pace, and novelty were his concerns. Revival of old plays provided some novelty for all managers. The Covent Garden records are not quite as impressive. Under four managements that theatre produced 51 new mainpieces and 47 new afterpieces, for an average of one and a half respectively each year.

#### PROCEDURES IN FORMING THE REPERTORY

No minutes of the annual conference which must have been held between the managers, prompters and leading actors at each house in late August or September seem to exist. All information as to the planning of the repertory comes from inference. Certain fixed customs appear to have guided such

<sup>87</sup> Harvard Theatre Collection, *Memoirs of the Life of Charles Macklin*, Grangerized to 4 vols., Vol. I, part 2, p. 414. The letter is signed H. F. and dated 1 Feb. 1761.

<sup>88</sup> "David Garrick, Manager," *Studies in Philology*, LXV (1948), 630–46.

planning, and these differ not much from the customs established early in the century.

**OPENING NIGHTS.** The opening plays each season should be old favorites with relatively large casts, so as to utilize most of the company, demand the return from summer engagements of all players, and, perhaps, introduce new members of untried experience. Garrick during twenty-nine years of management used only twenty-one different plays for the first two nights each season. Seven were used only once in the starting position (*The Mourning Bride*, *The Stratagem*, *The Conscious Lovers*, *The Inconstant*, *The Drummer*, *The Brothers*, and *The West Indian*). Eight were used twice (*The Relapse*, *The Miser*, *The Recruiting Officer*, *The Careless Husband*, *Richard III*, *The Clandestine Marriage*, *As You Like It*, and *The Maid of the Mill*). *Cymbeline* was used three times. *Romeo*, *The Busy Body*, and *The Merchant of Venice* were used four times. *Hamlet* was used five times, and *The Beggar's Opera* (with its twenty-five speaking parts) was used fifteen times. Comedy, or comic opera, prevailed as a starter. Gay, well-tried pieces using full casts were essential. The entr'acte programs of dance and song seldom got underway before mid-October.

**PRE-EMPTED DATES.** The dates of 4 November and generally 5 November were set aside for Rowe's *Tamerlane*. Two evenings during the week before Christmas were held open for charitable benefits. On 26 December to begin the holiday season, a colorful show, opera, or new pantomime was scheduled. On 30 January the theatre was dark in memory of the martyrdom of Charles I. Wednesdays and Fridays in Lent were forbidden for performance, other than for oratorios, and no plays were put on during Holy Week. Most of the nights from mid-March to the close of the season in late May were to be scheduled for actor and company benefits.

**CONTINGENCIES.** Within the above framework a proper distribution of tragedy, comedy and miscellaneous piece, with suitable afterpieces, was to be observed with sufficient variation to keep fresh the playgoing appetite. But above all things elasticity in this framework had to be maintained to meet five contingencies: (a) actor illness; (b) command desires, or royal demise; (c) uncertainty as to length of run of new plays; (d) topical occurrences—such as the stir occasioned by the Cock Lane Ghost, which brought forth Addison's *Drummer*, otherwise uncontemplated for the season 1761-62; and (e) the unaccountable caprice of the audience—which might damn a play as it was given out, and demand another.

**BENEFITS.** Advance notices were most important to actors in the benefit season. They customarily settled upon dates a month in advance, so

as to have time to print tickets and call on friends. In 1800 when eight actors published their *State of Differences* with the managers of Covent Garden, they made special point of Harris's break in an old tradition: "The allowance of only three weeks notice (instead of a month's) of the night appointed for a benefit, must evidently injure the performer, in lessening his means of securing his friends from making other engagements, without rendering any obvious service to the manager."

Probably from the first of the season a tentative schedule was planned by prompter and manager for a month in advance,<sup>89</sup> with alternate pieces in reserve, available in rehearsed state at a moment's notice. Cross's note, 12 December 1763, illuminates this point: "This night the passages [in the *Dupe*] that seem'd to give offense were omitted. A little hissing, but not so much as [on] the first night. Went off pretty well, tho' 'twas expected the audience would not suffer it to be acted. *The company ready to play the Stratagem.*" The *Dupe* required a cast of nine, the *Stratagem* one of ten, and only three actors that season played in both. Hence as the *Dupe* went on, seven additional actors stood dressed in the wings and ready to go forward with the *Stratagem* if occasion demanded.

**CO-OPERATION WITH THE LICENSER.** So responsible became the patent theatre managers during this period, in return for a virtual monopoly, that scant record appears of their having been refused a license for any play they had accepted. Among the plays in the Larpent Collection, 1747–1776, only three refusals of a license appear, one each for Garrick, Priscilla Rich, and Colman: *The Universal Register Office* (J. Reed) refused to Garrick, 7 March 1761; *The Bourbon League*, a two-act farce refused to Mrs Rich, 8 March 1762; and the first version of *The Golden Pippin* refused to Colman, 5 February 1772. All were refused for political references which were later excised. Many other plays in the Larpent Collection show passages marked for deletion, or for more moral rephrasing—which was presumably done in the acting text—but only three were turned down. The actual licensers, under successive Lord Chamberlains, were two men of the theatre and a dramatist: William Chetwynd, Thomas Odell, and Edward Capel—from whom the greatest co-operation could be expected if the managers but met them halfway. At two guineas a license, they collected from Garrick's theatre alone, for plays, prologues, songs, &c. £533 in fees as recorded in the Catalogue of the Larpent Collection in the Carl H. Pforzheimer Library.

<sup>89</sup> Lady Betty Tippet, in *A Guide to the Stage*, 2nd ed. (London, 1751), p. 12, "often be-speaks a box for a month beforehand against a favourite play."

Though the law stated a play must be licensed fourteen days before it was performed, it would seem that the licensers' faith in the managers' understanding of what was proper increased so that by the mid-1760's the fourteen-day interval was not invoked. Payments for a license recorded in the Account Books were often made but a week before, and occasionally on the day of performance. It is possible, however, since the recorded payments are made to the prompter, that he, himself, may have paid the licenser in proper time from his own pocket, and then have been reimbursed by the treasurer.

**CONCLUSIONS.** Analysis of annual repertories provides the basis for numerous conclusions concerning the taste of the times, significant topical references, theatrical reflection of the current of ideas, the business acumen of the managers, and the fates of contemporary dramatists. But two points, little mentioned in stage histories, emerge. (1) When top actors were engaged their favorite plays became the backbone of the season's repertory. Whenever Quin, for example, was to appear for a season, audiences no matter what they liked currently could count on seeing *Venice Preserved*, *King Henry IV, Part I*, *Richard III*, *The Provok'd Wife*, *The Revenge*, *The Merry Wives*, *The Conscious Lovers*, *Othello*, &c., plays in which he had made his triumphs years before. These plays in turn would dictate to a degree the offerings of the other house. Similar prognostications could be made whenever Mrs Cibber, Mrs Clive, Mrs Pritchard, Thomas Sheridan, Spranger Barry, or Charles Macklin engaged with a company. In many cases, therefore, it was the actors who directed the taste of the town, not the town who laid down laws for the actors. (2) Theatrical success for the whole company was due largely to the shrewd understanding of the nature of eighteenth-century audiences possessed by managers who actually performed before them, or were, like the prompters, constant observers of the impact of the plays. Until the very end of the century when the theatres were much enlarged, a certain coziness prevailed at both houses, and a certain intimacy was bred between actor, audience and text. Such was the extent of this familiarity with text, that it was possible for authors of new plays, or improvers of old, to be sure of being understood if they alluded to characters or situations in other plays current in the repertory. Had this not been so, *Tom Thumb* and *The Rehearsal* would have been impossible. So Garrick could describe his Lord Ogleby in the *Clandestine Marriage* as a character of the "Bowman kind," referring to a character in his *Lethe* and expect to be understood. Without this intimacy, Foote, Bannister, and Wilkinson would have been hard put to it to have made a living from their imitations.

The managers and their closest advisors the prompters had to be alert to this atmosphere. Many of the notes in the Cross-Hopkins diaries are doubtless their record of audience reaction put down that they might advise the managers in matters of subsequent repertory. The failures of mere business men as managers may be partially laid to their lack of knowledge of the shifting crowd and of the proper repertory for it. One point managers had to consider was the pace and strenuousness required by a play, and what it took out of the actors. A curious pertinent note occurs in the run of Moore's *The Gamester* at Drury Lane in February 1753. After a succession of eight nights, a notice appeared in the press: "It is hoped that Ladies and Gentlemen who have taken places for this play for Monday will not take it ill that it is deferred for a few days, it being impossible to continue acting the principal characters without some respite." So in the annual repertory the manager had to consider his personnel (and their prominent parts), his audience, the licenser, and the calendar, as well as his budget for music, costume, scenes, and dancers. The repertory theatres were profitable because the audience, though seeing the same plays, never saw identical performances. An inveterate sameness would blight a modern repertory cinema. But such sameness could not occur in the eighteenth-century theatre, where members of the cast changed, costume changed, modulation of voice in memorable lines changed, business changed, song, dance, and specialty changed—so the stage came alive each night, and banished monotony.

#### THE OPERA

It may be said at the outset that opera performances in England, despite the ups and downs of management during this period, were linked significantly with this whole continental type of musical entertainment. Alfred Loewenberg and Edward J. Dent in their *Annals of Opera* (1955), list 316 initial performances of the works of some 91 different composers during the seasons 1747 through 1776. Various works of some 51 of these composers were performed in London as well as in Rome, Paris, Venice, Dresden, Milan, Stuttgart, and Vienna. The most popular composers for the English seemed to be Jomelli, Gluck, Hasse, Galuppi, and Traetta. London Audiences heard during the period over 950 operatic performances.

The basic issue facing those who established the repertory in the third quarter of the century was when and how much to alleviate the serious Italian opera with comic opera. In the sluggish season of 1747-48 serious

opera had predominated. Under the new management of Croza comic opera was emphasized. The advertisement for 8 November 1748 in the *General Advertiser* noted that the King's theatre would open with a "Burletta, or Comic Opera, *La Comedia in Comedia*, by Rinaldo da Capua, being the first of this species of drama ever exhibited in England." The season produced about 41 performances. The following season showed both serious and comic. The two were mixed at the King's, but the comic predominated with the seceding company at the Haymarket. When the opera opened again in 1753 the company performed serious opera more consistently than it did comic. The next season saw considerable emphasis upon the serious, and for the next three seasons, under Signora Mattei, the serious held the lead. By 1760-61, she had divided her company into the serious and the comic singers, and announced the serious for Saturdays and the comic for Tuesday performances. Her last two seasons maintained nearly equal division. In 1766-67 Gordon, Vincent, and Crawford kept the two companies separate. According to Burney,<sup>90</sup> no serious operas were attempted in the season 1768-69, and serious opera faded, or was in the distinct minority during the rest of the Garrick period. But the dances, which increased, were of both serious and comic cast.

Those interested in statistical counting of the types can find their evidence in the daily calendar which follows. Here I need only note that the offerings rose gradually but steadily from 1747 to 1776. In the first season five serious operas were given twenty-seven performances, and a single comic one was given four. At the peak production of the period, 1767-68, the five serious operas received seventeen performances, and the eight comic ones fifty-four.

#### THE MINOR HOUSES

Repertory at unlicensed places was dictated, as the subsequent calendar shows, by topicality of subject, the talents of the group of actors employed or unemployed who were going to put on the performance, or, as in Foote's summer program, desire for light fare by those theatre-goers left in London from mid-May to mid-September. Occasionally he essayed a play familiar in the repertory of the patent theatres—a *Beggar's Opera*, a *Rehearsal*, or even *She Stoops to Conquer* and *Richard III*, perhaps a musical such as *Love in a Village*. But his staple for his allowable fifty-two performances usually involved a dozen light mainpieces accompanied by about eighteen different

<sup>90</sup> *History of Music*, II, 875.

afterpieces, interspersed with mimicry. The roll call of plays for the summer of 1773 is typical. He often brought out two or three of his own new pieces each summer, which were later sheered down to afterpieces for the patent theatres the following season. In the summer, 1773, season his mainpieces were: *The Nabob*, *The Minor*, *The Maid of Bath*, *The Devil upon Two Sticks*, *She Stoops to Conquer*, *The Rehearsal*, *The Commissary*, *The Bankrupt*, *The Orators*, *Love in a Village*, *The Maid of the Mill*. His Afterpieces were: *The Lying Valet*, *Miss in her Teens*, *The Mayor of Garrat*, *Damon and Phillida*, *The Virgin Unmask'd*, *The Mock Doctor*, *Cupid's Revenge*, *The Author*, *The Double Disappointment*, *The Apprentice*, *The Cooper*, *The Padlock*, *The Register Office*, *The Contrivances*, *The Tobacconist*, *The Trip to Portsmouth*, *Piety in Patterns*, *The Pantheonites*, and *The Irish Widow*. The arrangement was wholly satisfactory to the patent theatres and to the London audiences.

# The Production

## PATENT THEATRES

AUTHORS OFFERED new plays to the managers, of course, at any season of the year, as the Garrick correspondence reveals. Yet they were smart to submit manuscript in the late spring, so their play might be considered, altered where necessary, and set in rehearsal during the opening months of the following season, to appear in December or January. Rich proffered Smollet a sort of contract in this way when, according to Covent Garden *Account Books*, he advanced him £100 "towards purchasing Mr Smollet's copy of *Alceste*."<sup>91</sup> But something happened to break the agreement, for he never produced the play, even after paying for it.

LICENSING. The first actual step in production of an accepted play, after a pattern established in 1737, was to bid the prompter prepare copy for the licenser. Occasionally the prompter did this himself, but more often delegated the task to the under-prompters or to actors who could write a clear hand. Examination of the Larpent items reveals, by the various hands employed, that the division of labor in this copying was customarily assigned to from two to four persons. The *Account Books* include numerous items of pay to Ryan and others for such copying.

LENGTHS. Upon acceptance by the licenser, and usually before, the separate parts with their cues were transcribed from the master copy. These transcriptions formed lengths—a theatrical term inherited from Elizabethan times referring to a folio sheet of foolscap containing about forty-two lines.<sup>92</sup> The term continued into the late eighteenth century, although the parts, in the Garrick period, were written in quarto-size notebooks. The notebook page contained about twenty-one lines, and two sides formed a length.<sup>93</sup> One of John Brownsmith's two useful books published in 1767, *The Theatrical Alphabet*, contained a "catalogue of several hundred parts in different plays and farces; with the number of Lengths noted that each contained." Spaced

<sup>91</sup> L. M. Knapp, *Tobias Smollet* (Princeton, N. J., 1949), p. 89, quotes a letter from Home to Carlyle stating that Smollet received £300 for his *Alceste*.

<sup>92</sup> See W. W. Gregg, *Dramatic Documents from the Elizabethan Playhouses* (Oxford, 1931), especially the part of Orlando, p. 177.

<sup>93</sup> See MS length for Shylock, transcribed for Mr Ward, Doncaster, 25 Oct. 1772 (Folger Shakespeare Library).

for the inclusion of new ones, this booklet provided a listing of familiar pieces. The principal purchasers, Brownsmith judged, would be theatrical people who could quickly estimate from his index the time it would take to learn a part, without having it written out for them. Of the 693 parts indexed by him, that of Sir Charles Easy in *The Careless Husband*, made up of thirty lengths, is the longest, followed by Othello in twenty-seven, Jaffier in *Venice Preserved* and Lovemore in *The Way to Keep Him*, with twenty-five each. Isabella in *The Fatal Marriage* and the Duke in *Measure for Measure* required twenty-two, while Lord Ogleby took nineteen and King Lear seventeen. These parts represent apparently only those written out by Brownsmith in the course of his various prompterships, and do not include many we would like to know about—Hamlet and Richard III, for example, although parts for the Gravediggers and for Ophelia are included. The part of Sir Gilbert Wrangle in *The Refusal* is noted as composed of twenty lengths “cut to fourteen.”

CASTING. Now that the paper was prepared, the first step before rehearsing, for Garrick at least, was to assemble the proposed cast in the Green Room, invite a few understudies and a few prominent guests, and read the play aloud. Garrick always commented on the various parts and suggested action, business and interpretation. A lively sense of the whole piece was thus communicated, and word of its good features got abroad.<sup>94</sup>

The actual casting was a constant managerial headache. Colman’s trouble with Mrs Lessingham has been noted above. A definite hierarchy existed in the profession, and each theatre maintained a cast-book wherein priorities in stock plays were noted. The easiest way for a young actor to break into a pre-empted field was to request a play for his benefit in which he knew the major role would not, that late in the season, attract a principal performer. He might then add novelty to the evening by attempting the role, and thus lay groundwork for inheriting it. Audiences were keenly aware of proper casting. In 1755 the eighty-one page pamphlet *Reflections on Theatrical Expression in Tragedy*, devoted considerable space to reminding the managers of their duties to cast appropriately. Davies pointed out the care with which Garrick dealt out parts. In *Every Man in His Humour* partic-

<sup>94</sup> Both printed plays and Larpent MSS, down to about 1770, show few stage directions, or hints for scenery arrangement, and other stage effects to produce desired moods. Such matters were left by the dramatist to the prompter, or else communicated by word of mouth at rehearsal. With Cumberland, however, especially in his version of *Timon* (Drury Lane, 4 Dec. 1771) and the *Fashionable Lover* (Drury Lane, 20 Jan. 1772), elaborate stage directions and his mood hints become a part of the text.

ularly, "all the personages were so exactly fitted to the look, voice, figure and talents of the actor, that no play which comprehends so many distinct peculiarities of humour, was ever perhaps so completely acted."<sup>95</sup> Many of the original Larpent plays contain partial casts in the manuscripts, as though the writers envisioned their parts as they created them especially for certain members of the company. Garrick's letter to Mrs Abington, after a tiff about casting (27 November 1775) suggests his policy of casting parts for absolutely new plays: "I now again tell you that every author since my management distributed his parts as he thinks will be of most service to his interest, nor have I ever interfered, or will interfere, unless I perceive that they would propose something contrary to common sense."

**REHEARSALS.** Rehearsals were generally called for ten o'clock in the morning, and the theatres must have presented a scene of buzzing activity—with dancers rehearsing in one heated room, the musicians working with them, and with actors rehearsing in the Green Room, under direction of the prompter, or manager, or author himself, who often brought guests friendly to the theatre. Articles of agreement, as noted above, specified fines for actors not being book-perfect at dress rehearsals.

**THE PROMPTER.** The prompter not only supervised the writing out of parts, obtained the license, frequently recommended casting, but also heard the lines rehearsed, by individuals and by groups, directed the scenemen, marked his copy with notes for giving directions to all hands throughout the performance, and arranged for the presence of supernumeraries. He had under him two assistants to whom he delegated some of these tasks, and to whom, in the run of a new play, he assigned his duties after the play had established itself. He was not highly paid, in comparison with the top actors, but was an indispensable functionary. He often was deputy manager in hiring and firing personnel and in adjusting relationships between temperamental actors and top management. He became the director of the nineteenth-century and twentieth-century playhouse, but functioned during the eighteenth as secretary, advisor, personnel director, public relations man, organizer, and often as performer.

**ON STAGE.** On the night of performance the orchestra filed into its station at half-past five, tuned up, and under its leader played a first, second, and third music, from scores which had been laid out by the music porter. Backstage meantime those actors who were to appear as the curtain rose were preparing themselves in their dressing rooms in costume and make-up, with

<sup>95</sup> *Memoirs of the Life of David Garrick*, I, 149. See also *Dramatic Miscellanies* (London, 1785), II, 64-67.

perhaps a final glance at their lines. The scenemen had set in place the proper scenes, and were checking their ropes, pulleys, springs, and traps, to be sure all was in working order for the smooth operation which a Garrick, at least, a Beard, and a Colman demanded. The busy prompter took his place in a wing at the side of the stage (right side in Drury Lane, left in Covent Garden) with call boys at his side, a bell in hand, and his clearly marked prompt copy before him. The candle snuffers made a final round on stage, in the passages, and in the house. The house had been filling since five o'clock, in pit and gallery, that is, and in some of the boxes. Servants came early to hold seats for their masters or mistresses. As curtain time approached a confusion sounding above the music arose, as some of these seats were exchanged and the servants left for the footmen's gallery, or for waiting rooms provided elsewhere. Sylas Neville used to improve his time before the play began by reading his newspaper, or buying a shilling copy of the play and refreshing himself on the part of the character he wished particularly to watch. On 7 March 1767 he noted, "With difficulty got into the Pit at Drury Lane, where I stood at the side so jambled up that I could not read the newspaper I carried." On 29 March 1769 he went to see Mrs Yates do Medea, in which he considered her inimitably great—"Read her part before the play began." Young Boswell, however, recalled sitting in the pit of Drury Lane with Dr Hugh Blair and in a wild freak of youthful extravagance entertaining the audience prodigiously by imitating the lowing of a cow, in which he was so successful that he tried imitations of several other animals, but the "universal cry of the galleries was 'Encore the Cow'."<sup>96</sup> When the Green Roman clock struck six, the prompter rang his bell, called up the curtain, and the speaker of the *Prologue* advanced, bowed, and spoke—a speech long enough, informative enough, witty enough, and pleading enough to bring the house into some semblance of quiet, that the play might go on under the most favorable of circumstances. As he approached his closing lines, the prompter called the actors into the wings, and when the applause for the *Prologue* died away the play began. Cues were listened for by those in the wings, and the prompter while following the text, and signaling for appropriate scene changes, alarms, and stage effects to the head sceneman, sent out porters to the nearby lodgings to apprise actors who were to appear in later acts to come to the dressing rooms and prepare. As the first act approached its closing lines, the dancers filled the wings, and musicians returned to places they had left, preparing to provide amusement for the seven-minute intervals between the acts. Under mid-century managers and their competent prompters,

<sup>96</sup> *London Journal*, 1762–1763 (New York, 1950), p. 236.

effective use was made of the whole company with something like precision timing and excellent effect.

Brownsmith's other shilling book, *The Dramatic Timepiece; or, Perpetual Monitor* (1767), was his calculation in seventy-five pages, plus an index, "of the length of time every act takes in performing in all the acting plays at the Theatres Royal of Drury Lane, Covent Garden, and the Haymarket—as minuted from repeated observations, during the course of many years' practice." It gave also the time of night when half-price would be taken, and the "certain period when any play would be over." His information covered 149 mainpieces of which the longest in performing were *Oedipus*, *King Lear*, *Volpone*, and *The Beggar's Opera*. All of these, counting the seven minutes between acts, ended shortly after nine o'clock. Others ended sharp at nine, or before. The afterpieces extended the evening's entertainment perhaps three-quarters of an hour or an hour longer. Brownsmith commended his booklet to Noblemen and Gentlemen, especially, that they by it might "prevent their cattle from catching cold by waiting long at the doors of the playhouse in bad weather," and might send their servants home "till within a very little of their time of attendance, instead of assembling in public houses or houses of ill fame, to the destruction of their morals, properties and constitutions."

In 1755, the author of *Reflections on Theatrical Expression* (p. 81) complained with irony about stage loungers: "No remonstrance, I doubt will prevail upon the *smarts* who oblige the town with their whole lengths at the side scenes, to take their pretty figures away. To tell them that 'they take off the effect of the scenery, that they make a motley figure among actors dress'd in character, that they discompose the performers by stopping up their entry and retreat, that they interrupt the drama by their giggling and grimace, that the whole house looks upon them as a nuisance, and the more discerning part as coxcombs,' would, one would think shame them into decency and retirement, but success, perhaps, is not to be expected from any appeal to modesty." After 1762, though the stage was cleared of these "smarts," stage hands and actors, hovering in the wings but unemployed in the night's performance could sometimes be seen from seats in the upper boxes. The *Morning Post*, 28 September 1775, notes finally a remedy for this: "The managers have given orders that no performer shall appear behind the scenes who is not concerned in the business of the night. The performers can now come on and go off without interruption, and the audiences in the upper boxes are no longer insulted with the monkey tricks of the unemployed actors who used to infest the wings."

Sometimes the house was quiet throughout every act. Often, perhaps, it was not. At least some conversation and gossipping was carried on by certain groups, if the satire in *A Guide to the Stage* (1751), carried any meaning:

But what is to be done when nothing worth our attention passes on the stage? . . . Let me silence the clamour of those who exclaim against conversation during the recital of a play.

According to this writer, some actors also, signalled the points where applause was desired or expected:

A previous knowledge of plays will also direct us when to time our applause; which I am not willing to encourage but on very singular occasions, and when the player appears in some extraordinary attitude. . . . The leading players will themselves give the signal when they are to be applauded; a secret but little known, and which I shall discover for the benefit of my readers. On these occasions Cato looks more than usually big, Hamlet stares with great emphasis, Othello has a most languishing aspect, Monimia is all sighs and softness, Beatrice will bridle, and pretty Peggy Wilder leers you into a clap.

## OPERA AND MINOR THEATRES

The steps in production outlined above for the patent theatres marked the routines which both manager and company at the opera and at the minor theatres had to pursue. What evidence remains of the licensing of the separate operas is preserved in the Larpent Collection in the Huntington Library. From copies there as sent to the Lord Chamberlain's office we sometimes learn details of proposed casting hard to come by elsewhere. We also know from the newspapers of the Monday and Friday public rehearsals sometimes given of new productions. I have been unable to come upon the kind of detailed information about opera production during this period that Dr Avery has for the earlier part of the century, or that is available for the plays at Drury Lane and Covent Garden.

The audience, because of the increased cost of seats, was perhaps more selective at the King's Theatre than elsewhere, but the managers only with difficulty accounted for their waves of changing taste. The day of the week seemed to make a difference. Burney notes curiously for the 1761–62 season, "It should seem as if that music, singing, and dancing which are not detestable on a Tuesday night, by some latent cause of magic, were sure of being exquisite on Saturday. The houses of Parliament not sitting on that

day may account for a little addition to the crowd, but the rest is certainly the work of fashion.”<sup>97</sup>

In Part 3 of this Work Dr Scouter has told the fascinating story of attempts to evade the Licensing Act by individual promoters of plays during the period 1737 to 1747. His focus shifted from Giffard, to Hallam, to Foote, where perforce it lingered. Foote’s matinees at noon, which did not compete with the regular evening performances at the patent houses, and which attracted crowds from the auctions and prize fights succeeded for a time. His notice of 15 April 1748 in the *Daily Advertiser* carefully avoids naming a play:

Monday next at his Auction Room, late new theatre in The Haymarket, Mr Foote will exhibit for the satisfaction of the curious a choice Collection of *Pictures*, all warranted *Originals*, and entirely new. The auction will be delivered at the Place of Sale, which Ladies and Gentlemen are desired to pay for at going in, and ’twill be allow’d them in any purchase they may make. The sale will continue everyday till all the catalogues are sold.

For record of Foote’s pursuit of licenses for individual plays we turn again to the Larpent Collection. His most famous and amusing rejection, however, broke forth in the columns of the *Public Advertiser*, when in early August 1775 he was refused a license for his *Trip to Calais*, in which he pilloried the notorious Duchess of Kingston as Lady Kitty Crocodile. The exchange of letters between the disappointed author and the irate Duchess provides a series of masterpieces of eighteenth-century savage and ironic politeness, scathing wit, and excellent publicity. Foote revised the play and received a license to bring it out 14 May 1776 under the title *The Capucin*.

In 1748, 1749, and 1752, Hallam, who had taken his company to the colonies, and had clearly signified he was not in competition with the London companies, was allowed a number of benefit performances. He did not use a “concert formula,” or “auction” subterfuge, nor did his bills note receipt of special permission, but they clearly stated that the performances were single ones, without follow ups. The details of their actual production are lacking.

Significant legislation was passed in 1752 and 1755 for the regulation of such places as Sadler’s Wells. It required these places of entertainment to be licensed by the magistrates. Theophilus Cibber was the last to learn that shut-down meant shut-down. He received several “by authority” performances in the summer of 1753, and again in the summer of 1755, but was pro-

<sup>97</sup> *History of Music*, II, 863.

hibited from continuing when the regular theatres opened. He complained to the press, and rented the Haymarket on 14 January 1756 to deliver "a Dissertation against the Patentees, Theatres, etc." He was back the ensuing winter (15 December 1756) with a final attempt to revive the old "rehearsal formula"; he proposed the *Busy Body* and *Mock Doctor* at the Bowling Green, Southwark, as follows:

Mr Cibber's Histrionic Academy . . . will be opened with a public rehearsal of a Comedy. No money taken. The Cephalic Snuff will be sold there at the usual prices, viz. First sort 3s., second sort 2s., third sort 1s.

He was not allowed to perform. He was thinking of years of evasion of the Licensing Act of 1737, not of the fact that acts of 1752 and 1755 prohibited him from putting on any kind of performance without a license.

Licenses could be obtained, as we know, if the cause were good, and the approach were right as appears from the fate of *La Serva Padrona* at the Haymarket 12 January 1759. Promoters advertised it as a musical, but production was stopped "by a particular order from the Lord Chamberlain," according to the *General Advertiser*. A license must have been requested, for it was presented at the same theatre on 29 March, and 2 and 5 April that year "by authority." But again, the theatrical details of the production can only be guessed at.

But the play is on. It was immediately followed by two kinds of reception, the first by the articulate eighteenth-century audience, whose voice and actions are preserved in diaries, letters, journals, and jottings from prompters' memoranda; the second by the articulate many who had access to various outlets of publication—the news and pamphlet press.

## The Audience

### PATENT HOUSES

*Now fills the dome; they trim the languid flames  
And the glad tapers call forth all their beams  
Wedg'd eager in front seats, they throng, they squeeze,  
And fans soft waving, shed a gentle breeze.  
Pit, Boxes, Gall'ry shine with blended rows,  
Ladies, and Bawds, and Cits and Rakes, and Beaux,  
'Tis smiling, curtseying all. The Fiddlers rise,  
The wing'd notes thicken, and the music flies . . .*

—*The Upper Gallery: a Poem* (London, 1753)

THE ARTICULATE audience, along with text and actors, forms the third and necessary element in the make-up of dramatic art. Eighteenth-century articulateness ran the gamut from quiet attentive acceptance of a play to vociferous denunciation. Dr Avery and Dr Scouten have outlined half a dozen types of the latter which in the early period brought the house into an uproar: quarrel among spectators, quarrel among actors, quarrel between political factions, literary tensions and loyalties, management errors, premeditated damnation, and spontaneous eruption. In all these areas the Garrick-period audiences maintained the tradition of British freedom of speech and action. About once every ten years both patent theatres had to redecorate as a result of audience riots which spared neither benches, drapes, nor chandeliers. During the intervals the hiss and catcall carried on, and some quantity of Condell's fruit concession seems often to have been lodged on stage as petulance expressed itself in pelting.<sup>98</sup>

It is exciting from our distance to see the age of manners and decorum come to life in unexpected fashion and bear out the truth of Swift's and Hogarth's caricatures of their rational contemporaries. The notes of Cross and Hopkins open the doors for us to this behavior. At the seventh performance of *The Foundling*, 22 February 1748, writes Cross: "There was a report that my Lord Hubbard had made a party this night to hiss *The Foundling* off the stage, that y<sup>e</sup> reason was it ran too long & they wanted

<sup>98</sup> See Sir St. Vincent Troubridge, "Theatre Riots in London," *Studies in English Theater in Memory of Gabrielle Entzoven* (London, 1952), pp. 84-97.

variety of entertainments. Mr Garrick was sent for. He met 'em & so prevailed that they promis'd peace 'till after the 9th night. However there was an attempt made by one cat-call & an apple thrown at Macklin & some other efforts made by a few, but without effect—greatly hiss'd when given out. I believe the main cause of this anger in spite of their excuses was their being refus'd admittance behind the scenes." The controversy lasted three nights longer. On 25 February Cross noted: "Mr Garrick order'd y<sup>e</sup> *Foundling* to be given out for Sat. & *As You Like It* for Mon: But y<sup>e</sup> Pit rose & insisted y<sup>e</sup> *Foundling* shou'd be given out again for Monday, which was done, tho' y<sup>e</sup> Lords who oppos'd it were in y<sup>e</sup> House." On 27 February, according to Cross, there was "a little Hissing, but nothing to signifie." And on 29 February Cross wrote: "Great Threatening being among y<sup>e</sup> Lords the Managers to prevent tumult gave out *Lear* for Tuesday."

Soon this disruption was continued in the press by an eighteen-page pamphlet, *Criticism on the Foundling in a Letter to the Author*. Writes the critic, "I paid my money at the Pit, and saw your play the first night . . . and I bought the book—so upon this title I shall begin and go on with you scene by scene." He proceeds to ridicule the play completely, but a modern reader feels that he is partly, at least, capitalizing upon the sensational reception by the vociferous audience.

The night of 6 January 1750 showed the debut of William Shirley's *Edward the Black Prince*, which, writes Cross, "was receiv'd with great applause, only a little groaning at some of the love scenes." But it folded, as we say, after nine nights never to be played again in Garrick's time.

The audience maintained a basic sense of sportsmanship relative to the productions of the rival houses. Drury Lane, 14 December 1752, gave the afterpiece *Harlequin Ranger* "with a new scene of Fountains." A minor storm brewed over this as told by Cross:

A great noise when they appeared, occasion'd, I believe, by a paragraph in the papers, saying, a piece of machinery of Fountain will soon come out at Covent Garden—so it was concluded we had stole y<sup>e</sup> design from Mr Rich—but not true, for they were design'd & made by Mr Johnson, Property maker to our House. During y<sup>e</sup> storm one Mr Bramstone being drunk ran Across the Stage twice—fell down & was taken off like a dead Hero—however the Pantomime ended quiet.

On 9 May 1753 Mossop played Richard III for the Benefit of Ackman, W. Vaughan, and Dickenson. Something must have happened, but what we cannot tell. Cross only remarks cryptically: "Blackguard audience—(poor Mossop.)"

Of the two great riots that temporarily wrecked Drury Lane under Garrick's management, the first, incident to his production of a grand ballet, *The Chinese Festival*, November 1755, caused his greatest financial loss. Patriotism, national animosity, and class warfare mingled to produce the riot. Negotiations with Georges Jean Noverre, the designer of the dance, had gone too far at the opening of the 1755 season for Garrick to change plans in his mounting this ballet, despite the fact that a new outbreak of war with France was imminent. Garrick had spent about £2,000 in preparation, and became apprehensive concerning the reception which French dancers might get. So he carefully announced the full list of sixty dancers and actors in his playbill, to show that half the company were by name solid Englishmen, while the rest, he stated, were Swiss. He gained for the first night a command performance. Cross takes us back to the pit that evening:

8 Nov. 1755: A good deal of hissing & clapping and some cries of No French Dancers; Great clapping too—the Dance is fine—(M. Delaistre is a good Dancer).

Garrick waited two days before trying it again:

12 Nov. 1755: A great deal of Hissing—but the Boxes being on our side some Swords were drawn, & several turn'd out of the Pit & Galleries. The Officers in the Army are very busy in this Affair, on account of their hissing when y<sup>e</sup> King was there—saying it was an Affront. The King did turn his back to the Audience.

The next night,

More noise against the Dancers, which so enraged my Lord—that with a number of Gents: he went into the upper Galleries & took out a very noisy person—who prov'd to be Cap: Venor's brother; he resisted & was not brought behind the scenes without much Difficulty, sadly beat, yet still obstinate. They went with Garrick and Lacy into Mrs Clive's dressing room, where he behaved very boldly, but all was adjusted without further Mischief.

This bold speaker may have been one quoted by the writer of a pamphlet soon published called *The Dancers Damned: or the Devil to Pay at the Old House*, according to which, when the Chinese scene was exposed the leader of the loyal party advanced to the front of the gallery and thus bespoke the house:

O Britons! O my countrymen! You will certainly not suffer these foreigner dogs to amuse us. Our destruction is at hand. These sixty dancers are come over with one design to undermine our Constitution. This Navarre is Marshal Lewendahl and the least amongst them is an ensign, disguised in order to perpetrate our ruin!

After a period of alternate encouragement and abuse, Reason in the form of a female actress who had descended from a cloud again spoke in the pamphlet:

I came hither by the persuasion of *Truth* and *Justice*, to tell you that amongst this number of dancers there are no more than four French men and about the same number of females; that their chief is a Swiss protestant, who, had not his merit protected him would have been hissed off the stage at Paris, for being a Swiss protestant. And will you damn him for the same reason? Will you pay less regard to Genius than a French Audience? One cried out “Swiss! What the devil do we know of Swiss! A Swiss is a foreigner, and all foreigners are Frenchmen; and so damn you all!”

The storm was just building up to the Saturday performance, 15 November 1755, as Cross notes in his *Diary*:

A great noise, the whole House against us—When Garrick appear'd, from the Slips one cry'd out Monsieur, & great numbers Hiss'd. The play went on—which done the mutiny began, amazing noise—no pelting, except one Apple; y<sup>e</sup> Pit to y<sup>e</sup> Boxes cry'd—now draw your Swords, which makes us think the Riot was occasioned by the Box people being so busy & turning some out of the Pit & Gallery before. Some benches were pull'd up & Mr Lacy gave up the Dance to appease 'em. Being Sat. our friends were at y<sup>e</sup> opera, & the common people had leisure to do Mischief.

On Monday following the Lords returned and put the managers into a quandry:

This night the Chinese Festival was hotly call'd for by the Boxes and strongly oppos'd by a few in the Pit. The Gentlemen came out & insisted upon its being given out, which at last, Mr Garrick did; but not before it seem'd agreed that it shou'd be done 3 times a week for the Boxes & other Entertainments the other 3 Days for the Pit. All Parties seem'd satisfied—but the Consequences prov'd otherways.

The very next night the compromise failed and *The Festival* as well as the theatre was torn apart:

The Riot was very great. The Gentlemen came with sticks & tho' the play went on quiet 'till the last Act, we had there a great stop, notwithstanding we ended it, & then the rout went on. Y<sup>e</sup> Boxes drove many out of the Pit & broken heads were plenty on both sides; the Dance began—was stopp'd & so again and again—while this was doing, numbers were assembl'd in the passages of the Pit, broke down and were getting into the Cellar, but were repuls'd by our scenemen &c—heavy blows on both sides. Justice Fielding and Welch came with Constables & a guard; but without effect, tho' the Justices stood upon the Stage—I thought y<sup>e</sup> proclamation must have been read—after y<sup>e</sup> battle in y<sup>e</sup> Passages numbers went and broke Garrick's windows in Southampton Street—part of ye Guard went to protect it—Garrick was oblig'd to give up the dancers & the Audience dispers'd.

Twenty years later Boswell records Dr Johnson's sudden outburst that patriotism was the last refuge of a scoundrel. Maybe he was in the theatre

that night, but Garrick, had he heard the Doctor's remark, would have corroborated it with bitter memories.

Partial destruction was again visited on Drury Lane, 25 January 1763, when at the instigation of Thaddeus Fitzpatrick, who harangued the audience to demand admittance at half-price after the third act except at the run of new pantomimes, the mob broke the chandeliers and ruined the house. The chandeliers had not been repaired by the management by 1 May that year, according to the note of an irritated correspondent to the *Theatrical Review* (p. 213).

Covent Garden took a more severe beating from the Fitzpatrick followers in the same cause in February 1763, as recorded in the *Gentleman's Magazine*:

The mischief done was the greatest ever known on any occasion of the like kind: all the benches of the Boxes and Pit being entirely tore up, the glasses and chandeliers broken, and the linings of the boxes cut to pieces. The rashness of the rioters was so great, that they cut away the wooden pillars between the boxes, so if the inside of them had not been iron, they would have brought down the galleries on their heads. The damages done amount to at least £2000. Four persons concern'd in the riot have been committed to the gate-house.

It took carpenters five days to repair the theatre.

Maria Macklin's correspondence with her father gives eyewitness accounts of several other vigorous evenings both at Drury Lane and Covent Garden,<sup>99</sup> but not all audience demonstrations were so violent. The question of the hour at which the theatre doors should be opened was settled 5 October 1768, at Drury Lane by parleying across the footlights, as mentioned above. More often than not the audience was overjoyed at a sharp twist given to local events or to a character take-off on stage. James Love's *Harlequin at Rhodes* capitalized successfully upon English animosity towards France. Benjamin Victor records its success, 6 January 1766:<sup>100</sup>

The success chiefly owing to the reports our newspapers were at the time filled with of a French Wild Beast that was devouring (and pursued by) children. This wild beast was happily introduc'd in this pantomime, pursued by boys led on by a Frenchman. At last the Beast made his re-entry and ran across the stage with the poor Frenchman in his mouth—to the great joy of the Pit, Box, and Galleries.

<sup>99</sup> Unpublished correspondence in Harvard Theatre Collection. In *Actors and Actresses* (Brander Matthews, extra illustrated) Vol. I, Maria Macklin's letter to her father, 3 Feb. 1773, tells of a riot at Drury Lane over the authorship of *The Wedding Ring*. Among the autograph letters is one dated 13 March [1773] to her father detailing the riot that ensued when Smith abused Colman, for not allowing Mrs Yates to play in his benefit, at Covent Garden.

<sup>100</sup> *History of the Theatres*, III, 71-72.

In the midst of a growing humanitarian period, when audiences supported benefits for public charities, they could be dreadfully unkind to individuals, as witness the case of M. Cervetti, who played, and played well, on the cello. The *Public Advertiser*, 29 October 1753, commented on his fate:

He has been a standing joke with the Upper Gallery for a long time past, on account of the length of his nose. But as I am informed that no feature of his mind is out of proportion, unless it be that his good qualities are extra-ordinary, I take this opportunity to mention that it is cruel to render him uneasy in the business in which he is eminent and by which he must gain his livelihood.

Garrick criticized the audience for its treatment of Cervetti in his *prologue* announcing Foote's appearance that month:

. . . in like extremes your laughing humour shows  
Have you not roar'd from Pit to Upper Rows—  
And all the jest was what? a Fiddler's nose!

The author of *A Guide to the Stage*, 1751, in gentle Addisonian fashion entered the lists “as the first champion for thetic decorum,” by which he meant decorous action on the part of audiences. His railery lacks meaning unless it be taken to reflect the behavior of “polite” audiences in the 1750’s:

I cannot help thinking it a little out of character, for a polite audience to destroy their features by a hiss; however for the sake of some ambitious youths, who thus love to signalize themselves, I shall leave a new play to their mercy. Then they are at liberty to exercise their several talents whether they hiss or groan most successfully, or have a greater genius for the cat-call. If you desire to know when you are to shew your dislike, my answer is, when anything displeases you, or in fine when you will—provided you have a strong party to second you; for the best hiss or groan in the universe may be drown'd in a general applause.

Never laugh, continues the author, at what pleases on stage, save it be an error, blunder, or accident. In tragic scenes avoid being visibly moved, by humming a tune, regarding the audience, engaging in converse, or turning your back to the stage. Ten years later, 1 May 1763, a serious criticism came to the *Theatrical Review* of those hardened characters who feared to give way to feeling in tragedy, and hindered others by “a universal blowing of noses, and a fit of coughing,” during pathetic or sublime parts. The *Guide to the Stage* author continued his courtesy book, “when a female social rival calls attention to herself and away from the stage, let fall your handkerchief into the Pit, or call out to an acquaintance in the opposite Box, or burst into loud and unexpected laughter.” Garrick himself was sufficiently exasperated with the “town” to essay an ironical treatise addressed to them “designed as pre-

paratory to the use of the Cat-call.”<sup>101</sup> He seems not to have published it, but in spirit it is similar to the satire in the *Guide to the Stage*. All audience behavior interested him. He remarked on French behavior in his *Diary* of 1751:

Notwithstanding all y<sup>e</sup> reports we have had of y<sup>e</sup> great decency & politeness of a French Audience, yet in y<sup>e</sup> middle of y<sup>e</sup> strongest and best scenes of *Arienne*, they laugh'd at a messenger who brought news of Theseus, because he happen'd to be one who acted in Comedy—this was repeated 3 different times in y<sup>e</sup> same play for nothing at all (p. 29).

The whim and unpredictable sportingness of English audiences was remarkable in its way too. If proper apology were made for absence of a performer at the last minute, as noted above, the audience would countenance another's walking through the part and reading his lines from book in hand, although the dramatic illusion must have been considerably diminished thereby.

One should always count to twelve thousand, of course, before drawing conclusions upon audience behavior based upon such concentration of rowdy response as I have just assembled. More often than not their reaction was favorable, else the business could not have prospered as it did. Often they demonstrated appreciation of having the most brilliant theatre in Europe to amuse them. Night after night in the 1766-68 seasons, Sylas Neville could gain standing room only. In 1776, when Garrick retired from the stage, Drury Lane groaned under the pressure of large audiences eager to see and applaud the century's greatest actor. On 13 May 1776, Hopkins wrote in his *Diary* as follows about Garrick's performance in *Lear*: “The people flock'd about the doors by 2 o'clock. There never was a greater Overflow—Mr Garrick was never happier in Lear—The Applause was beyond description: 3 or 4 loud claps succeeding one another at all his Exits, & many cried out Garrick for Ever, &c.” And on 21 May Hopkins noted, again on *Lear*: “Human nature cannot arrive at greater Excellence in Acting than Mr Garrick was possess'd of this Night. All words must fall far short of what he did & none but his Spectators can have an Idea how great he was.” The echo of these voices over the years puts us back into the London playhouse of the eighteenth century, and shows the intimate relationship between text, actor, manager and audience.

Who composed the audience? Those who work on London stage history in the early nineteenth century will have at their command in the Folger

<sup>101</sup> *Private Correspondence of David Garrick*, II, 355.

Shakespeare Library certain nightly account books which list the names of box-holders and account for their attendance. Workers in the eighteenth century lack such precise records of who attended and when. Addison early in the century calculated the probable number who would read his *Spectator* papers—some eleven thousand. London population doubled before the end of the century. It is fair to assume over the twenty-nine-year Garrick period that most of the Londoners who could afford the price of admission went at least once to the theatre. The pertinent qualifying words “who could afford” must be heeded in any strict calculation. Dr H. W. Pedicord, who, among scholars, has made most strenuous calculations as to audience size and components, concludes that though heterogeneous, it was composed mostly of the upper middle class. His figure of weekly attendance amounts to nearly twelve thousand in 1758–1760. But when measured against the total population of London at the time, shows that only seventeen out of every thousand attended either of the patent houses. Within the twelve thousand, however, I suggest a sizable nucleus of regular attenders developed, keenly interested in the repertory, in the managers, in the actors, actresses, dancers, and singers, and curious also about the dramatists. Part of that nucleus was the small riotous “town” or “bucks,” and evidence of their dictatorial pressures we have just seen. Another segment was more patient, yet articulate in a different way in support of plays and dramatists. Some hint of the make-up of this group in 1772 can be found in the list of about four hundred persons who subscribed to publish Mrs Griffith’s *A Wife in the Right*.

Its fate at Covent Garden was marked by Shuter’s inattentiveness at rehearsals, the consequent postponement of the play, his drunkenness on the night of its lone performance, and his forgetting of lines, pieced out by ineffectual ad-libbing. Mrs Griffith’s friends stood by the piece, but two or three in the gallery, when it was given out, objected, and pelted the chandelier with an apple. This so perturbed the managers that they withdrew the play. She immediately published it and listed the subscribers. Some, no doubt, were particular friends rallying to her support for unjust treatment, but many, it would seem were those from all classes who were the thoughtful, interested attenders of the theatre. Persons of “first quality” were included: Burke, Boswell, Burgoyne, the Duke of Devonshire, Mrs Montagu and Garrick, earls, duchesses, doctors, colonels, majors, artists, writers, ministers of state, and clergymen. One might hazard a guess that this list was a roster of regular spectators in pit and box at both theatres in the 1770’s.<sup>102</sup>

<sup>102</sup> For analysis of audience components with some exactitude, see Pedicord, *Theatrical Public in the Time of Garrick*, chapters 1 and 2.

A satisfied and enthusiastic audience ultimately provided the life-blood of the profession, so its most casual glance, its most critical examination, or its most destructive outburst were watched, noted, and catered to by manager and actor alike. Garrick's manuscript summary of the matter lies in the Folger Shakespeare Library, revealing the thoughts of a sensitive manager for the artistic perfection of his profession:

There are no hopes of seeing a perfect stage, till the public as well as the managers get rid of their errors and prejudices, the reformation must begin with the first. When the taste of the public is right the Managers and Actors must follow it or starve. I speak of those who understand something of their business—there are and have been managers & actors who are so naturally blind that they cannot find the right way tho' the finger of the publick point it out ever so strongly to 'em.

## OPERA

Behavior patterns of audiences at the opera probably paralleled those at the patent houses in general, though with less violence and much less rioting, in the Garrick period, than occurred at Drury Lane, Covent Garden, and the Little Haymarket. The concrete details that support conclusions as to audience misbehavior can be pieced out from notices in the *Public Advertiser* from the season of 1753-54 through the season of 1766-67. The focus is upon the footman's gallery. The bill for Tuesday 13 November 1753 reads: "No Servants will be admitted into the Footman's Gallery, but those that attend their Masters or Ladies to the said Opera." The hope was to make the wealthy patrons responsible for the actions of their servants seated at the top of the house. Crowding was one provocative to misbehavior in any part of the house. A notice for 20 November 1753 states, "No Money will be returned at the Gallery [presumably the first gallery] for the future but to those who can get no room." Numbered tickets would have solved the problem. But here lay inducement, at least, for one to get his price of admission back if standing room only was available. Others crowded in and disturbed their neighbors.

The following season brought complaint from the gentry about bad behavior in the footman's gallery. The public voiced its complaint early in the season with hopes for regulation and improvement, 26 November 1754: "Several Persons of Quality having sometimes complained of the Disturbances and indecent Behaviour of the Livery Servants, therefore this is to give them Notice, that on the First Complaint, the Footman's Gallery will be shut up,

and no admittance for the future." On 13 February 1762, the footmen [saving seats for their masters and mistresses?] came under the fire of criticism: "Whereas the cloaths of many Ladies and Gentlemen sitting in the Crown Gallery have been spoiled, at Different Times this Winter by the indecency of the Footmen [it is possible, of course, that they had littered the Gallery below them with fruit peels, etc.?]: the Manager most humbly hopes that the Nobility and Gentry will not take it amiss should he be under a necessity of shutting up the footmen's Gallery, in case the said rude practice is repeated." The whole problem was solved, as we noted above, architecturally, by providing a better footman's gallery, rather than punitively.

#### MINOR HOUSES

Dr Scouter and Dr Avery have in their separate introductions to Parts 2 and 3 of this Work assembled evidence for audience behavior at periods when numerous minor houses were doing a thriving business. Although these places did what business they could by subterfuge in the Garrick period, audience components were the same as, and audience reaction were similar to that manifested in the earlier decades. The gentry attended with surprising regularity—many even going to the shows at the fairs. If credence be given to the "By Desire of several Persons [often Ladies] of Quality," notices topping the playbills for the minor places—and credence should be given them, for the formula was not just a cliché—both Foote and Smart, and often some of the now unknown promoters, were requested by and in some ways protected by people of stature in London to exhibit their shows. When disturbances occurred in the minor houses and depositions were taken it is surprising to see the number of gentry who just happened to be on hand.

The public memory is short, yet the virulence of the audience's reaction to Garrick's *The Chinese Festival* (1755) (with its supposed French dancers) may have been subtly linked to the riotous reaction of an audience at the Haymarket six years earlier, in its reception of the company of French actors brought over by Jean Louis Monnet in 1749. *The Chinese Festival* was linked with international politics: the Monnet riots with a local domestic political by-election, but reflecting, of course, the contemporary international situation.

An energetic promoter, Monnet had come over early to London, had sold tickets by subscription, raised additional cash by a subscription-benefit at

White's Chocolate House, rented the little Haymarket at such a high price that John Potter had in his favor evicted a Turkish equilibrist who had been renting the house night by night, had brought his company of fifteen comedians to London, and had announced for the night of 14 November *Les amans reunis* and *Le coq du village*. For the following night he announced the performance of Molière's *L'Ecole des femmes*, and a later advertisement called for a third performance on 17 November. But in the news columns of the *Daily Advertiser* on Thursday, 16 November appeared the following entry: "On Tuesday night there was a great Disturbance at the New Theatre in the Haymarket, at the French Play, it being the Night of Opening; the first Act was very much disturbed and some Persons were wounded." A note in the same paper advertised a reward of ten guineas for the identification of the five or six men who had "assaulted" a person in the gallery with swords and sticks; "they seem'd to come from the upper Side-Boxes on the right Hand of the Stage; they were of the first Party that came into the Gallery with Swords." That a second performance was attempted by the French players on Wednesday 15 November, is attested by the news columns of the *Daily Advertiser* on 17 November, where appears the casual statement that there was a riot again at the "New Theatre" in the Haymarket and that several persons were wounded. Other testimony soon appeared in the different daily newspapers to inform the public of what had happened. Saturday's *Daily Advertiser* carried the following query in a political notice: "Do you think it your Interest to chuse for one of your Representatives a Person who openly and avowedly appeared active in supporting the French Strollers in the Haymarket, and that for two successive Nights?" The secret was now out: Lord Trentham was not a patriot but was on the side of the French! Serious charges in any time of political crisis!

Lord Trentham had previously been inserting a conventional advertisement in which he stated his candidacy and solicited the votes and interest of the electorate. But now he took a half-column to explain that he was maliciously reported to have been active in the disturbance on Tuesday, 14 November. He declared upon his honor that he was neither in the pit nor the gallery where the disturbance had happened during the time of performance, nor had he drawn his sword, or used it, or struck or terrified any of the spectators; in fact, he stated, he had not even been present at the first and chief disturbance, nor had he even been in the theatre on the night of the second riot. Such was the account offered by Granville Leveson-Gower, Viscount Trentham, soon to succeed his father, Earl Gower, and later to be created the Marquis of Stafford. A scrutiny of the noble lord's apologia

reveals some possible equivocation; on the other hand, members of the aristocracy often came into the theatre late. Since there is testimony on both sides that the initial trouble began in the first act, it is entirely possible that Lord Trentham could have entered the theatre after the first brawl had taken place.

Meanwhile, the French comedians prepared to resume their programs and scheduled for Monday, 20 November 1749 a performance of Marivaux's delightful drawing-room comedy, *Le jeu de l'amour et du hasard*. Since no evidence exists to the contrary, they presumably went through with their program; in fact, it was soon charged that they had done so under Trentham's protection. This rumor enraged the populace, and according to an oblique reference in the *Daily Advertiser* they stopped the next scheduled performance of Wednesday, 22 November. How could even a well-wisher of the French expect anything different, says the writer, when our own people are in distress. Monnet plodded on and scheduled Molière's *Tartuffe* for Friday, 24 November, but inserted a discreet notice saying there would be no performance because of the indisposition of a principal actor. His discretion represented good judgment; for on Saturday, 25 November the *General Advertiser* printed what it termed (in the highest journalistic standards of objectivity) an "alleged" deposition of one William Davison, supposedly notarized by John Waple. Davison swore that.

He on the 17th Day of November, being the Second Night of the French Strollers acting at the Theatre in the Hay-Market, was at the sign of the Glove, a Publick House opposite the King's Arms Tavern in Pall Mall about Nine of the Clock that Night, where this Deponent saw John Haines, one of the Waiters at the said Tavern, and several other Persons, to the Number of Sixteen, dressed like Chairmen, each of which had a great Bludgeon in his Hand, which he put under his Coat, in order to hide the same, but in such a manner as this Deponent was capable of seeing said Bludgeons . . . and was inform'd by several Persons of credit that they and others to the number of thirty, were hired by Lord Trentham to protect the French Strollers from any Attempt that might be made to prevent their Acting.

Davison continued his charges, saying that Haines had a list of these men's names and had said that Lord Trentham would need them again on other nights.

Election time had now come, and Trentham acted swiftly. First he offered a fifty-pound reward for the original copy of this alleged affidavit (a notice that appeared in several London papers for more than a week); then he retaliated with another affidavit:

John Haines . . . maketh Oath . . . that he . . . never had any Conversation, directly or indirectly, with Lord Trentham, relating to the French Players, nor did the said Lord Trentham dine at the King's Arms on November 17th inst., nor did this Depo-  
nent see the said Lord Trentham on that Day, nor for several Days before.

Haines denied the other charges Davison had made. This affidavit was genuine: it was notarized on 26 November by a new magistrate who was very much concerned with maintaining law and order in Westminster—by the name of Henry Fielding. Walpole, in his *Memoirs of the Reign of George II* (1, 13), supports Trentham, saying: “Several young men of quality had drawn their swords in the riot, endeavouring to support them [the players]! Lord Trentham’s being present had been exaggerated into his being their chief protector.”

Davison’s statement that 17 November was the second night of acting by the French troupe seems incorrect. Monnet later published an account of his losses and receipts for this disastrous venture, which was reprinted in the *British Magazine* in 1750. He lists £188 18s. 4d. as received from “Four Representations acted at the little Theatre in the Haymarket.” From the evidence assembled, these were on November 14, 15, 17, and 20, with possibly another on the 22 November. Either way, the night of 17 November would be the third night of acting, even if the riot on 15 November had stopped the performance. Davison’s “affidavit” was of course political propaganda, yet it is strange he would make such an error on a circumstantial point as this, a matter of which every tavern lounger in London was well informed.

Public feeling continued strong against the French players. On 2 December a news statement appeared in the *Daily Advertiser*, “We hear the French Players intend next week to play a Burlesque Comedy called, *Il nous faut Partir*.” The election continued, and the enterprising publisher Henry Woodfall printed a daily tabulation of the votes in the *General Advertiser*, parish by parish, in contrast to the customary practice of entering a belated item that such and such a seat had been won by so and so. Sir George Vandeput had taken an immediate lead, running 150 to 400 votes ahead each day. Woodfall now started printing news stories from each parish and had to print more pages as the affidavits, notices of rewards, charges, and countercharges were repeated day after day. The tide began to turn, and although Vandeput held a lead of at least 100 votes to the very end, the final returns brought my lord Trentham in as member for Westminster by 157 votes. On 28 December, Vandeput called for a recount, and the French players left for Paris, the house being dark the while for all of them.

A modern reader, however, through the preservation of Horace Walpole's letters, can secure added information which conveys an interesting retrospect. On 9 November 1764, Walpole is told by Trentham, now Lord Gower and Chamberlain of the Household, to send a message at once to the Earl of Hertford, now Ambassador in Paris. In this letter the Earl of Hertford is requested to start negotiations with the King's *gentilhomme de la chambre*, for permission for the dancer Doberval, "who was here last year," to return and "dance at our Opera forthwith"; if the French Court will arrange this, the Earl of Hertford is commissioned to promise certain considerations pertaining to and implementing the Treaty of Paris. Walpole adds a final warning of his own: "The City of London must not know a word of this." Of course not.

Garrick, as we know, had given a benefit performance at Drury Lane, 22 May 1749, "for M. Monnet, Master of the French Comedians, that he may return to his own country." His correspondence shows a deep sympathy for the French entrepreneur.

Earlier that year (16 January 1749) the Haymarket had been gutted in riotous reaction to the Bottle-Conjuror's-hoax, though the affair had nothing to do with reaction to legitimate drama. This hoax, with its attendant riot and destruction of much of the furniture of the theatre, was so widely discussed that it is difficult for modern scholarship to disentangle the accretion of legend from the slender basis of fact. During the run of Foote's "Auction of Pictures," an advertisement appeared stating that a person would enter into a wine bottle. The prices were: stage, 7s. 6d., boxes, 5s., pit, 3s., gallery, 2s. The day was Monday, 16 January. The crowd was large, but did not provide a capacity house. The performer never showed up. Someone called out to the audience from behind the curtain that if the audience would stay until the next night (as one reporter heard it) or come back the next night at double the prices (as another observer says), the performer would jump into a pint bottle. A riot then started. The damages to the benches, the boxes, and the sets were estimated at £4,000 by the owner, John Potter. Whatever they were worth, they were destroyed. The theatre had previously been rented for the night of 21 January for a benefit performance for the usual "family in distress." The intended performance was postponed to 24 January and finally given on 28 January, after a nobleman had paid for enough repairs to permit the staging of a play. John Potter wrote a letter to the papers in which he stated that the theatre had been rented for the night of the hoax by one William Nicholls.

Turning from fact to rumor or conjecture, stories soon sprang up that the Duke of Cumberland led the riot and that he lost his sword, that the

Duke of Montagu had arranged the hoax as a result of a wager with the Duke of Richmond, and finally that the whole affair was a publicity stunt of Foote's. There may be some basis to all this conjecture. Hume's *Essay on Miracles* was published in April, 1748; and there are several allusions to it in the newspaper account and letters. A nobleman did pay for repairing the damages, or some of the damages. From the contemporary accounts it is doubtful that Foote had anything to do with the affair. The records show he lost two months' acting by it.<sup>103</sup>

But at the little theatres as at the major ones the riot was the exception, pleased response the rule.

<sup>103</sup> See *A Letter to the Town, concerning the Man and the Bottle* (London, 1749), a satirical comment in twenty pages on the riot at the Haymarket over the hoax of the man who advertised he would get into a quart bottle. See in this connection *The Town and Country Magazine* (Sept. 1772), p. 457, twenty-three years after the event, where in the scandal section, "A Tete-a-Tete; or, the History of Lord G——r and Mrs O——n," information is given about the Bottle Conjuror: "This was a scheme planned by the late Duke of Montagu, in company with the Duke of Richmond, and some other noblemen of distinguished taste and humour; who conversing upon the credulity of the English Nation, the first of these noblemen offered a wager of 100 guineas that if an advertisement was publish'd setting forth that on such a day a man would get into a bottle, the inhabitants of this metropolis would flock to pay for being spectators of an impossibility. The event confirmed his Grace's opinion, and of course won him the bet; but it was fatal to the proprietors of the House in the Haymarket, who sustained considerable loss from the resentment of the audience at being imposed upon, as no such exhibition was attempted."

## Contemporary Written Criticism

“Free spoken subjects give the best advice.”  
—Sheridan, *The Critic*

THE PUBLIC, while it sat quietly or stirred uneasily on the benches, was in its inimitable way articulate in criticism both appreciative and destructive. Many individual members, however, felt completeness of expression unfulfilled until they had put pen to paper and had seen their efforts published. Consequently, this period is especially rich in printed comment in the daily papers, monthly magazines, and sporadic pamphlets. The total mass of it has never been assembled for study, but Dr C. H. Gray, in his *Theatrical Criticism in London to 1795*, has presented an effective survey of the main trends.<sup>104</sup>

One reason for the upsurge of critical writing is suggested by Dr Gray: “When the freedom of the stage was threatened by the Licensing Act in 1737, it became necessary to state vigorously the value of the theatre as a social agent, a force for reform in manners and morals.” But the fact of the Licensing Act, of course, merely re-stimulated an examination and defense of the stage that had been in progress for thirty-nine years as a result of Collier’s attack In his *Short View of the Profaneness and Immorality of the English Stage* (1698). it is apparent in the Garrick period that both abusers and defenders of the stage were going to view plays and players sharply, and write sharply about them.

One might think from reading a *Dissertation on Comedy*, written by a student of Oxford, 1750, that clergy of the Collier stamp had relaxed, or even been converted to a different point of view:

But whatever reason there may have been formerly for this complaint [of stage immorality], since Mr Garrick’s management the stage is become the school of manners and morality; Ribaldry and profaneness are no longer tolerated, Sense and Nature exert their influence; Pantomime daily declines; Dancers are but little encouraged; the Burletta performs to empty benches, and the British can now vie with the Athenian drama when in its severest state of purity (p. 15).

But in view of the facts of production one must judge that this student came to London with blinders on, or wrote with very subtle irony, or reckoned

<sup>104</sup> New York, 1935. See especially pp. 104–51.

without heeding his clerical perceptors. By 1759, William Law's *Unlawfulness of Stage Entertainment fully Demonstrated*, had reached its fourth edition, and bore the godly and unmistakable stamp of Collier upon it. Law paralleled theatre going to worship of images, and carried on for fifty-six pages, which one might purchase for 6d., in the following manner:

You go to hear a play: I tell you that you go to hear *ribaldry* and profaneness; that you entertain your mind with extravagant thought, wild rants, blasphemous speeches, wanton amours, profane jests and impure passions. If you ask me where is the sin of all this? you may as well ask me, "Where is the sin of swearing and lying?" . . . It is a sin against the whole nature and spirit of our religion.

Two years later appeared the second edition of *An Address to Persons of Fashion concerning some Particulars relating to Balls, with hints on Plays, Card Tables, &c.*, by a "Gentleman of the University of Oxford," who in fifty-eight pages, purchasable for a shilling, proved attendance unchristian, and documented each proof by abundant Scriptural reference. In 1767 came *The Stage the Higbroad to Hell*, of forty-three pages, which immediately provoked an answer. To these authors the Licensing Act was an ineffective scrap of paper. Their writings, as a matter of fact, were largely ineffective if one examines along with them the account books of the theatres, and considers what a profitable business the stage was, yet their writings were ever present on the sidelines, so to speak.

Dramatic criticism of great insight gradually emerged from the eighteenth-century pamphlets, but it began with theatrical criticism which in turn focused upon actors. They as visible examples of ideas in the texts were viewed in terms of their effectiveness on stage, and that focus records for us the struggle between the older declamatory school of acting and the natural school so aided by Garrick. Dr Scoulen has clearly pointed out the value of the minor theatres, as places for experimentation in new types of drama. He makes a valid point that the patent houses in the 1740's were so absorbed in the new acting technique, that re-doing old pieces in the new form constituted for them sufficient novelty in presentation.

Garrick dominated the third quarter of the century, and received the lion's share of critical comment, yet the age was crammed with other excellent actors and actresses, whose interpretations of familiar characters in the repertory were watched with great interest. A nameless rhymester wrote for the *Gentleman's Magazine* in 1750,

*To relish Shakespeare read him o'er and o'er:  
See Garrick play him, and he'll charm you more,*

and gave expression to the feeling of intense pleasure experienced in all the stage interpretations that were nightly to be seen in mid-century London. The close scrutiny given the actors carried over to a fresh examination of the plays themselves, to the accuracy of the playing texts, to the intentions of the original author, to comparative values of different treatments of similar themes, and to all that we now consider valid critical interest in drama as opposed to mere theatre. Even that most adversely critical author, Sir Nicholas Nipclose, who damned everyone but Samuel Foote, Mrs Abington, and Lord North, commented on Garrick's interpretation as opening up new thoughts about the plays, a fact which made him uneasy and displeased him personally:

... fond of something critical and new  
A meaning gives beyond the author's view.<sup>105</sup>

Popular interest, fanned by a professional business running in London to £60,000 annually, sustained, among others, many a printer and bookseller, and provided an attractive market for scholarly editions of earlier dramatists, collections of old plays, and shilling copies of new ones. As a result, so valuable was the printing of new plays, that Thomas Lowndes could afford to pay £23 10s. for a one-eighth share of the copyright for Bickerstaffe's *Maid of the Mill*. This he did on 16 October 1764, in anticipation of its success, three months before it was played on the stage.<sup>106</sup> At the same time he paid about two guineas for a one-twelfth interest in the copyright of that old theatrical standby, Farquhar's *Recruiting Officer*. As explained by Cyprian Blagden, "The purchase of a fortieth share, for example, in a book, brought no immediate profit, or normally any stock to the purchaser. When, however, the book was reprinted he would be expected to put up a fortieth of the cost of paper and print (and editorial fees if any) and he would receive a fortieth of the books printed, in sheets. From his disposal of these, wholesale or retail, he made his profit."<sup>107</sup> Conservative figuring estimates that Lowndes and the other shareholders in the *Maid of The Mill* would have to sell upwards of five thousand copies at the theatre price of one shilling each, in order to break even on their investment, and could begin to count profits only from then on. Over a period of about ten years, during which the play was performed 113 times, the potential buying public amounted to twenty thousand people.

<sup>105</sup> *The Theatres: A Poetical Dissection* (London, 1771), p. 46.

<sup>106</sup> British Museum Add. MSS 38730, fol. 104 b.

<sup>107</sup> Cyprian Blagden, "Booksellers Trade Sales, 1718-1768," *The Library*, 5th Series, v (1951), 244n1.

This was an age of making and selling books. Goldsmith's fictional bookseller comments, in Letter No. 60 in *The Citizen of the World*, to his Chinese visitor about a bestseller, *The Infernal Guide*, "Oh Sir, that was a piece touched off with the hand of the master!" Asks the visitor, "To what purpose was the book published?" "Sir, the book was published in order to be sold; no book sold better, *except the criticism* upon it, which came out soon after: Of all kinds of writing *that goes off best at present*; and I generally fasten a criticism upon every selling book that is publish'd."

With Garrick's debut in 1741, a burst of theatrical criticism began, which maintained a steady increase in interest until his departure from the stage in 1776. Witness three examples of the sort of close observation that found its way into print. In October 1742, the *Gentleman's Magazine*, quoting a column-and-a-half "Character of Mr Garrick," taken from the *Champion*, suggested the innovations in acting worth notice of all theatre-going critics:

Mr Garrick is but of middling stature, yet, being well-proportioned and having a peculiar happiness in his address and action is a living instance that it is not essential to a theatrical hero to be six foot high. His voice is clear and piercing, perfectly sweet and harmonious, without monotony, drawling or affectation; it is capable of all the various passions, which the heart of man is agitated with, and the Genius of Shakespeare can describe; it is neither whining, bellowing, or grumbling, but in whatever character he assimilates, perfectly easy in its transitions, natural in its cadence, and beautiful in its elocution. He is not less happy in his mien and gait, in which he is neither strutting or mincing, neither stiff nor slouching. When three or four are on the stage with him, he is attentive to whatever is spoke and never drops his character when he has finished a speech, by either looking contemptibly on an inferior performer, unnecessary spitting, or suffering his eyes to wander through the whole circle of spectators. His action corresponds with his voice, and both with the character he is to play.

Fifteen years later, in 1757, the author of the *Theatrical Review* was still impressed with his marvelous facial expression, and noted the piercing quality in his stage whispers or asides, which sent distinct sounds to the farthest bench of the galleries without losing the appearance of a whisper.

The attention lavished on minute details of Garrick's acting became transferred to that of other actors. By 1753 Mc Namara Morgan looked with the same care on Isabella Nossiter's first appearance in Juliet. Not in a column-and-a-half, but in a fifty-three-page pamphlet, quoted above, he commented on her every action, noting even the ebb and flow of color in her cheeks as the passion of the character demanded.

Twenty years later, John Potter in his *Theatrical Review* (1771–72) transmitted to non-theatre goers, and incidentally to posterity, similar close observation of character interpretations as they appeared to him. Commenting on Miss Young's Imogen 26 December 1771, he criticised her languor in merely dropping a curtsey and saying "thank you good sir," to Iachimo when he first reports "the worthy Leonatus is in safety." By Potter's standard she should have been awakened to the highest joy and transport.

These three examples but bracket the period, and indicate the manner in which thin lines of print in dramatic texts came to life as they were presented on stage.

The total amount of stage criticism bulks large, but tends to concentrate upon four things: 1] the moral and social value of the stage itself; 2] actors and theories of acting; 3] managers and production problems—scenery, costume, repertory, price; 4] playing texts—language, plot structure, characterization and theme. Generally combinations of all these topics are included in each. Some of the criticism is careful and perceptive, some is formal hack reporting and essentially indifferent, some undoubtedly is paid "puff" emanating from the managers themselves to prime the pump of attendance, some is crudely and openly the result of animus by rejected authors or friends of "injured" actors, and as violent upon paper as riots were physically in the playhouse.

The sifting and sorting of the various kinds of criticism to winnow out a concept of basic validity is, after the passage of long time, next to impossible. Perhaps no form of eighteenth-century writing shows so well the relativity of aesthetic values arrived at in that age. An introduction would be turned into a treatise, were I to attempt to review all the reviews in pursuit of some definition of critical attitudes over this long period. It is pertinent to suggest, however, a fruitful approach to a balanced view, hitherto untried, yet now made partially possible by the kinds of contemporary notes we have assembled in our day-by-day calendar of plays. One might compare the informal critical comments made by the prompters in their diaries, or by spectators in their letters, with the formal printed reviews. The Cross-Hopkins notes, made not for publication, but for reference as to the reception of certain plays<sup>108</sup> and of new actors, as a basis for further use or advancement, might be compared with the printed comments for the same nights.

<sup>108</sup> See Cross's note 3 March 1753 on Simpson's playing Dymas in Young's new tragedy *The Brothers*: "Went off with great applause, only a little laughing at Simson for his dress or manner, I can't tell."—Cross-Hopkins Diaries (Folger Shakespeare Library).

On 26 September 1771, Miss Younge played Imogen. Hopkins noted this as her first performance since her return from Ireland and commented, "Play'd well & was receiv'd with great applause." Potter in his *Theatrical Review* agreed, and extended his comment to five pages. On 1 October 1771, Mrs Hunt, Dunstall's daughter, appeared in Leonora in the *Padlock*. Hopkins noted, conservatively, "a Tolerable voice, figure and face So, So—pretty well receiv'd." Potter was more enthusiastic, but still kept his fingers crossed:

The part of Leonora was this evening performed by a young Gentlewoman, being her first appearance. Her voice is clear and musical, and her figure well suited to the character; and we doubt not, but when time has rendered her familiar to the stage, she will amply recompense the public for the favorable reception, and general applause she experienced on this occasion.

On 28 October, however, Garrick's *Institution of the Garter* came on as an afterpiece. Hopkins noted, "This entertainment is got up at vast Expense, both in Scenery and Dresses, *very great Applause*." The next night he admitted the "serious parts Dull and Heavy." Yet the piece ran for thirty-three nights during the season. Whether the initial applause irked Potter, or whether he failed to hear any, I cannot say, but he analyzed the masque within an inch of its life for twenty pages as a build-up to blast its ever appearing again, concluding:

Rouse Britons, Rouse from your lethargy . . . Show your contempt for Julibees, Pantomimes and Installations; give encouragement to Genius by demanding a choice of new plays each season, that the British theatre may be restored to its pristine importance and glory, and common sense no longer be wounded by the usurpations of Folly and Absurdity.

Scholars have been inclined to give positive value to such protests as expressing the trend of thought in the period, but Hopkins' note "great applause," coupled with records from the *Treasurer's Books* of £6,068 3s. 6d. received on the thirty-three nights when the *Institution* was played, would seem to force us to admit that Potter was beating his critical wings in vain, or, more prosaically, was at best expressing a minority viewpoint.

On the night of 8 May 1772, Miss Rogers, a dancer, played Leonora in a joint benefit for J. Aickin and herself. Hopkins noted, "Leonora 1st time Miss Rogers, very pretty & got Applause." Potter noted, "Leonora Miss Rogers for the first time. O horrible! Most horrible!"

Often, naturally, even the printed criticism varied on the same performer. The case of Covent Garden's late find in the field of specialty imi-

tations is in point. On 6 January 1775, Harris presented Signor Rossignol "to perform his celebrated *Imitations of Birds*, with his throat only, and afterwards in the character of a Country Fiddler to lead the orchestra in a concerto, on a violin without strings." One newspaper reporter was fascinated by the birdsong, especially the imitation of the nightingale, but felt the violin imitation "had not such a good effect as the other." Perhaps this writer was a "puff man." High scorn, *per contra*, seems registered in the faked illiterate letter sent the editor of the *Morning Post*, 13 January 1775:

Tho' I am only a country barbur, I hav grate taluns for the stage; I can squeeke like a pig, grunt lyk a saw, and nay lyk a horce. I can do sum burds tow, and will do the owle and the cookow with the Itallyun man at Common Garden, for any muney . . . I hav gud cloes, and will do my tricks for four shillins a day, which is a shillin less than the Itallyun man has. I hav a bruther who is a very gud actor, and can braey lyk an ass, which, we hears will grately recommend him to the managers of Common Garden, and can play upon a Jews trump without his hands, Your Humble Servant,  
John BUM

One Mr No-Whistler wrote the Editor of the *Morning Post* the same day:

For heaven's sake recommend them to banish that Italian Whistler from their stage: I have often been tormented with such nonsense in the Chop-House, but never before on the British theatre, the most polished in the world. You have made him give up his damned Whistling concerto, where he played the fool with the whole orchestra; try if you can't kick him off the boards entirely.

But, reception in the playhouse generally must have been more favorable, for Signor Rossignol continued to imitate birds in the *Druids* with but one interruption until 21 January, when a new afterpiece, the *Two Misers*, was performed, and thereafter he chirped intermittently through the month of February and on till mid-March. That he seems to have been called for is indicated on his last playbills:

- 28 Feb. 1775: Being the last time but One of Sg Rossignol's appearance!
- 13 March 1775: Being the last time of Sg Rossignol's performing!
- 16 March 1775: Being POSITIVELY the last time of Sg Rossignol's performing!

It could be that Rossignol was on a definite contract for a certain number of nights, but such were in the past paid off without the actor's performing if public demonstration against him reached a certain pitch. In this case, despite unfavorable press notices, Rossignol continued and seems to have been hard to let go. All of which suggests that critical acceptance by London

at large is more shrewdly conveyed to us by 1] information from box receipts, 2] continuation of a play, afterpiece or specialty, and 3] the informal evaluation given in prompters' notebooks, than by published comments in partisan presses.

The *Theatrical Campaign* pamphlet (1767) offers on nearly every one of its forty-four pages instances of what one may, perhaps, call more discriminating criticism than that exhibited by London's twelve thousand weekly play-goers, but which in almost every instance went unheeded by both manager and public. Its two-page disapproval of the *Clandestine Marriage* may have sharpened interest in the play, but failed to impede a profitable run. The same may be said for its criticism of Murphy's *Apprentice*. The author practically admitted his ineffectiveness in his comments upon *Harlequin Dr Faustus*, where he concluded with gentle irony, "to criticize a pantomime according to its present plan, is to approve or censure the scene-shifters and trap-door drawers, the agility of the leap, or the clumsiness of a fall: upon which principle we pronounce *Dr Faustus* as it is now represented, to have *inexpressible merit*."

Yet all critics had their say about pantomimes, and grew to expect certain sequences in them, for on stage, despite their protest, they continued to watch them. The editor of the *Weekly Magazine*, in 1760, deplored Rich's *The Fair*: "It has scarce even Pantomime probability. . . . Harlequin should never exercise his magical power without reason, and should never make escapes without being pursued, but here he conjures, leaps, runs and wriggles without any apparent design; and the whole seems as destitute of plot as if contrived by the dancing master." Yet this was one of Rich's most popular successes in the field. The author reviled *Harlequin's Invasion* at the other house, "as still rather more absurd." He expected a speaking Harlequin, Pantaloons, Mezzetins, &c., but found "a stupid Tailor and his more stupid wife." His bafflement was great, but *Harlequin's Invasion* ran at Drury Lane 171 times 'ere Garrick quit the stage.

Upon occasion when a new actor or actress gave promise of future success, it seems as if there were collusion on the part of the prompter and publisher. Hopkins' notes, at any rate, seem the basis for expanded puffs in the press. Compare the informal and formal comments on Mrs Siddons' first appearance.

Portia by Mrs Siddons being her first appearance upon this stage, a good figure rather handsome—wants spirit and ease, her Voice a little Coarse. Very well receiv'd.—  
Hopkins, 29 Dec. 1775.

Last night a young lady, whose name we understand is Siddons, made her first appearance at this theatre in the character of Portia. . . . Allowing for her great natural diffidence (no unpromising presage of her future excellence) we think it one of the most respectable first essays we ever saw on either Theatre Royal. Her figure is a very fine one—her features are beautifully expressive, her action is graceful, and easy, and her whole deportment that of a gentlewoman; but her forte seems to be that of enforcing the beauties of her author by an emphatical, though easy art, almost peculiar to herself—her fears last night so far prevented her from doing justice to her powers, that at times her voice was rather low; however we are convinced from this specimen of her theatrical abilities, that now having secured a footing in the first school, she cannot fail to rise to great eminence in her profession.—*Morning Post*, 30 Dec. 1775.

Does this comparative approach clarify, or further obscure the problem of judging eighteenth-century theatrical taste and perceptive dramatic criticism? The body of critical literature is one which has many valences, so to speak, and turns out to be so various, both in adulation and damnation, that one can find verse and chapter to support practically any thesis he wishes to put forward. But the most virulent critic of the crew, Sir Nicholas Nipclose, realizing in his closing pages that he was out of step with London's twelve thousand, delivered his final blast not against actors or dramatists, but against the unthinking "town," wistfully admitting his own defeat:

*When public favor warmly stamps regard,  
To criticize is perilous and bard;  
The loud-mouthed multitude rush sweeping by,  
And bound-like follow as the leaders cry;  
Tet their mad favor, e'en from Wilkes to Bute,  
We often find a paltry prostitute;  
So in the mimic state, 'tis fashion's laws  
Not merit, calls forth popular applause . . .*

But the "loud-mouthed multitude," and it was not exactly the rude mob that critics would like to specify, liked the whole show, supporting Handel's music, Shakespeare's tragedy, Camargo's dancing, Farquhar's comedy, just as enthusiastically as it supported Shuter's gags, Foote's farces, Rich's pantomimes, and O'Hara's burlettas. The business of the theatre was to entertain—intellectually, emotionally, aurally, and visually—and the business prospered by doing just that. Proof lies in the account books, and in the swelling mass of critical comment. When the business ceased to amuse, criticism waned, and the treasurer's books showed deficits. But not

in the Garrick period. As a guide to the articulate pensters, I list below a variegated, suggestive, and annotated selection.<sup>109</sup>

Much of contemporary dramatic writing may have been trivial in respect to universal values expected in creative literature. Much of the sentiment expressed in prologue, epilogue, in characterization moving through conventional plots, in song, specialty, and dance may have been cheaply ostentatious and obvious, reflecting as it did current political, moral and social ideas and fads. And any serious comparison of written critical protest with runs of plays and box receipts, clearly demonstrates that the dictum "the drama's laws the drama's patrons give," refers to patrons who paid for seats. Their freedom of pocket book and physically manifested response while in the theatre were the managers' chief guides—as they have been at all times and are still.

Yet, perceptive review of the total offerings in the "whole show" during the period, combined with awareness of the excellent acting and production of it, reveals a closer relationship between the taste of the "loud-mouthed multitude" and that of the "finer" understanding of universal human values displayed by those we now consider the sensitive critics—Warton, Steevens, William Richardson, Wheatley, Beattie, Johnson, Morgann—than tradition suggests. The actors were the links between the two—with a fondness for "something new," and giving a meaning to and sometimes "far beyond the author's view," pleasing the multitude and stimulating a perceptive evaluation among critics.

## OPERA

Sources of opera criticism are the same as those for the theatres, but the harvest is not as rich. Burney's eyewitness account for the latter part of the period is, of course, invaluable. Occasionally the pulse of the public may be judged from a comment in a letter, a diary, or a column in the newspaper. Horace Walpole, writing to Horace Mann 28 January 1754 pointed out that "there are no less than five operas every week, three of which are burlettas." On 6 December 1753 he had written to Mann in characteristically bored fashion, "The opera is indifferent." These burlettas took the public fancy, if not Walpole's, for in 1760-61 season, after a complete comic company had been engaged, *Il Filosofo di Compagna* ran fifteen nights, and Signora Paganini

<sup>109</sup> See Appendix A for a selected list of contemporary theatrical criticism, 1747-76.

was such a success in her part of Lesbina that at her benefit the throng seeking admission was so great that not a third could gain admission.<sup>110</sup>

Yet a writer to the *Public Advertiser* by 10 March 1764 suggests that the real music lovers filled the gallery and attended serious opera, three hundred persons sitting there in proportion to perhaps twenty subscribers and a scattered hundred others in pit and boxes. He hoped a reduction in price to 2s. 6d. would draw even larger numbers to this location in the house, so that whole families of music lovers could then enjoy this sort of entertainment.

A long dialogue between Urbanus and Rusticus, probably a puff, appeared in the *Public Advertiser* for 3 March 1766:

URB. Perhaps you are partial to Music, and frequent the Operas?

RUST. What to hear a Thing, in the Shape of a Man, Squeaking in a Foreign Tongue!

URB. Do you call the infinite modulations of a delicate Pipe squeaking? You must allow that the Music is fine, and the Dancing good.

RUST. There indeed I agree with you: There is a Perfection in that Band I hear no where else; the Excellence of the Performers, vocal and instrumental, the Richness of the Dresses, the Management of the House, and Elegance of the Company is very pleasing . . .

Sylas Neville, by no means a rustic, echoed something of the John Bull attitude in an unpublished entry in his diary for 24 February 1767:

Half past Five went to the ss. Gallery at the Opera House to see the Comic Opera *La Buona Figliuola*, altered from Goldoni. The Music by Sig. Nic. Piccini, a Neopolitan composer. The Marq. by Lovatini, Castina by Signora Zamparini, the German by Marigi. These I believe are reckoned the best of the Company. I can't say I was greatly entertained, tho' the Music is very pleasing. There is something very absurd & truly characteristic of the present Age in supporting a set of people at an immense expense to perform plays in a language which very few understand. We had dances after every act by Sig. Adriani, Signora Radicatti, &c. It is said the Dances at the opera are better than those at the theatres, but I am no great judge either of Music or of Dancing. The Scenes, particularly that of the Garden with Waterworks, &c., are very fine. They who go into the Pit, &c., must be in a vile French dress.

An exchange of letters in the *Public Advertiser* at the opening of the season 1768–69<sup>111</sup> was probably not a series of devised puffs to stimulate attendance. One who signed himself Timotheus complained that the managers had little claim on the favour of the public for, "In the whole company

<sup>110</sup> Burney, *History of Music*, II, 860–61.

<sup>111</sup> See the *Public Advertiser*, 3 and 8 Nov. 1768.

there is but one voice, and that just tolerable and no more; compared to the rest, indeed, a nightingale. Then, Sir, for their dancers, they seem so perfectly well suited to the singers, that 'tis difficult to pronounce to which of them the palm should be allotted. For the Figurers only excepted, they seem in that article to have paid a due attention to their want of every talent requisite, by reducing them to so very small a number that they look like so many mice scudding about an empty barn. In short Singers, Dancers, Figurers, Cloaths, Decorations, &c., &c., are all so much of a piece, that if the Directors either can't or won't engage better performers, the sooner an end is put to the exhibition of Operas the better it will be." Five days later one Impartial answered this blast, suggesting that Timotheus, a demi-critic, had spoken out too precipitately, that the managers will be found to have spared neither trouble nor expense in assembling the season's company. "The splenetic Gentleman, perhaps, resides chiefly in the Country, and only came to Town to see some Raree Shew, consequently he might never have heard of our justly celebrated Lovattini, Guadagni, Moriggi, and so forth, with whose performances we have been so highly entertained, to whom the Nightingale, as he is pleased to call Giaccomazzi, and Luciana, for the demi-characters in the Comic, will make no inconsiderable additions: from hence I conclude, that our Opera Entertainments this season will exceed any we have ever had in this country."

Even if these instances of critical reaction typify the articulate, the opera continued, and during the latter part of the Garrick period, apparently, supported itself by season subscriptions and nightly sale of tickets. We no longer read of a Lord Middlesex making up annual deficits.

## Epilogue

AFTER SO LENGTHY and detailed an account of the maturity and operation of the theatres of London during the third quarter of the eighteenth century, one might fairly ask for a summary comment on the stage, as it took its place in the current of London life of the period. The voice of a contemporary might more justly appraise the matter than I who write so long after the events. So when I find the anonymous author of an "Account of England" for the *Town and Country Magazine*, April, 1772 (pp. 171-72) justly stating what my assembling of evidence bears out, I am tempted to let him speak. The stage had its trials and its triumphs, its experiments and its routine operations, its expansions and its contractions, its violent attacks and its partisan adulation, but in the year 1772, this anonymous author could write with conviction:

The English stage is as elegant and well conducted as any theatre in Europe, whether we consider the Music, the Actors, or the Decorations. There is a complete band at each theatre consisting of able performers. The actors in general are decent, sensible and masters of the different parts they represent. Some of both sexes are excellent both in tragedy and comedy; one or two are admired as prodigies in the art of acting. Many motives concur to stimulate their endeavours. Their salaries are very large; and far from being stigmatized with the mark of reprobation, as in other countries, they are esteemed by the public, and caressed by the best company, provided they preserve their morals untainted. The income of a favorite player commonly exceeds £1000 yearly. They keep their equipages and assemblies, appear in rich attire and live in ease and affluence.

The entertainment of the English theatre consists of a prelude of music, a play, whether tragedy or comedy, with music and dancing between the acts, and is concluded with a petit piece, either farce or pantomime; the last is exhibited in a variety of surprising scenes, supposed to be the effects of sorcery, wrought in favour of Harlequin and his mistress Colombine. The dresses of the English stage are rich, splendid, elegant, and well contrived; the Scenes are finely painted and the machinery is astonishing.

If this summary seems to bear the smug tone of an annual report on the state of the nation, it still summarizes the facts. The final point to make is that

to this eighteenth-century author, as to us, it was the "whole show" of the professional stage and of the opera that counted, and to divorce from that the text, the actor, the music, the dance, the costume, or the set, for special consideration, is to lose the impact of the total richness which a night in the London theatre in the eighteenth century offered.

# THE THEATRICAL SEASONS

1747-1755

## A NOTE ON THE CALENDAR

THE format in general follows that published in Parts 2 and 3 of this Work. The theatrical season is the unit of organization, and entries are arranged chronologically with the major patent theatres leading the list each day. Each season is a self-contained unit, prefaced with a list of the principal performers in each organized company: actors and actresses, followed by dancers, singers, and specialist musicians. The seasonal prefaces comment on leading trends in criticism, major topical events reflected on the stage, and make running comment upon the appearance of new plays and after-pieces. Full information is given for the first performance of a play; for successive ones a reference to a previous entry. Thus the "ladder" system familiar to readers of Parts 2 and 3 of the Work is followed, whereby only the changes in casts, dancers, singers, etc., are noted in seasonal references to performances fully recorded on their first appearance. Occasionally, when cast changes have become numerous and complicated a fresh ladder is started in mid-season, but each play can be traced back up the ladder to its original performance that season.

The regularized format, listing seriatim the mainpiece, afterpiece, entr'acte dancing, singing, specialty entertainment, and comment, precludes exact typographical reproduction of the playbill. Newspaper advertisements and playbills generally include the admission charges, time of performance, and locations where tickets may be procured. For conciseness we have entered such information the first time it occurs in our sources; thereafter we enter only significant variations. Quotation marks have in general been avoided. Square brackets have been used to indicate paraphrasing of a bill, or a critical comment where confusion is likely between summary and reproduction of the language of the source.

Sources for information unless otherwise noted are the *General Advertiser*, which was continued as the *Public Advertiser* from 1 December 1752.



## SEASON OF 1747-1748

THE FIRST season of Garrick's joint management of Drury Lane Theatre was watched by his contemporaries with particular interest. Many had foretold frustrations for him beyond endurance as he dealt with actors, actresses, house servants, renters, the volatile public, tradesmen and the law. But the year went well and presaged a successful regime.

One hundred and seventy-two, or nearly half of the season's total of four hundred and eight performances were given at Drury Lane by a company of seventy, including fifty-three actors and actresses, fifteen dancers, and two whose specialty was singing. One must remember, however, in trying to place company personnel in various categories, that all actors on the eighteenth-century stage were supposed to be able to sing and dance as well as act.

Garrick's principal *Actors* and *Actresses* were: Mrs Arne, Arthur, Barry, Barrington, Mrs Bennet, Miss Bennet, Berry, Blakes, Bransby, Burton, Mrs Cibber, Mrs Clive, Miss Crook, Mrs Cross, Delane, Mrs Elmy, Garrick, Gray, Mrs Green (one of the Hippisley daughters), Havard, Mrs Havard, Mrs Horsington, Lee, Leigh, Lowe, Macklin, Mrs Macklin, Marr, Mills, Mrs Mills, Miss Minors, Mozeen, Mrs Mozeen, Neale, Mrs Pritchard, Raftor, Ray, Mrs Ridout, Royer, Miss Royer, Shuter, Simson, I. Sparks, L. Sparks, Taswell, Usher, Vaughan, Winstone, Mrs Woffington, Wright, Yates, Mrs Yates, and Miss Yates. *Dancers*: Mrs Addison, Anne Auretti, Janeton Auretti, Miss Cole, Cooke, Master Harrison, Leviez (ballet master), Mathews, Pelling, Rogers, Miss Royer, Shawford, Mrs Shawford, Master Shawford, and Miss Thompson. *Singers*: Reinhold and Sullivan.

The repertory was well rounded; it included a number of revivals, two new afterpieces—*George Dandin* (25 November) and *The Club of Fortune*

*Hunters*, a Charles Macklin farce (28 April)—and Edward Moore's new comedy *The Foundling* (13 February).

Contemporary sources of information on personalities, the repertory, box receipts and expenditures come largely this season from three hitherto unexamined manuscripts: (1) The Diary of Richard Cross, prompter, entitled "Plays acted at the Theatre Royal in Drury Lane beginning Sepr 15th, 1747, under ye Direction of Mr Garrick & Mr Lacy, Patentees." Cross's opening note states, "The King having granted an additional patent of 21 Years to ye old one—Mr Garrick being in it—he left Mr Rich & brought with him Mrs Pritchard, Mrs Cibber & several other performers." This Diary of six quarto volumes is in the Folger Shakespeare Library. (2) The MS Tit for Tat, &c., by John Powel, deputy treasurer of Drury Lane, who in 1749 disgusted with his lack of advancement (Garrick having brought Mr Pritchard in as treasurer), turned his account books into a commentary which he hoped to publish to scourge the managers for keeping him on the low salary of 12*s.* per week. He presents evidence to show enormous profits the first two seasons of Garrick's management. He planned a second diatribe but published neither, leaving the theatre to become steward for Stephen Fox, Lord Holland. His record of box receipts differs markedly from that of Cross. Cross's figures are in round numbers, estimates, seemingly, of what the house was bringing nightly. Powel's stipulate pounds, shillings and pence and agree more or less with those of (3) the Clay MS Drury Lane Actor's Account Book of eighty pages, now in the possession of Mrs H. B. Atkins, whose husband, the English singer Henry Clay, owned it. A microfilm of this document is in the Folger Shakespeare Library. The Powel Tit for Tat manuscript is in the Harvard Theatre Collection. The authorship of the Clay MS is unknown. It records matters of interest concerning actors' salaries—Barry's at £2 per night, Mrs Cibber's at £3*s.* and Mrs Woffington's at £3*00* for the season. It gives accurate accounting for the first 167 nights of the season, showing a total income of £20,563 19*s.* 10*d.*, and a total expenditure of £14,229 7*s.* 6*d.* The presumed profit was £6,334 12*s.* 4*d.*, but the accounting misses the income from the last five nights and all the post-season expenses. (For the provenance of the Cross Diary, see *PMLA*, September 1934, pp. 894-95. For description and identification of the authorship of Tit for Tat, see *Theatre Notebook*, October-December 1955, pp. 22-28. For early reference to the Clay MS see E. Beresford Chancellor's article in the *Connoisseur*, August-October 1926, in which several pages are photographically reproduced.)

Rich's company at Covent Garden performed only 104 nights, but the theatre was open in addition for thirteen oratorios during the Lenten season.

He presented a single new pantomime, the *Perplexed Husband* (20 April), and brought on many revivals—*Woman is a Riddle*, *Apollo and Daphne*, *Tunbridge Walks*, *The Rover*, *The Muse's Looking Glass*, *The Author's Farce*, *The Fair Quaker of Deal*, and *The Wonder*. His repertory consisted of 57 different plays and afterpieces, and was marked by an abundance of singing—fourteen new songs introduced and many old ones between the acts. His two new actresses, Mrs Storer and Miss Faulkner, were primarily singers. His company of 76 included 51 actors and actresses, 6 singers, and 19 dancers. *Actors and Actresses*: Miss Allen, Anderson, Barnard, Beard, Bencraft, Mrs Bland, Bridges, Mrs Bridges, Bridgewater, T. Cibber, Collins, Miss Copin, Costollo, Cushing, Mrs Daniel, Dunstall, Mrs Dunstall, Miss Ferguson, Foote, Gibson, Giffard, Mrs Giffard, Hacket, Mrs Hale, Miss Haughton, Miss Hippisley (sister to Mrs Green at DL), Mrs Horton, James, Mrs James, Kennedy, Miss Marten, Mattocks, Morgan, Morris, Miss Morrison, Miss Mullart, Paddick, Paget, Quin (for two performances), Rich, Ridout, Rosco, Ryan, Smith, Sowdon, Miss Stevens, Stoppelaer, Storer, Mrs Storer, Vincent, and Mrs Vincent. *Dancers*: Delagarde, Desse, Mrs Dumont, Dupre, Froment, Mrs Gondou, Granier, Master Granier, Miss Granier, Harrison, Miss Hillyard, Mlle LaFont, LaLauze (ballet master), Oates, Phillips, Vandersluys, Miss Vandersluys, Villeneuve, Mrs Villeneuve. *Singers*: Miss Faulkner, Lampe, Mrs Lampe, Leveridge, Roberts, and Miss Younge.

As noted in the Introduction, the opera season was not successful. Twenty-seven performances of five operas took place at the King's Opera House. The company split, some members playing the comic opera *La Ingratitudine Punita* at the Haymarket four times. The principal singers this season were: Signora Casarini, Signora Frasi, Signora Galli, Signora Palli, Signora Pirker, and Signora Sybilla. The male voices were those of Ciacchi, Regnelli, and Waltz. They were occasionally helped out by singers from the theatres—Lampe and Reinholt.

Activity at the fairs and unlicensed minor theatres was irregular until late in the season when Foote began his "Auction of Pictures" with a small troupe at the Haymarket. Yet more booths flourished at the fairs than during any previous season. Bartholomew Fair saw five separate troupes. All-in-all, about 105 performances were put on in unlicensed places by a nucleus of 58 actors and actresses, which was often swelled by additions from the patent theatres. Two singers and four dancers made their ways through these performances. *Actors and Actresses*: Adams, Mrs Adams, Mrs Bambridge, Mrs Beckham, Blakey, Brassey, Brown, Mrs Butler, Casey, Mrs Clarke, Dogget, Dunning, Mrs Field, George, Mrs Graham, Goodwin, L. Hallam,

Mrs Hallam, Hazard, Mrs Hickson, Mrs Hind, Mrs Ingall, Jackson, Jones, Miss Jones, Lowder, Mackarnea, Massey, Miller, Miss Mondozie, Morril, Nicholson, Palmer, Peters, Mrs Peters, Peterson, Phenix, Phillips, Mrs Phillips, Pile, Pinner, Miss Rawlinson, Reid, Richardson, Mrs Rowley, Scudamore, Sedgwick, Shakleton, Mrs Shawford, Singleton, Miss Smith, Stevens, Sturgess, Thomson, Miss Tyler, Mrs Vaughan, Villars, Warner, Mrs Warner, and Willson. *Dancers*: Mrs Bullock, Miss Lincoln, Miles, and Mrs Miles. *Singers*: Signora Agnetta, Cunningham.

I have tried during this and subsequent seasons to record in full the information concerning the legitimate stage. Full account of all London entertainments would include the complete pattern of concerts, acrobatic feats, exhibitions of fireworks, puppet shows, incidental lectures and topical pantomime on the side streets, so to speak, as well as musicals in hospital and school chapels. Recording the complete pattern of the show business is beyond the scope of this work. I merely note here the existence of these happenings for those interested in the history of entertainment. Contemporary newspapers yield abundant evidence for these occurrences.

Information for each night's performance during the whole Garrick period comes, unless otherwise noted, from the *General Advertiser* (which became the *Public Advertiser* 25 November 1752) preserved in the Burney Collection of newspapers in the British Museum (microfilm in the Folger Shakespeare Library). Aside from the manuscript sources listed above under Drury Lane, I have made use of the various account books mentioned in the Introduction, and have drawn upon a wide variety of contemporary pamphlets, letters, journals, editions of plays, as well as upon modern studies. Each is appropriately indicated in the Comment section of the proper date in the calendar.

During this and subsequent seasons I have included several notices from the foot of playbills announcing forthcoming performances. I have done this without completeness, merely to demonstrate a way in which advertising was carried on. I have also included a number of complete statements as to where tickets for benefit performances might have been had to show the wide network of participation counted upon by the beneficiaries. Were one to follow year by year the change of address noted by some of the players in their benefit notices, one could chart the rise and fall in prosperity of the actors concerned. But I have treated this matter suggestively rather than thoroughly throughout the period.

Cast information from each playbill is, I believe, complete, but the order of listing is not precisely the same as on the bills in all cases. Listing

varied among the play notices, but usually began with the leading male actors and concluded with the leading female roles. Spellings, presumably, are faithful to those on the bills. No attempt has been made to standardize or modernize. Spelling was pleasantly fluid even in the third quarter of the eighteenth century; so the same proper name might turn up on different bills spelled three different ways. Prompter and print shop compositor's communication of some of the titles to foreign songs often defies analysis.

## September 1747

**THE SIEGE OF TROY.** Parts by Persons from the Theatres, but *cast not listed.*  
*MUSIC.* A Grand Band.

Wednesday 9  
 SF

**COMMENT.** At Lee and Yeates' Great Tiled Booth on the Bowling Green. A Droll [long synopsis given]. To begin at Twelve o'clock Noon. [Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. 6d.] The Til'd Booth is the largest and most Commodious in the Fair. The Stage is very long and sufficient to show the Burning of Troy to the Greatest Advantage (*Daily Advertiser*). [Notice repeated 10, 11 Sept.]

**THE CHEATS OF SCAPIN;** or, The Miser Outwitted. *Cast not listed.*

Thursday 10  
 SF

*DANCING.*

**ENTERTAINMENT.** Fireworks.

**COMMENT.** At Godwin's Booth (*Daily Advertiser*).

**THE UNHAPPY FAVOURITE;** or, The Earl of Essex. Lee and Yeates (parts unspecified). Also DAMON AND PHILLIDA. *Cast not listed.*

Monday 14  
 SF

*SINGING AND DANCING.* By Cunningham, Adams, Miss Lincoln, Mrs Bullock.

**COMMENT.** By Desire, at the Great Til'd Booth, Bowling Green, a Concert, etc. To begin at seven o'clock (*Daily Advertiser*).

**THE MERCHANT OF VENICE.** Shylock - Macklin; Antonio - Delane; Bassanio - Havad; Gratiano - Mills; Launcelot - Neale; Morochius - Sparks; Lorenzo (with proper songs) - Lowe; Portia - Mrs Clive; Nerissa - Mrs Bennet; Jessica - Mrs Ridout; Duke - Winstone; Solanio - Berry; Salarino - Blakes; Gobbo - Ray; Tubal - Taswell; Balthasar - Simpson. *Prologue* [written by Samuel Johnson] spoken by Garrick. *Epilogue* spoken by Mrs Woffington [Rosenbach copy of Prologue and Epilogue. Spoken at the opening of the Theatre in Drury Lane, 1747.]

Tuesday 15  
 DL

**COMMENT.** Written by Shakespear. Play to begin at 6 o'clock. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places for the Boxes to be taken of Mr Hobson at the Stage-Door of the Theatre. As the Admittance of Persons behind the Scenes has occasioned a general Complaint on Account of the frequent Interruptions in the Performance, 'tis hop'd Gentlemen won't be offended, that no Money will be taken there for the future. [This notice appears on succeeding bills for the season and will hence not be repeated. But see note on public objection to nonadmittance behind scenes 22 Feb. 1748.] Receipts: £150 (Cross); £126 12s. (Clay MS).

Nichols, *Literary Anecdotes*, II, 319-20: There is one part of theatrical conduct which ought unquestionably to be recorded to Mr Garrick's honour, since the cause of virtue and morality and the formation of public manners are very considerably dependent upon it, and that is the zeal with which he ever aimed to

- Tuesday 15*  
DL banish from the stage all those plays which carry with them an immoral tendency, and to prune from those which do not absolutely on the whole promote the interests of vice such scenes of licentiousness and libertinism as a redundancy of wit and too great liveliness of imagination have induced some of our comic writers to indulge themselves in, and to which the sympathetic disposition of an age of gallantry and intrigue had given a sanction. The purity of the English stage was certainly much more fully establish'd during the administration of this theatrical minister than it had ever been during preceding managements; for what the publick taste had itself to some measure begun, he, by keeping that taste within its proper channel, and feeding it with a pure and untainted stream, seems to have completed; and to have endeavoured as much as possible to adhere to the promise made in the prologue which was spoken at the first opening of that theatre under his direction,
- Bade scenic virtue form the rising age  
And truth diffuse her radiance from the stage.*
- SF THE BEGGAR'S OPERA. *Cast not listed.* Also a NEW PANTOMIME ENTERTAINMENT. Harlequin - Phillips.  
*DANCING.* By Phillips.  
COMMENT. At the New Theatre, Bowling Green. Benefit for Mrs Phillips. A Concert. Prices: 2s. 6d., 1s. 6d., 1s., 6d. (*Daily Advertiser*).
- Wednesday 16* SF THE RECRUITING OFFICER. *Cast not listed.* Also THE LYING VALET. *Cast not listed.*  
COMMENT. A concert, etc. at the Great Tiled Booth. Benefit Yeates Jun. and Mrs Warner (his sister). Prices: 2s., 1s., 6d. To begin at six o'clock (*Daily Advertiser*).
- Thursday 17* DL THE BEGGAR'S OPERA. Macheath - Lowe; Peachum - Macklin; Lockit - Berry; Filch - Raftor; Mat-o-Mint - Blakes; Mrs Peachum - Mrs Macklin; Polly - Mrs Mozeen; Lucy - Mrs Clive; *Occasional Prologue* by Garrick; *Epilogue* by Mrs Woffington. In Act III a *Hornpipe* by Vaughan.  
COMMENT. Receipts: £130 (Cross); £131 19s. (Powel).
- Saturday 19* DL THE REFUSAL; or, The Ladies Philosophy. Sir Gilbert Wrangle - Macklin; Granger - Delane; Frankly - Mills; Witling - Yates; Cook - Blakes; Lady Wrangle - Mrs Macklin; Betty - Mrs Green; Sophronia - Mrs Clive; Charlotte - Mrs Woffington; *Occasional Prologue* by Garrick; *Epilogue* by Mrs Woffington. In Act IV, will be introduced a *Minuet*, and the *Original Cantata*. Also THE DOUBLE DISAPPOINTMENT. Phelim - Barrington; Marquis de Fansaron - Blakes; Loveless - Lowe; Gripe - Arthur; Isabel - Mrs Mozeen.  
COMMENT. Winston MS: Mrs Green married during June 1747. She play'd as Miss Hippisley at Covent Garden 29 May 1747. Receipts: £140 (Cross); £121 8s. 6d. (Powel).
- Tuesday 22* DL HAMLET, PRINCE OF DENMARK. Hamlet - Barry; King - Sparks; Ghost - Delane; Horatio - Havard; Polonius - Taswell; Laertes - Blakes; Ostrick - Neale; Lucianus - Yates; Rosencraus - Simpson; Guildenstern - Usher; Gravediggers - Macklin and Ray; Marcellus - Bransby; Bernardo - Marr; Player King - Winstone; Player Queen - Mrs Yates; Queen - Mrs Bennet; Ophelia - Mrs Clive; *New Occasional Epilogue* - Mrs Woffington (By Particular Desire). Also THE DOUBLE DISAPPOINTMENT. As 19 Sept.  
COMMENT. *Prologue* omitted. Garrick ill (Genest, IV, 232). We hear the Celebrated Old Comedy call'd ABUMAZAR [sic] from which Johnson is suppos'd to have taken his *Alchymist*, is now reviving at Drury Lane Theatre, and will be acted some day next week (*General Advertiser*). Receipts: £160 (Cross); £146 3s. 6d. (Powel).

THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Barry; Manly - Delane; Sir Francis - Macklin; Count Basset - Neale; Richard - Blakes; John Moody - Winstone; Poundage - Usher; Lady Grace - Mrs Elmy; Lady Wronghead - Mrs Macklin; Miss Jenny - Mrs Green; Mrs Motherly - Mrs Cross; Myrtilla - Mrs Horsington; Trusty - Mrs Yates; Lady Townly - Mrs Woffington. Also THE DEVIL TO PAY. Sir John Loverule - Lowe; Jobson - Barrington; Lady Loverule - Mrs Bennet; Nell - Mrs Clive.

Thursday 24  
DL

COMMENT. To the Author of the *General Advertiser*: Sir: Several Parodies on the favourite Soliloquy in *Hamlet* having appear'd lately, and all of the serious and grave Kind; the following Attempt in Burlesque, if you think it will be agreeable to the Publick, is at their and your Service: Yours, Rigdum Funnidos.

*To drink, or not to drink? that is the Question—  
Whether 'tis easier for a Man, to suffer  
The Pangs and Horrors of Outrageous Thirst;  
Or boldly venture on a Sea of Liquor. . . .*

Receipts: £140 (Cross); £111 19s. 6d. (Powel).

JANE SHORE. Dumont - Morrill; Jane Shore - Mrs Clarke. Also TRICK UPON TRICK; or, Harlequin Statue. Harlequin - Phillips; Columbine - Mrs Phillips. DANCING. Scaramouch Dance - Phillips.

SF

COMMENT. At the New Theatre, Bowling Green. Benefit for Morrill (*Daily Advertiser*).

OTHELLO, MOOR OF VENICE. Othello - Barry; Iago - Macklin; Cassio - Mills; Brabantio - Berry; Montano - Mozeen; Gratiano - Simpson; Roderigo - Yates; Duke - Winstone; Ludovico - Blakes; Emilia - Mrs Macklin; Desdemona - Mrs Elmy. Also THE ANATOMIST; or, The Sham Doctor. M. Le Medicin - Blakes; Crispin - Yates; Beatrice - Mrs Bennet.

Saturday 26  
DL

COMMENT. Receipts: £160 (Cross); £114 1s. (Powel).

THE SIEGE OF TROY. *Cast not listed.*

COMMENT. At the Tiled Booth, Black heath. Lee and Yeates will perform a Droll, During the Time of the Fair. This Droll was performed at Bartholomew Fair and Southwark Fair with Universal Applause. The Machinery is inexpressibly Fine, especially the Temple Scene and the Burning of Troy (*Daily Advertiser*). [Prices as 9 Sept. Notice repeated 29, 30 Sept., 1, 2 Oct.]

BHB

THE REFUSAL. As 19 Sept., but a *New Dance* by Cooke, &c, added to the *Minuet* and *Cantata* in Act IV. *Prologue* omitted. But the *New Occasional Epilogue* (by Particular Desire) - Mrs Woffington. Also THE LYING VALET. Sharp - Yates; Gayless - Blakes; Kitty Pry - Mrs Green; Melissa - Mrs Bennet.

Tuesday 29  
DL

COMMENT. Mainpiece: By Particular Desire. Receipts: £110 (Cross); £101 10s. (Powel).

## October 1747

THE CONFEDERACY. Brass - Macklin; Dick - Havard; Moneytrap - Yates; Gripe - Taswell; Clarissa - Mrs Woffington; Flippanta - Mrs Clive; Corinna - Mrs Green (late Miss Hippisley); Araminta - Mrs Mills; Amlet - Mrs Macklin; Mrs Coggit - Mrs Cross. Also THE INTRIGUING CHAMBERMAID. Lettice - Mrs Clive; Drunken Col. - Macklin.

Thursday 1  
DL

- Tbursday 1*      DANCING. II: *New Dance* by Cooke, &c.  
 DL                    COMMENT. [This dance had been introduced in Act IV of *The Refusal* on 29 Sept.]  
 Receipts: £100 (Cross); £102 6s. (Powel).
- Saturday 3*      ALBUMAZAR. Principal parts by: Sparks, Macklin, Neale, Yates, Havard, Berry, Mozeen, Blakes, Arthur, Barrington, Mrs Woffington, Mrs Elmy, Mrs Green, Mrs Bennet. *The Prologue* (written by Dryden at the last revival) to be spoken by Garrick. The whole to conclude with a *Dance* by the characters of the Play. And an *Epilogue*.  
 COMMENT. Mainpiece Never Acted there before. The Characters to be New Dress'd after the Manner of the Old English Comedy. And the *Pieces of Music* before the Play, and between the Acts, will be selected from the Old English Masters. Cross: The play went off with 'toll: success. [See contemporary comments in *D—ry L—ne P—yb—se Broke Open. In a letter to Mr G—* (London, 1748) pp. 17-18.] Receipts: £150 (Cross); £152 19s. 6d. (Powel).
- Monday 5*      THE PROVOKED HUSBAND. *Cast not listed.* Also A NEW PANTOMIME.  
 SOU                  As 15 Sept.  
 DANCING. *Drunken Peasant* by Phillips.  
 COMMENT. A concert, etc. at the New Theatre, Bowling Green. Benefit for Phillips (*Daily Advertiser*).
- Tuesday 6*      ALBUMAZAR. As 3 Oct.  
 DL                    COMMENT. Receipts: £140 (Cross); £121 19s. 6d. (Powel); £121 17s. 6d. (Clay MS).
- Tbursday 8*      ALBUMAZAR. As 3 Oct.  
 DL                    COMMENT. Mr Garrick being disabled by illness from speaking the *Prologue* when it was demanded, hopes this publication will be consider'd as a proof of his desire to compensate the disappointment (*Daily Advertiser*). Receipts: £120 (Cross); £113 os. 6d. (Powel).
- Saturday 10*      ALBUMAZAR. As 3 Oct.  
 DL                    COMMENT. Hiss'd (Cross). Receipts: £120 (Cross); £116 19s. (Powel).
- Tuesday 13*      ALBUMAZAR. As 3 Oct.  
 DL                    COMMENT. Receipts: £100 (Cross); £92 19s. 6d. (Powel).
- Tbursday 15*      THE STRATAGEM. Archer - Garrick; Aimwell - Delane; Sullen - Winstone; Scrub - Macklin; Gibbet - Neale; Boniface - Berry; Foigard - Barrington; Sir Charles Freeman - Blakes; Dorinda - Mrs Mills; Lady Bountiful - Mrs Cross; Cherry - Mrs Green; Mrs Sullen - Mrs Woffington. To conclude with a *Country Dance* by the characters. Also THE INTRIGUING CHAMBERMAID. As 1 Oct.  
 COMMENT. Garrick play'd (Cross). Afterpiece: By Desire. Receipts: £190 (Cross); £188 2s. 6d. (Powel).
- Saturday 17*      THE SCORNFUL LADY. Loveless - Mills; Young Loveless - Blakes; Roger - Macklin; Savil - Yates; Welford - Havard; Morecraft - Taswell; Captain - Winstone; Poet - Arthur; Traveller - I. Sparks; Tobacconist - Gray; Abigail - Mrs Macklin; Martha - Mrs Mozeen; Widow - Mrs Cross; Scornful Lady - Mrs Woffington. Also THE DOUBLE DISAPPOINTMENT. As 19 Sept., but Gripe omitted.  
 DANCING. Act II: *Dance* by Cooke.  
 COMMENT. Cross: (Pam: publish'd). Play dislik'd. Hiss'd much.

[The pamphlet referred to was "Mr Garrick's Conduct as Manager of TRDL considered in a Letter Addressed to him," by E. F. 18 Oct.: "As a manager, Sir, it is your business not only to prepare the Evening's Entertainment, but to prepare it in the best manner you are able; and the manager who does otherwise uses his customers ill." The burden of the author's complaints was: (1) the theatre has been operating for a month yet Garrick has appeared in only one character; (2) that he should buy himself off with speaking a prologue only, then sell that to the public at 6d. shows vanity, avarice, and lack of managerial responsibility; (3) that plays such as *Albumazar* (simple and poorly cast) and *The Scornful Lady*, (with irreligious and atheistical parts) should not have been passed off on the public, whose expectations were raised high at the thought of Garrick's management. Macklin even had to apologize to the audience as he played the part of Sir Roger in the latter play. E. F. closed by urging: "Get up the best of our English Tragedies and Comedies; encourage the rising Wits and be under no apprehension of the want of success." If you use common sense in casting your actors, as your former managers did (with all their other faults) in casting you, you will not yourself have to play every night. Above all remember your responsibility to the public.] Receipts: £100 (Cross); £127 4s. 6d. (Powel).

Saturday 17  
DL

VENICE PRESERVED; or, A Plot Discover'd. Pierre - Barry; Priuli - Havard; Renault - Berry; Jaffier - Delane; Duke - Winstone; Bedamar - Blakes; Belvidera - Mrs Cibber. Also THE DOUBLE DISAPPOINTMENT (Cross). As 17 Oct. [The bill lists *The Devil to Pay*.]

Tuesday 20  
DL

COMMENT. Mrs Cibber Play'd (Cross). The Letter sign'd E. L. written in the Name of several Persons of Distinction, is receiv'd; and the Play of *King Lear* will be acted there, as soon as Mr Garrick is able to perform so long a Character (note "From the Theatre Royal Drury Lane" inserted in the *General Advertiser*). Receipts: £160 (Cross); £156 17s. 6d. (Powel).

THE ALCYHIMIST. Drugger - Garrick; Subtle - Mills; Face - Macklin; Sir Epicure - Berry; Kastril - Yates; Ananias - Neale; Lovewit - Arthur; Tribulation - Taswell; Surly - Blakes; Dapper - Leigh; Dame Pliant - Mrs Horsington; Doll Common - Mrs Macklin. Also THE DOUBLE DISAPPOINTMENT. As 17 Oct., but Loveless and Isabel omitted.

Wednesday 21  
DL

COMMENT. Written by Ben Johnson. Mainpiece: By Particular Desire. Receipts: £120 (Cross); £146 (Powel).

OTHELLO. As 26 Sept., but Desdemona - Mrs Cibber. Also THE ANATOMIST. Cast not listed.

Thursday 22  
DL

COMMENT. Receipts: £120 (Cross); £124 11s. 6d. (Powel).

OTHELLO. Cast not listed. Also A NEW PANTOMIME. As 15 Sept.  
SINGING AND DANCING.

SOU

COMMENT. A concert, etc. at the New Theatre, Bowling Green. Benefit for Sedgwick (*Daily Advertiser*).

HAMLET. As 22 Sept., but Hamlet - Garrick. Also THE VIRGIN UNMASK'D. Lucy - Mrs Clive.

Friday 23  
DL

DANCING. Dance by Cooke.

COMMENT. Prince &c. (Cross). Lost on Wednesday Night the 21st Instant at Drury Lane Playhouse. A Steel and Gold Sword, with a Silver Gripe, the maker's name *Fleureau*. Whoever has taken it up, and will bring it to Mr Fleureau, Swordcutler in the Haymarket, shall have a Guinea and a half reward, and no Questions asked. N.B.: No greater reward will be offered (*General Advertiser*). Receipts: £190 (Cross); £176 5s. (Powel).

- Saturday 24*    THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry Wildair (by Desire) – Mrs Woffington; Col Standard – Delane; Smuggler – Taswell; Beau Clincher – Yates; Clincher Jun – Neale; Vizard – Havard; Dickey – Ray; Tom Errand – Leigh; Constable – Winstone; Angelica – Mrs Mills; Lady Darling – Mrs Cross; Parley – Mrs Green; Lady Lurewell – Mrs Clive. Also MISS IN HER TEENS. Fribble – Garrick; Flash – Macklin; Sir Simon Loveit – Arthur; Capt. Loveit – Havard; Puff – Yates; Jasper – Blakes; Tag – Mrs Clive; Aunt – Mrs Cross; Miss Biddy – Mrs Green.  
 COMMENT. Afterpiece: A Farce in 2 Acts [by Garrick] never perform'd there before. The characters new Dress'd. [For comment on this piece, see *Fugitive Pieces on Various Subjects*, printed by Dodsley, 1761, I, pp. 194 ff.: "The Pretty Gentlemen; or Softness of Manners Vindicated from the False ridicule under the Character of William Fribble, First printed in the year 1747."] Receipts: £140 (Cross); £149 (Powel).
- Monday 26*    THE PROVOKED HUSBAND. As 24 Sept. Also MISS IN HER TEENS. As 24 Oct.  
 DL                COMMENT. Receipts: £110 (Cross); £112 17s. 6d. (Powel).
- Tuesday 27*    THE MERCHANT OF VENICE. As 15 Sept. Also MISS IN HER TEENS. As 24 Oct.  
 DL                DANCING. IV: *Dance* by Cooke.  
 COMMENT. Mainpiece: By Particular Desire. Powel: Rec'd of the Orange Woman for selling Fruit in the House, in part of £80 for the Season—£10. Receipts: £100 (Cross); £88 14s. (Powel).
- Wednesday 28*    THE REFUSAL. As 29 Sept., but *Epilogue* omitted. Also MISS IN HER TEENS. As 24 Oct.  
 DL                COMMENT. King & P. (Cross). By His Majesty's Command. ["Mr Garrick's Conduct as Manager &c." publish'd @ 6d. (query: 2nd edition?).] Receipts: £193 (Cross); £165 16s. 6d. (Powel).
- Thursday 29*    THE COMMITTEE; or, The Faithful Irishman. Teague (Songs in Character) – Barrington; Careless – Mills; Blunt – Berry; Day – Ray; Obadiah – Taswell; Abel – Neale; Story – Blakes; Committeeman – Bransby; Bookseller – Leigh; Bailiff – Simpson; Soldier – Usher; Jack – Marr; Mrs Chat – Mrs Yates; Mrs Day – Mrs Macklin; Arabella – Mrs Bennet; Ruth – Mrs Woffington. Also THE ANATOMIST. As 26 Sept., but Old Gerald – Shuter; Young Gerald – Usher; Martin – Leigh; Angelica – Miss Crook; Dr's Wife – Mrs Yates.  
 SINGING. By Lowe and Sullivan.  
 DANCING. By Cooke.  
 COMMENT. Mr Shuter taken (Cross). Receipts: £90 (Cross); £85 6s. 6d. (Powel).
- CG                THE LONDON CUCKOLDS. *Cast not listed.* Also THE MOCK DOCTOR. *Cast not listed.*  
 COMMENT. Mainpiece: By Desire. At common prices. Places to be taken of Mr Page at the stage door of the theatre. To begin exactly at 6 o'clock. [Notice about prices, places, and time of curtain continues throughout the season. It will not be repeated further.]
- Friday 30*    KING LEAR, AND HIS THREE DAUGHTERS. Lear – Garrick; Edgar – Havard; Gentleman Usher – Neale; Cordelia – Mrs Cibber; Gloster – Berry; Bastard – Mills; Kent – Winstone; Albany – Mozeen; Cornwall – Blakes; Burgundy – Marr; Goneril – Mrs Bennet; Regan – Mrs Cross. Also THE INTRIGUING CHAMBERMAID. As 1 Oct.

COMMENT. By Particular Desire. Receipts: £190 (Cross); £182 12s. 6d. Friday 30 (Powel). DL

COMMENT. Whereas a Subscription is begun for an Italian Opera this Season, which will open Nov. 14, Gentlemen and Ladies who please to subscribe, are desir'd to send to the Opera office of the said Theatre. King's

VENICE PRESERVED. As 20 Oct. Also MISS IN HER TEENS. As 24 Oct. Saturday 31  
 COMMENT. On Monday next, *As You Like It*, with Dancing by the Two Mademoiselle Auretti's, 1st time of their appearing on that stage. Receipts: £160 (Cross); £118 6s. 6d. (Powel). DL

THE BEGGAR'S OPERA. Macheath - Beard; Polly - Mrs Storer (1st appearance on that stage); Player - Anderson; Beggar - James; Mat-o-Mint - Stoppelaer; Filch - Collins; Ben Budge - Bencraft; Jenny Diver - Miss Allen; Mrs Slammekin - Miss Hippisley; Mrs Coaxer - Miss Ferguson; Peachum - Rosco; Mrs Peachum - Mrs Dunstall; Lockit - Dunstall; Lucy - Mrs Vincent. The opera to conclude with the original *Country Dance. Hornpipe* as usual. CG

## November 1747

AS YOU LIKE IT. Duke Sen - Mills; Duke Frederick - Winstone; Jaques - Sparkes; Orlando - Blakes; Amiens (with proper songs) - Lowe; Oliver - Havard; Adam - Berry; Silvius - Mozeen; Le Beau - Bransby; Jaques de Boys - Usher; Corin - Taswell; Charles - I. Sparks; William - Shuter; Phoebe - Miss Bennet; Audrey - Mrs Horsington; Celia - Mrs Clive; Rosalind - Mrs Woffington; Touchstone - Macklin. Monday 2  
 DL

DANCING. I: *Les Caprices de la Dance*, by Sga Auretti, &c; III: *Grand Ballet* by Cooke, Janeton Auretti, &c; V: *Polish Dance* by Cooke, Sga Auretti, Leviez, Mathews, Shawford, Royer, Pelling, Mrs Addison, Mrs Shawford, Miss Cole, Miss Thompson.

COMMENT. Written by Shakespear. Receipts: £110 (Cross); £99 8s. (Powel).

THE STRATAGEM. As 15 Oct. Tuesday 3  
 DANCING. II: *Les Caprices de la Dance* by Anne Auretti; III: *Grand Ballet*; IV: *Polish Dance*, as 2 Nov. DL

COMMENT. Receipts: £100 (Cross); £95 2s. 6d. (Powel).

THE BEGGAR'S OPERA. As 31 Oct. CG  
 COMMENT. By Particular Desire.

TAMERLANE. Tamerlane - Delane; Moneses - Havard; Arpasia - Mrs Cibber; Axalla - Mozeen; Prince of Tanais - Blakes; Bajazet - Barry; Omar - Sparks; Dervise - Berry; Hali - Usher; Stratocles - Winstone; Selima - Mrs Elmy; Usual Prologue. Also THE DOUBLE DISAPPOINTMENT. Cast not listed, but see 21 Oct. Wednesday 4  
 DL

COMMENT. Principal characters in the Mainpiece New Dress'd. [Barry, apparently for the first time. See 5 Nov.] Receipts: £140 (Cross); £151 11s. (Powel); £151 14s. (Clay MS.).

TEA. Cast not listed. HAY  
 COMMENT. By Particular Desire. The 37th Day. Mr Foote begins to give Tea at Half an Hour after Six. Places to be had at the Theatre.

- Tursday 5* DL TAMERLANE. As 4 Nov. [notation being made of the second time of Barry's performing the character of Bajazet]. Also THE ANATOMIST. *Cast not listed*, but see 29 Oct.  
 COMMENT. Receipts: £110 (Cross); £124 18s. 6d. (Powel).
- CG BEGGAR'S OPERA. As 31 Oct.  
 COMMENT. By Particular Desire.
- Friday 6* DL KING RICHARD III. Richard - Garrick; King Henry - Delane; Buckingham - I. [L?] Sparks; Richmond - Havard; Stanley - Winstone; Tressel - Blakes; Catesby - Usher; Lieut. - Ray; King Edward v - Miss Cole; Duke of York - Miss Yates; Ratcliff - Simson; Tyrell - Bransby; Blunt - Burton; Lord Mayor - Taswell; Oxford - Bransby; Norfolk - Blakes; Queen Elizabeth - Mrs Elmy; Duchess of York - Mrs Bennet; Lady Anne - Mrs Woffington. Also THE VIRGIN UNMASK'D. Lucy - Mrs Clive.  
 COMMENT. Receipts: £190 (Cross); £182 6d. (Powel). [N.B. Doubling in parts by Blakes and Bransby.]
- Saturday 7* DL THE CONSCIOUS LOVERS. Young Bevil - Barry; Tom - Macklin; Myrtle - Mills; Cimberton - Taswell; Sealand - Berry; Indiana - Mrs Cibber; Phillis - Mrs Clive; Sir John Bevil - Winstone; Humphrey - Blakes; Lucinda - Mrs Ridout; Isabella - Mrs Bennet; Mrs Sealand - Mrs Cross; in Act II, Singing by Lowe.  
 DANCING. II: *Les Caprices*; III: *Grand Ballet*; v: *Polish Dance*, as 2 Nov.  
 COMMENT. Receipts: £120 (Cross); £129 11s. (Powel).
- CG THE BEGGAR'S OPERA. As 31 Oct.
- Monday 9* DL THE PROVOKED HUSBAND. As 24 Sept. Also MISS IN HER TEENS. As 24 Oct.  
 DANCING. *Polish Dance*, as 2 Nov.  
 COMMENT. Afterpiece: By Particular Desire. Receipts: £100 (Cross); £119 14s. 6d. (Powel).
- Tuesday 10* DL THE PROVOKED WIFE. Sir John Brute - Garrick; Constant - Havard; Heart-free - Delane; Col. Bully - Lowe; Lord Rake - Blakes; Razor - Yates; Taylor - Shuter; Lady Fanciful - Mrs Clive; Lady Brute - Mrs Cibber; Belinda - Mrs Woffington; Mademoiselle - Mrs Green; Justice - Winstone. Also THE DOUBLE DISAPPOINTMENT. As 21 Oct.  
 COMMENT. Prince &c. (not in Bills) (Cross). Receipts: £180 (Cross); £145 19s. 6d. (Powel).
- Wednesday 11* DL THE PROVOKED WIFE. As 10 Nov.  
 DANCING. II: *Les Caprices*; III: *Grand Ballet*; v: *Polish Dance*, as 2 Nov.  
 COMMENT. By Desire. Receipts: £100 (Cross); £105 6d. (Powel).
- CG THE BUSY BODY. Marplot - Cibber; Sir George - Ryan; Miranda - Mrs Vincent; Sir Francis - Collins; Charles - Gibson; Sir Jealous - Bridges; Isabinda - Mrs Hale; Whisper - James; Patch - Mrs Bland. Also FOOTE'S TEA. Advertised as for the Thirty-eighth Day.  
 COMMENT. Nothing under full prices will be taken during the whole performance. [Notice repeated for all performances on Foote's *Tea* as an afterpiece.]
- Tursday 12* DL THE ALCYHMIST. As 21 Oct. Also MISS IN HER TEENS. As 24 Oct.  
 COMMENT. Afterpiece: By Particular Desire. Receipts: £100 (Cross); £129 ss. 6d. (Powel).

**COMMENT.** Rehears'd . . . the Opera of LUCIUS VERUS: This Drama Consists of Airs, borrow'd entirely from Mr Handel's favourite Operas; and so may (probably) be justly styled the most exquisite Composition of Harmony, ever offer'd to the Publick. Those Lovers of Musick among us, whose Ears have been charm'd with Farinello, Faustina, Senesino, Cuzzoni, and other great Performers will now have an Opportunity of Reviving their former delight, which, if not so transporting as then, may yet prove a very high Entertainment. Mr Handel is acknowledged (universally) so great a Master of the Lyre; that nothing urg'd in Favour of his Capital Performances can reasonably be consider'd as a Puff (*General Advertiser*, 13 Nov.).

Thursday 12  
King's

**THE RECRUITING OFFICER.** Plume - Ryan; Sylvia - Mrs Vincent; Ballance - Bridgwater; Worthy - Ridout; Melinda - Miss Copen; Brazen - Cibber; Rose - Mrs Dunstall; Kite - Rosco; Bullock - Dunstall; Lucy - Mrs Bland; Recruits - Collins and James. Also TEA. As 11 Nov.

Friday 13  
CG

**COMUS.** Comus - Delane; Brothers - Havard and Mozeen; 1st spirit - Sparks; Lady - Mrs Cibber; Euphrosyne - Mrs Clive; Sabrina - Mrs Mozeen; 2nd spirit - Usher; Bacchanal - Lowe; Song of Sweet Echo - Mrs Clive; Dances - Cooke, Mlle Janeton Auretti, Mathews, Mrs Addison, Leviez, Shawford, Royer, Pelling, Mrs Shawford, Miss Cole, Miss Thompson. Also THE ANATOMIST. *Cast not listed*, but see 29 Oct.

DL

**COMMENT.** Mainpiece: By Particular Desire. Music by Dr Arne. Receipts: £90 (Cross); £92 3s. (Powel).

**THE BEGGAR'S OPERA.** As 31 Oct. Also TEA. As 11 Nov.

Saturday 14  
CG

**COMMENT.** Mainpiece: By Particular Desire.

**KING LEAR.** As 30 Oct., but Bastard - Lee; Regan - Mrs Yates. Also THE DEVIL TO PAY. Nell - Mrs Clive.

DL

**COMMENT.** Mr Lee Play'd Bastard (Cross). Mainpiece: By Desire. Receipts: £180 (Cross); £174 9s. 6d. (Powel).

**LUCIUS VERUS.** Lucius Verus - Signora Pirker, Soprano; Berenice - Signora Casarini, Soprano; Lucilla - Signora Frasi, Soprano; Vologesus - Signora Galli, Mezzo-Soprano; Flavius - Signora Sibilla, Soprano; Anicetus - Signor Ciacchi [?] Tenor (Deutsch, *Handel*, p. 643).

King's

**COMMENT.** Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be deliver'd this Day, at the said Office at Half a Guinea apiece. Gallery 5s. By His Majesty's Command no Persons whatever to be admitted behind the Scenes. The Gallery will be open at 4 P.M. Pit and Boxes at 5 P.M. To begin at 6 P.M. [This notice regularly repeated.]

**THE RECRUITING OFFICER.** Plume - Garrick; Brazen - Macklin; Sylvia - Mrs Woffington; Rose - Mrs Green; Ballance - Winstone; Kite - Berry; Worthy - Havard; Bullock - Taswell; Welsh Collier - Blakes; Scale - Simpson; Scruple - Usher; Recruits - Neale and Ray; Melinda - Mrs Mills; Lucy - Mrs Bennet. To conclude with the last *New Country Dance* by the characters of the play

Monday 16  
DL

**SINGING.** New Sailor's Song and Chorus, call'd *Tit for Tat*.

**DANCING.** A New Ballet, call'd *The Gardner's Revels*, by Cooke, Mathews, Leviez, Pelling, Shawford, Royer, Mrs Addison, Miss Thompson, Mrs Shawford, Miss Cole, &c.

**COMMENT.** [Song and Chorus] Written over our late Victory over the French Fleet (*General Advertiser*). (bad) upon beat F: fleet (Cross). [The battle was fought on 25 Oct. off Cape Finisterre. Accounts, both French and English, appeared in the *General Advertiser* by 16 Nov.] Receipts: £120 (Cross); £114 16s. (Powel).

- Monday 16* CG THE RELAPSE; or, Virtue in Danger. Lord Foppington - Cibber; Loveless - Ryan; Amanda - Mrs Hale; Worthy - Ridout; Berinthia - Mrs Horton; Young Fashion - Anderson; Coupler - Morgan; Lory - James; Nurse - Mrs James; Bull - Stoppelaer; Seringe - Collins; Varole - Bencraft; Sir Tunbelly - Bridges; Miss Hoyden - Mrs Storer. Also TEA. As 11 Nov.  
 COMMENT. Benefit for Elizabeth Dove, now a widow.
- SOU THE BEGGAR'S OPERA. Macheath - Yeates. Also THE VIRGIN UNMASKED. Lucy - Mrs Yeates.  
 COMMENT. A Concert etc. at the Great Tiled Booth. Benefit for Mr and Mrs Yeates (*Daily Advertiser*).
- Tuesday 17* DL ALBUMAZAR. As 3 Oct., but Albumazar - Sparks; Pandolfo - Macklin; Trin-calio - Neale; Cricca - Yates; Lelio - Havard; Antonio - Berry; Eugenio - Mozeen; Ronca - Blakes; Harpax - Arthur; Furbo - Barrington; Sulpitia - Mrs Woffington; Flavia - Mrs Elmy; Armelina - Mrs Green; Bevilona - Mrs Bennet. *Prologue* and *Epilogue* omitted. [This is the first indication of the distribution of parts.]  
 DANCING. II: *The Gardner's Revels* by Cooke, Mathews, Mrs Addison.  
 SINGING. After the dance, an Entertainment of singing and dancing call'd *The Sailor's Rendezvous at Portsmouth*. [See 16 Nov.]  
 COMMENT. Mainpiece: At the Particular Desire of some Persons of Quality. [The song, apparently by Cibber, upon the victory off Cape Finisterre displeased Cross the night before, but met with sufficient popular appeal to have a run.] Receipts: £82 (Cross); £88 14s. 6d. (Powel).
- Wednesday 18* DL THE ORPHAN; or, The Unhappy Marriage. Castalio - Barry; Chamont - Garrick; Polydore - Delane; Acasto - Berry; Monimia - Mrs Cibber; Florella - Mrs Green; Chaplain - Blakes; Serina - Miss Cole; Page - Miss Yates. [*General Advertiser* merely lists actors. Cast from MacMillan, *Drury Lane Calendar*.]  
 SINGING. *Sailors Rendezvous at Portsmouth*, as 17 Nov.  
 COMMENT. Receipts: £185 (Cross); £169 5s. (Powel).
- CG THE SUSPICIOUS HUSBAND. Ranger - Giffard; Clarinda - Mrs Giffard (their 1st time of appearing on that stage); Strickland - Bridgwater; Frankly - Ryan; Bellamy - Gibson; Jack Meggot - Cibber; Simon - James; Tester - Collins; Buckle - Anderson; Mrs Strickland - Mrs Hale; Jacyntha - Mrs Vincent; Lucetta - Mrs Bland. Also TEA. As 11 Nov.  
 COMMENT. Mainpiece: With New Cloaths and Scenes. Afterpiece: Being the last Time but One.
- Thursday 19* DL THE ORPHAN. As 18 Nov., actors only.  
 SINGING. *Sailors Rendezvous*, as 17 Nov.  
 COMMENT. Receipts: £120 (Cross); £117 14s. (Powel).
- CG THE SUSPICIOUS HUSBAND. As 18 Nov. Also TEA. As 11 Nov.
- Friday 20* DL THE ORPHAN. As 18 Nov., actors only.  
 SINGING. *Sailors Rendezvous*, [now appearing in large capital letters], as 17 Nov.  
 COMMENT. By Desire. Receipts: £110 (Cross); £102 9s. 6d. (Powel).
- CG THE SUSPICIOUS HUSBAND. As 18 Nov. Also TEA. As 11 Nov.
- Saturday 21* DL THE ORPHAN. As 18 Nov., actors only.  
 SINGING. *Sailors Rendezvous*, as 20 Nov.  
 COMMENT. On Monday next, *The Constant Couple*. Lady Lurewell by Mrs Pritchard, 1st appearance there in 5 years. Receipts: £160 (Cross); £129 9s. (Powel).

THE SUSPICIOUS HUSBAND. As 18 Nov. Also TEA. As 11 Nov. COMMENT. Being the last time of performing the afterpiece.	Saturday 21 CG
LUCIUS VERUS. <i>Cast not listed</i> , but see 14 Nov.	King's
THE CONSTANT COUPLE. As 24 Oct., but Lady Lurewell – Mrs Pritchard, 1st appearance there in 5 years. Also THE INTRIGUING CHAMBERMAID. As 1 Oct. DANCING. By Cooke, Anne and Janetone Auretti. COMMENT. Receipts: £100 (Cross); £119 6s. 6d. (Powel).	Monday 23 DL
THE REHEARSAL. Bayes – Foote; Johnson – Ryan; Smith – Bridges; Kings of Brentfort – Stoppelaer and Paget; Prince Prettyman – Ridout; Gent. Usher – Collins; Volscius – Gibson; Physician – Rosco; Drawcansir – Dunstall; Thimble – James; Thunder – Bridgwater; Lightening – Miss Morrison; Sun – Bencraft; Moon – Leveridge; Earth – Roberts; Amarillis – Miss Hippisley; Chloris – Mrs Bland; Pallas – Storer, the Sing-Song Dancing Spirits – Mrs Lampe and Miss Younge. Players, Soldiers (horse and foot), Heralds, Cardinals, Judges and Serjeant's at Arms by the rest of the Comedians. <i>Vocal Parts</i> by Leveridge, Bencraft, Roberts, Mrs Lampe, Miss Younge, &c. Also an Additional Reinforcement of Mr Bayes's New Rais'd Troops. COMMENT. With all the Musick, Songs, Dances, Scenes, Machines, Habits, and other Decorations proper to the Play.	CG
HAMLET. As 23 Oct., but Hamlet – Barry; Queen – Mrs Pritchard. Also MISS IN HER TEENS. As 24 Oct. COMMENT. Receipts: £130 (Cross); £108 19s. (Powel).	Tuesday 24 DL
THE REHEARSAL. As 23 Nov. Also THE LOTTERY. Lovemore – Beard; Jack Stocks – Cibber; Chloe – Mrs Storer. COMMENT. Afterpiece: With the Scene of the Drawing.	CG
THE ALCHEMIST. As 21 Oct., but Lovewit, Tribulation, Surly, Dapper, Dame Pliant omitted. Also GEORGE DANDIN. By Blakes, Taswell, Barrington, Usher, Shuter, Mrs Clive, Mrs Macklin, Mrs Green. DANCING. <i>Polish Dance</i> , as 2 Nov. COMMENT. By Particular Desire. Farce never acted before, taken from Molière. Cross: Farce damn'd: bef: 1st Act over. Powel: N.B.: This Farce was disapprov'd of by the Town. Receipts: £140 (Cross); £146 1s. (Powel).	Wednesday 25 DL
THE SUSPICIOUS HUSBAND. As 18 Nov., but Jacyntha – Mrs Bland; Lucetta – Mrs Dunstall. Also THE MOCK DOCTOR. Mock Doctor – Cibber.	CG
AS YOU LIKE IT. As 2 Nov., but Rosalind – Mrs Pritchard; Duke Sen – Blakes; Orlando – Havard; Oliver – Mozeen; Silvius, Le Beau, Jaques du Bois, Corin, Charles, William, Phebe, Audrey omitted. Also THE LYING VALET. As 29 Sept. DANCING. I: <i>The Gardeners Revels</i> , as 17 Nov.; v: <i>Polish Dance</i> , as 2 Nov. COMMENT. Receipts: £90 (Cross); £86 14s. (Powel).	Thursday 26 DL
VENICE PRESERVED. As 20 Oct. Also THE LOTTERY. Jack Stocks – Macklin; Lovemore – Lowe; Chloe – Mrs Clive. COMMENT. By Desire. Receipts: £150 (Cross); £113 17s. (Powel).	Friday 27 DL
THE PROVOKED WIFE. As 10 Nov. Also THE LOTTERY. As 27 Nov. DANCING. (By Particular Desire) a <i>Dutch Dance</i> by Cooke and Anne Auretti. COMMENT. Receipts: £170 (Cross); £165 15s. 6d. (Powel).	Saturday 28 DL

- Saturday 28* LUCIUS VERUS. Cast not listed, but see 14 Nov.  
King's
- Monday 30* THE ORPHAN. As 18 Nov., actors only. Also THE ANATOMIST. As  
DL 29 Oct., but Old Gerald, Young Gerald, Martin and Doctor's Wife omitted.  
COMMENT. Receipts: £100 (Cross); £116 15s. (Powel).

## December 1747

- Tuesday 1* THE STRATAGEM. As 15 Oct. Also THE LOTTERY. As 27 Nov.  
DL COMMENT. By Desire. Receipts: £120 (Cross); £91 1s. (Powel).
- CG COMMENT. We hear that the play *Venice Preserv'd* is in Rehearsal at the Theatre Royal in Covent Garden, and is to be perform'd on Friday next; and that the part of Pierre will be attempted by a Gentleman who never appear'd on any stage before (*General Advertiser*). [This month was published "*A Letter to a certain Patenteer*, in which the Conduct of Managers is impartially considered, and a few Periods bestowed on those darlings of the Publick, Mr G—k, Mr F—te, Mrs P—d, &c." Addressed to Rich it is criticism of his personnel policies as manager, with side comments on his morals, and some on his performances: of his *Orpheus and Eurydice*, the author agrees that three flaming scenes of Hell, now left out, should have been omitted from the beginning. The Serpent, however, generally behaves himself so well, that "I have had more real pleasure in his appearance than if he had been a living one." Dislikes his replacing Ryan with Hallam, dislikes his abuse of Mrs Pritchard, criticizes his casting Hippisley as Polonius, since Polonius requires more than Hippisley can give, the latter being able to act only in the comic way.]
- Wednesday 2* THE RECRUITING OFFICER. As 16 Nov., but *Country Dance* omitted.  
DL DANCING. II: *Grand Ballet*, as 2 Nov.; IV: *Dutch Dance*, as 28 Nov.  
SINGING AND DANCING. *Sailors Rendezvous*, as 17 Nov.  
COMMENT. By Command of their Royal Highnesses the Prince and Princess of Wales. Receipts: £120 (Cross); £155 18s. 6d. (Powel).
- Thursday 3* THE CONSCIOUS LOVERS. As 7 Nov., but Myrtle - Lee, 1st time; Lucinda - Mrs Mills. Also THE DRAGON OF WANTLY. Moor of Moor Hall - Lowe; Mauxalinda - Mrs Mozeen; Gubbins - Reinhold; Dragon - Blakes; Margery - Mrs Clive.  
DL DANCING. II: *The Gondoliers*, by Cooke, &c.; V: *Dutch Dance*, as 28 Nov.  
COMMENT. Receipts: £110 (Cross); £105 15s. 6d. (Powel).
- Friday 4* THE SUSPICIOUS HUSBAND. Parts by Garrick, Macklin, Havard, Blakes, Yates, Mrs Elmy, Mrs Green, Mrs Woffington, Mrs Pritchard. To conclude with a new Country dance called *Ranger's Frolic*.  
DL COMMENT. All the Characters new dressed. Receipts: £150 (Cross); £142 2s. 6d. (Powel).
- CG VENICE PRESERVED, or a Plot Discovered. Pierre—a Gentleman who never appear'd on any stage before; Jaffier - Ryan; Priuli - Bridges; Duke - Rosco; Bedamar - Gibson; Renault - Paget; Elliot - Ridout; Belvidera - Mrs Giffard. Also THE LOTTERY. As 24 Nov.  
COMMENT. Genest, IV, 248, suggests Sowdon for the Gentleman who played Pierre.

THE SUSPICIOUS HUSBAND.	Ranger - Garrick; Strictland - Macklin; Frankly - Havard; Bellamy - Blakes; Jack Meggot - Yates; Buckle - Usher; Simon - Bransby; Tester - Vaughan; Chairman - Barrington; Valet - Shuter; Mrs Strictland - Mrs Elmy; Lucetta - Mrs Green; Landlady - Mrs Yates; Milliner - Miss Minors; Maid - Miss Cole; Jacyntha - Mrs Woffington; Clarinda - Mrs Pritchard; to conclude with Ranger's Dance, <i>Ranger's Frolick</i> .	Saturday 5 DL
COMMENT.	Receipts: £160 (Cross); £134 17s. 6d. (Powel).	
VENICE PRESERV'D.	As 4 Dec. Also THE LOTTERY. As 24 Nov.	CG
LUCIUS VERUS.	<i>Cast not listed</i> , but see 14 Nov.	King's
COMMENT.	Several Airs in the Opera now performing . . . will be chang'd for others; all compos'd by Mr Handel.	
THE SUSPICIOUS HUSBAND.	As 5 Dec.	Monday 7
COMMENT.	Powel: Rec'd: Of the Woman for selling Fruit, in part: £10. Receipts: £150 (Cross); £149 5s. 6d. (Powel).	DL
VENICE PRESERVED.	As 4 Dec. Also THE LOTTERY. As 24 Nov.	CG
THE SUSPICIOUS HUSBAND.	As 5 Dec.	Tuesday 8
COMMENT.	Receipts: £160 (Cross); £138 19s. (Powel).	DL
THE SUSPICIOUS HUSBAND.	As 5 Dec.	Wednesday 9
DANCING. III: <i>Dutch Dance</i> , as 28 Nov.		DL
COMMENT.	By His Majesty's Command ( <i>General Advertiser</i> ). King & D[ughters] (Cross). Receipts: £170 (Cross); £169 13s. (Powel).	
HAMLET, PRINCE OF DENMARK.	Hamlet - Ryan; King - Bridges; Queen - Mrs Horton; Horatio - Ridout; Ghost - Giffard; Polonius - Paget; Laertes - Gibson; Rosencraus - Bencraft; Guildenstern - Storer; Bernardo - Kennedy; Marcellus - Anderson; Lucianus - James; Francisco - Paddick; Player King - Rosco; Player Queen - Mrs Bland; Gravediggers - Morgan and Stoppelaer; Ostrick - Cibber; Ophelia - Mrs Storer. Also THE MOCK DOCTOR. As 25 Nov., but add Sir Jasper - Collins; Dorcas - Mrs Dunstall.	CG
THE SUSPICIOUS HUSBAND.	As 5 Dec.	Thursday 10
DANCING. III: <i>Dutch Dance</i> , as 28 Nov.		DL
COMMENT.	Receipts: £130 (Cross); £129 6s. 6d. (Powel).	
OTHELLO.	As 22 Oct. Also THE DRAGON OF WANTLY. As 3 Dec., but Dragon omitted.	Friday 11
COMMENT.	By Desire. <i>General Advertiser</i> : As the Publick has often desir'd to see Mrs Cibber in the Part of Polly, and Mrs Clive in that of Lucy, the <i>Beggar's Opera</i> will be perform'd (with the usual <i>Dances</i> ) Tomorrow at Drury Lane. Receipts: £130 (Cross); £132 12s. (Powel).	DL
BEGGAR'S OPERA.	As 31 Oct., but Lucy - Miss Younge.	CG
COMMENT.	By Desire.	
THE BEGGAR'S OPERA.	As 17 Sept., also Player - Bransby; Beggar - Winstone; Mrs Slammekin - Mrs Green; Sukey Tawdry - Mrs Yates; Jenny Diver - Miss Royer; Molly Brazen - Miss Minors; Polly - Mrs Cibber; in Act III, <i>Hornpipe-Mathews; Occasional Prologue and Epilogue</i> omitted. Whole to conclude with a <i>Country Dance</i> by Characters.	Saturday 12
DANCING. I: <i>Grand Ballet</i> , as 2 Nov.; II: <i>Dutch Dance</i> , as 28 Nov.		DL
COMMENT.	Receipts: £140 (Cross); £158 18s. 6d. (Powel).	

- Saturday 12* LUCIUS VERUS. *Cast not listed*, but see 14 Nov.  
*King's*
- Monday 14* THE BEGGAR'S OPERA. As 12 Dec. Also THE ANATOMIST. *Cast not listed*, but see 30 Nov.  
*DL*  
*DANCING. II:* New Comic Dance call'd *The Savoyards*, by Matthews, &c.  
*COMMENT.* *General Advertiser*: On Wednesday next at Drury Lane will be reviv'd the Historical Play of *King Henry the Fifth*, written by Shakespear, the Part of King Henry to be performed by Mr Barry; and the Chorus to be spoken by Mr Garrick. Receipts: £130 (Cross); £132 5s. (Powel).
- Tuesday 15* THE PROVOKED WIFE. As 10 Nov. Also THE DOUBLE DISAPPOINTMENT. As 21 Oct.  
*DL*  
*DANCING.* *Savoyard Dance* by Matthews and Mrs Addison; *Dutch Dance*, as 28 Nov.  
*COMMENT.* By Desire. Receipts: £150 (Cross); £103 8s. 6d. (Powel).
- CG* THE OLD BACHELOR. Heartwell - Bridgwater; Bellmour - Ryan; Belinda - Mrs Storer; Sir Joseph - Cibber; Setter - James; Sharper - Ridout; Vainlove - Gibson; Bluff - Rosco; Araminta - Mrs Hale; Laetitia - Mrs Bland; Silvia - Miss Hippisley; Lucy - Mrs Dunstall; Fondlewife - Foote. Also TEA. As 11 Nov.  
*COMMENT.* Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales. Afterpiece: Being positively the last time.
- Wednesday 16* KING HENRY V. Henry V - Barry; Archbishop of Canterbury - Delane; Exeter - Berry; Fluellen - Macklin; Pistol - Yates; Gloster - Usher; Bedford - Marr; Westmoreland - Simpson; Gower - Bransby; Salisbury - Burton; King of France - Mills; Dauphin - Havard; Constable - Sparks; Burgundy - Blakes; Mountjoy - Lee; Bp. Ely - Winstone; Cambridge - Raftor; Scroop - Mozeen; Grey - Ray; Governor of Harfleur - Taswell; Macmorris - Barrington; Jamy - Neale; Nym - Arthur; Bardolph - I. Sparks; Boy - Miss Yates; Queen Isabel - Mrs Bennet; Katherine - Mrs Green; the *Prologue* and *Chorus* by Garrick.  
*COMMENT.* Written by Shakespear. Never acted there. [See 24 April 1747.]  
*Receipts:* £180 (Cross); £181 6s. 6d. (Powel).
- Thursday 17* KING HENRY V. As 16 Dec., but Gloster - Marr; Bedford - Usher; Hostess - Mrs Macklin.  
*DL*  
*COMMENT.* Receipts: £130 (Cross); £119 18s. (Powel).
- CG* THE COMMITTEE; or, The Faithful Irishman. Teague - Morris; Careless - Ryan; Blunt - Bridges; Day - Collins; Obadiah - Morgan; Abel - Cibber; Lt. Story - Rosco; Bookseller - James; Mrs Day - Mrs Dunstall; Ruth - Miss Copen; Arabella - Mrs Hale; Mrs Chat - Mrs Daniel. Also THE DEVIL TO PAY. Loverule - Beard; Lady Loverule - Mrs Bland; Jobson - Dunstall; Nell - Mrs Storer.
- Friday 18* KING HENRY V. As 17 Dec.  
*DL*  
*COMMENT.* Receipts: £140 (Cross); £132 15s. (Powel).
- Saturday 19* THE ORPHAN. As 18 Nov., actors only. Also THE INTRIGUING CHAMBERMAID. As 1 Oct.  
*DL*  
*DANCING.* *The Savoyards*, as 15 Dec.  
*COMMENT.* By Particular Desire. Receipts: £185 (Cross); £184 4s. 6d. (Powel).
- CG* THE COUNTRY LASSES; or, The Custom of the Manor. Modelly - Giffard; Heartwell - Gibson; Freehold - Bridgwater; Sir John English - Bridges; Lurcher - Anderson; Carbuncle - Dunstall; Doublejugg - Collins; Sneak - Paddick; Shackle-figure - James; Longbottom - Bencraft; Vulture - Storer; Flora - Mrs Bland; Aura - Mrs Storer. Also DAMON AND PHILLIDA. Damon - Beard; Cymon - Collins; Mopsus - Dunstall; Phillida - Mrs Storer.

LUCIUS VERUS. <i>Cast not listed</i> , but see 14 Nov.	Saturday 19 King's
THE SUSPICIOUS HUSBAND. As 5 Dec., but <i>Country Dance</i> no longer called <i>Ranger's Frolick</i> . Also THE DRAGON OF WANTLY. As 11 Dec. COMMENT. Receipts: £185 (Cross); £180 11s. 6d. (Powel).	Monday 21 DL
THE BEGGAR'S OPERA. As 12 Dec., but Filch, Mat, Player, Beggar, Mrs Slammekin, Sukey, Jenny, Molly omitted. Also MISS IN HER TEENS. As 24 Oct. COMMENT. At the particular Desire of several Persons of Quality. Receipts: £170 (Cross); £157 4s. 6d. (Powel).	Tuesday 22 DL
THE BEGGAR'S OPERA. As 11 Dec. Also TEA. As 11 Nov. COMMENT. Mainpiece: By Desire. Afterpiece: By Particular Desire.	CG
KING LEAR. As 14 Nov., but Regan - Mrs Cross. Also THE DEVIL TO PAY. Nell - Mrs Clive. DANCING. A New <i>Tambourine</i> by Anne Auretti. COMMENT. By Desire. Being the last Time of Performing till the Holidays. Receipts: £180 (Cross); £179 11s. (Powel).	Wednesday 23 DL
THE BUSY BODY. As 11 Nov., but Miranda - Miss Copen. Also TEA. As 11 Nov. COMMENT. Being the last time of acting till the Holidays.	CG
THE TEMPEST; or, The Enchanted Island. Prospero - Berry; Ferdinand - Lee; Caliban - I. Sparks; Trincalo - Macklin; Stephano - Arthur; Gonzalo - Burton; Antonio - Mozeen; Mustachio - Blakes; Ventoso - Ray; Hippolita - Mrs Woffington; Ariel (with Proper Songs) - Mrs Clive; Dorinda - Mrs Green; Miranda - Mrs Mozeen; Sycorax - Taswell; Alonso - Winstone; Clerk - Vaughan; <i>Dance of Aerial Spirits</i> - Mlle Janeton Auretti, &c.; <i>Dance of Winds</i> - Cooke, &c.; <i>Grand Dance of Fantastic Spirits</i> in grotesque characters - Mathews, &c.; Concluded with the <i>Masque, Neptune and Amphitrite</i> , and the original <i>Waterman's Dance</i> , with proper Scenes, Machines, &c. COMMENT. Not acted in 7 years, alter'd from Shakespear by Mr Dryden. [See 15 May 1741.] Receipts: £160 (Cross); £156 18s. 6d. (Powel).	Saturday 26 DL
THE COUNTRY LASSES. As 19 Dec., but the part of Aura to contain the Original <i>Sheep Shearing Song</i> . Also THE ROYAL CHACE; or, Harlequin Skeleton. Chasseur Royal - Beard; Merlin - Leveridge; Jupiter, in the character of Harlequin - Lun; Pluto (Punch) - Granier; Neptune (Pantaloons) - Dupre; Pan (Scaramouche) - Vandersluys; Hercules (Brighella) - Delagarde; Apollo (Mezzetin) - Villeneuve; Mars (Leander) - Desse; Doctor - Bencraft; Colombine - Mrs Dunstall; Pierot - LaLauze. COMMENT. [The Afterpiece had been advertised on two previous days to be the <i>Royal Chace</i> ; or, <i>Merlin's Cave</i> .]	CG
LUCIUS VERUS. <i>Cast not listed</i> , but see 14 Nov. COMMENT. We hear the King will be at the Opera (news column, <i>General Advertiser</i> ).	King's
THE TEMPEST. As 26 Dec. Also THE ANATOMIST. <i>Cast not listed</i> , but see 30 Nov. COMMENT. Receipts: £150 (Cross); £131 16s. (Powel).	Monday 28 DL

*Monday 28* CG KING RICHARD III. Richard III – Ryan; King Henry – Bridgwater; Richmond – Giffard; Buckingham – Bridges; Tressel – Ridout; Stanley – Rosco; Blunt – Kennedy; Catesby – Gibson; Tyrrel – Stoppelaer; Lord Mayor – Dunstall; Ratcliff – Anderson; Lieutenant – Storer; Oxford – Bencraft; Prince Edward – Miss Morrison; Duke of York – Miss Mullart; Duchess of York – Mrs James; Lady Anne – Mrs Hale; Queen Elizabeth – Mrs Horton. Also THE ROYAL CHACE. As 26 Dec., but add Mercury – Laguerre.

COMMENT. Mainpiece: Containing the Distresses and Death of King Henry the Sixth; the Artful Acquisition of the Crown by King Richard; the Cruel Murder of Prince Edward and his Brother in the Tower; the Landing of the Earl of Richmond, and the death of King Richard in the Memorable Battle of Bosworth Field; being the last that was fought between the Houses of York and Lancaster. [A customary elaboration of the title, appearing at subsequent performances this season, but not repeated here.]

*Tuesday 29* DL THE TEMPEST. As 26 Dec., but Alonzo, Gonzalo, Antonio, and Sycorax omitted. Also THE DOUBLE DISAPPOINTMENT. As 21 Oct.

COMMENT. Receipts: £100 (Cross); £104 16s. 6d. (Powel).

CG THE SUSPICIOUS HUSBAND. As 25 Nov. Also THE ROYAL CHACE. As 28 Dec.

*Wednesday 30* DL THE CONSCIOUS LOVERS. As 3 Dec., but Lucinda – Mrs Ridout; Mrs Sealand – Mrs Macklin. Also MISS IN HER TEENS. As 24 Oct., but Sir Simon and Aunt omitted.

DANCING. *New Tambourine* by Anne Auretti.

COMMENT. Receipts: £140 (Cross); £163 5s. (Powel).

CG THE RELAPSE. As 16 Nov. Also TEA. As 11 Nov.

*Thursday 31* DL KING HENRY V. As 17 Dec. Also THE VIRGIN UNMASK'D. Lucy – Mrs Clive.

COMMENT. The Play of *Twelfth Night, or What you Will* (written by Shakespear) is now reviving at Drury Lane Theatre, and will be acted for the first time on Twelfth Night. Receipts: £100 (Cross); £115 10s. 6d. (Powel).

## January 1748

WH THE DOUBLE TRAITOR ROASTED. *Cast not listed.*

COMMENT. A new Scots Opera. As it was acted by a Select Company of Comedians near Westminster Hall (edition of 1748).

*Friday 1* DL THE MERCHANT OF VENICE. As 15 Sept. 1747. Also MISS IN HER TEENS. As 30 Dec. 1747, but Jasper omitted.

DANCING. III: *Tambourine* by Anne Auretti, &c; IV: *Savoyards*, as 15 Dec. 1747; V: *Dutch Dance*, as 28 Nov. 1747.

COMMENT. Afterpiece: By Particular Desire. Receipts: £100 (Cross); £118 1s. 6d. (Powel).

CG THE BEGGAR'S OPERA. As 11 Dec. 1747, but Lucy – Mrs Dunstall; Mrs Peachum – Mrs Bland; Diana Trapes – Mrs Bridges. Also THE MOCK DOCTOR. As 9 Dec. 1747.

COMMENT. Afterpiece: By Desire.

JANE SHORE.	Hastings - Garrick; Dumont - Barry, 1st time; Gloster - Delane; Belmour - Lee; Jane Shore - Mrs Pritchard; Alicia - Mrs Cibber; Catesby - Winstone; Ratcliff - Blakes; Darby - Burton; Lady - Miss Cole. Also THE LYING VALET. As 29 Sept. 1747, but Gayless, Melissa omitted. COMMENT. Receipts: £190 (Cross); £191 1s. (Powel).	Saturday 2 DL
LOVE'S LAST SHIFT; or, The Fool in Fashion.	Sir Novelty - Cibber; Loveless - Ryan; Narcissa - Mrs Horton; Sir William - Bridges; Snap - James; Elder Worthy - Ridout; Young Worthy - Gibson; Sly - Bencraft; Hillaria - Mrs Hale; Flareit - Mrs Bland; Mrs Anne - Miss Hippisley; Amanda - Mrs Giffard. Also DAMON AND PHILLIDA. As 19 Dec. 1747, but Arcas - Anderson; Corydon - James.	CG
LUCIUS VERUS.	<i>Cast not listed</i> , but see 14 Nov. 1747.	King's
JANE SHORE.	As 2 Jan. Also THE ANATOMIST. <i>Cast not listed</i> , but see 30 Nov. 1747. COMMENT. Receipts: £190 (Cross); £188 4s. 6d. (Powel).	Monday 4 DL
JANE SHORE.	As 2 Jan. Also THE INTRIGUING CHAMBERMAID. As 1 Oct. 1747. COMMENT. Receipts: £180 (Cross); £180 13s. 6d. (Powel).	Tuesday 5 DL
TWELFTH NIGHT; or, What you Will.	Sir Andrew Aguecheek - Neale; Sir Toby Blech - Berry; Orsino - Mills; Sebastian - Havard; Antonio - Sparks; Viola - Mrs Pritchard; Olivia - Mrs Clive; Valentine - Usher; Fabian - Winstone; Captain - Blakes; Malvolio - Macklin; Clown - Yates; Curio - Bransby; Priest - Raftor; 1st Officer - Simpson; 2nd Officer - Leigh; Maria - Mrs Macklin. In Act II, Singing by Lowe. Also DAMON AND PHILLIDA. Damon - Lowe; Cimon - Yates; Mopsus - Barrington; Corydon - Taswell; Arcas - Winstone; Phillida - Mrs Clive. DANCING. V: <i>Savoyard Dance</i> , as 15 Dec. 1747. COMMENT. By Particular Desire. Written by Shakespear. Receipts: £120 (Cross); £100 4s. 6d. (Powel).	Wednesday 6 DL
TWELFTH NIGHT.	As 6 Jan. Also THE DRAGON OF WANTLY. As 11 Dec. 1747. DANCING. II: <i>Tambourine</i> by Anne Auretti, &c.; III: <i>Savoyard Dance</i> , as 15 Dec. 1747; V: <i>Dutch Dance</i> , as 28 Nov. 1747. COMMENT. Receipts: £100 (Cross); £94 19s. 6d. (Powel).	Thursday 7 DL
LOVE MAKES A MAN; or, The Fop's Fortune.	Cludio (alias Don Thickscullo de Halfwitto) - Cibber; Carlos - Giffard; Duart - Ryan; Don Choleric Snap Shorto de Testy - Morris; Antonio - Dunstall; Charino - James; Monsieur - Bencraft; Sancho - Collins; Governor - Rosco; Manuel - Bridges; Jaques - Anderson; Louisa - Mrs Horton; Elvira - Mrs Hale; Angelina - Miss Copen; Honoria - Mrs Bland. Also THE ROYAL CHACE. As 28 Dec. 1747.	CG
JANE SHORE.	As 2 Jan. DANCING. By Cooke, the Aurettis, Mathews, &c. COMMENT. By His Majesty's Command. King and . . . (Cross). Receipts: £198 (Cross); £183 7s. 6d. (Powel).	Friday 8 DL
THE STRATEGEM.	Archer - Ryan; Aimwell - Giffard; Sullen - Bridgwater; Gibbet - Bridges; Foigard - Morris; Scrub - Cibber; Freeman - Anderson; Lady Bountiful - Mrs Bridges; Dorinda - Mrs Hale; Cherry - Miss Hippisley; Gipsy - Miss Young; Bonniface - Dunstall; Mrs Sullen - Mrs Horton. Also THE ROYAL CHACE. As 28 Dec. 1747.	CG

- Saturday 9*      JANE SHORE. As 2 Jan. Also FLORA. Hob – Barrington; Friendly – Lowe; Sir Testy – Arthur; Dick – Blakes; Hob's Mother – Mrs Macklin; Flora – Mrs Mozeen; Old Hob – Berry; Betty – Miss Royer.  
                           COMMENT. By Particular Desire. Receipts: £185 (Cross); £174 9s. (Powel).
- CG*      OTHELLO, MOOR OF VENICE. Othello – Sowdon, 1st time in that part; Iago – Ryan; Cassio – Giffard; Roderigo – Cibber; Brabantio – Bridges; Lodovico – Rosco; Montano – Anderson; Emilia – Mrs James; Desdemona – Mrs Giffard. Also DAMON AND PHILLIDA As 2 Jan.
- King's*      LUCIUS VERUS. *Cast not listed*, but see 14 Nov. 1747.  
                           COMMENT. Being the last Time of performing this Opera.
- Monday 11*      JANE SHORE. As 2 Jan. Also FLORA. As 9 Jan.  
                           COMMENT. Receipts: £160 (Cross); £156 17s. (Powel).
- CG*      OTHELLO. As 9 Jan., but Brabantio – Gibson; Duke – Bridges; Montano – Ridout. Also DAMON AND PHILLIDA. As 2 Jan.
- Tuesday 12*      LOVE FOR LOVE. Tattle – Yates; Ben – Macklin; Trapland – Shuter; Angelica – Mrs Pritchard; Miss Prue – Mrs Clive; Mrs Frail – Mrs Woffington; Valentine – Havard; Scandal – Mills; Sir Sampson – I. Sparks; Foresight – Taswell; Jeremy – Neale; Buckram – Bransby; Nurse – Mrs Yates; Mrs Foresight – Mrs Macklin. Also MISS IN HER TEENS. As 1 Jan.  
                           DANCING. II: *Tambourine*, by Anne Auretti, &c.; III: *Savoyards*, as 15 Dec. 1747; v: *Dutch Dance*, as 28 Nov. 1747.  
                           COMMENT. Afterpiece: By Particular Desire. Receipts: £170 (Cross); £169 12s. 6d. (Powel).
- CG*      THE MERRY WIVES OF WINDSOR, with the Humours of Sir John Falstaff. Falstaff – Bridges; Ford – Ryan; Page – Ridout; Shallow – Rosco; Slender – Collins; Fenton – Gibson; Pistol – James; Bardolph – Dunstall; Nym – Kennedy; Caius – Stoppelaer; Host – Morgan; Mrs Page – Mrs Hale; Anne Page – Mrs Storer; Mrs Quickly – Mrs James; Simple – Paddick; Robin – Miss Mullart; Sir Hugh – Morris; Mrs Ford – Mrs Horton. Also THE ROYAL CHACE. As 28 Dec. 1747.
- HAY*      LA INGRATITUDINE PUNITA. *Cast not listed*, but Edition of 1748 lists Nerina – Signora Casarini; Silvia – Signora Frasi; Alcasto – Signora Pircher; Tirsi – Signora Palli; Idreno – Ciacchi.  
                           COMMENT. Yesterday [11 Jan.] there was a Practice . . . of a new Italian Dramatic Pastoral . . . As LUCIUS VERUS consisted of celebrated Airs from Mr Handel's Operas, the Music of the above Pastoral is chiefly extracted from the Works of the most famous Italian Composers. A new Pastoral Opera . . . With a new Concerto on the Violincello. Pit and Boxes Half a guinea; Gallery 5s. To begin at 6 P.M. No Person to be admitted without Tickets.
- Wednesday 13*      THE PROVOKED WIFE. As 10 Nov. 1747. Also THE DOUBLE DIS-  
                           APPOINTMENT. As 21 Oct. 1747.  
                           DANCING. III: *Tambourine*, by Anne Auretti, &c.; v: *Savoyard Dance*, as 15 Dec. 1747.  
                           COMMENT. Powel: Rec'd: to Cash return'd from the Licenser £2 2s. Receipts: £195 (Cross); £182 4s. (Powel).
- Thursday 14*      THE PROVOKED WIFE. As 10 Nov. 1747.  
                           DANCING. By Cooke, the Aurettis, Mathews, Mrs Addison &c.  
                           COMMENT. By Command of His Royal Highness. King etc. (Cross). Receipts: £190 (Cross); £171 8s. (Powel).

- THE SPANISH FRYAR**; or, The Double Discovery. Fryar - Bridgwater; Torrismond - Ryan; Queen - Mrs Horton; Lorenzo - Giffard; Bertran - Ridout; Gomez - James; Raymond - Rosco; Alphonso - Bridges; Pedro - Gibson; Teresa - Mrs Hale; Elvira - Mrs Giffard. Also **MISS IN HER TEENS**. Fribble - Cushing (who performed Wagtail in Mr Foote's Farce); Flash - Cibber; Biddy - Miss Mattocks, her 1st appearance on any stage; Sir Simon - Collins; Jasper - Morgan; Capt. Loveit - Anderson; Puff - Dunstall; Tag - Mrs Bland.
- OTHELLO**. As 22 Oct. 1747, but Emilia - Mrs Pritchard, 1st time. Also **DAMON AND PHILLIDA**. As 6 Jan.
- COMMENT. Afterpiece: By Desire. Receipts: £150 (Cross); £159 14s. 6d. (Powel).
- THE PROVOK'D HUSBAND**; or, A Journey to London. Townly - Ryan; Manly - Bridges; Lady Grace - Mrs Hale; Sir Francis - Morgan; Lady Wronghead - Mrs Copen; Squire Richard - James; Jenny - Mrs Storer; Moody - Dunstall; Mrs Motherly - Mrs Bridges; Basset - Cibber; Myrtilla - Mrs Dunstall; Poundage - Stoppelaer; Trusty - Mrs Bland; Lady Townly - Mrs Horton. Also **MISS IN HER TEENS**. As 14 Jan.
- THE SUSPICIOUS HUSBAND**. As 5 Dec. 1747. Also **THE DRAGON OF WANTLY**. As 11 Dec. 1747.
- COMMENT. Receipts: £180 (Cross); £176 5s. 6d. (Powel).
- OROONOKO**; or, The Royal Slave. Oroonoko - Ryan; Aboan - Giffard; Imoinda - Mrs Horton; Daniel - Cibber; Governor - Bridges; Blandford - Ridout; Stanmore - Gibson; Hotman - Anderson; Capt. Driver - Rosco; Jack Stanmore - Storer; Widow - Mrs James; Charlotte Weldon - Mrs Bland; Lucy Weldon - Miss Copen. Also **THE ROYAL CHACE**. As 28 Dec. 1747.
- ENRICO**. *Cast not listed.*
- COMMENT. There was a practice [15 Jan.] of the Opera of *Enrico*, compos'd by the celebrated Galuppi, when in England, and exhibited among us a few years since. *Enrico* has always been considered as the Master-piece of that delightful Italian Genius, and it will be perform'd this Evening with great Improvements, from the Works of that Composer.
- SHE WOU'D AND SHE WOU'D NOT**; or, The Kind Imposter. Trappanti - Macklin; Don Manuel - Yates, 1st time; Phillip - Sparks; Octavio - Havard; Soto - Neale; Diego - Shuter; Hypolita - Mrs Pritchard; Flora - Mrs Woffington, 1st time; Viletta - Mrs Clive; Rosara - Mrs Mills; Corridore - Winstone; Alguazile - Bransby; Don Luis - Usher; Stephano - Wright.
- DANCING**. By Cooke, Anne Auretti, Mathews, Mrs Addison, &c.
- COMMENT. Not acted these 7 years. [See 1 Feb. 1740.] Receipts: £120 (Cross); £115 7s. 6d. (Powel).
- SHE WOU'D AND SHE WOU'D NOT**. As 18 Jan. Also **THE ANATOMIST**. Le Medicin - Blakes, but see 30 Nov. 1747.
- DANCING. II: Tambourine**, by Anne Auretti; **III: Savoyards**, as 15 Dec. 1747; **V: Dutch Dance**, as 28 Nov. 1747.
- COMMENT. Receipts: £100 (Cross); £119 7s. 6d. (Powel).
- WOMAN IS A RIDDLE**. Courtwell - Giffard; Manly - Ridout; Sir Amorous - Cibber; Vulture - Morris; Aspin - Collins; Butler - Bridges; Lady Outside - Mrs Horton; Miranda - Mrs Giffard; Clarinda - Miss Copen; Betty - Miss Haughton; Necessary - Mrs Bland. Also **MISS IN HER TEENS**. As 14 Jan.
- COMMENT. Mainpiece [by Christopher Bullock]: Not acted these 20 years. [See 9 Feb. 1737.]

- Tuesday 19*     A BOLD STROKE FOR A WIFE. *Cast not listed.* Also MISS IN HER TEENS.  
 SOU              *Cast not listed.*  
                     SINGING.  
                     DANCING.  
                     COMMENT. A concert, etc. at the new Theatre, Bowling Green. Benefit for Phillips (*Daily Advertiser*).
- Wednesday 20*    THE ORPHAN. Castalio - Barry; Polidore - Delane; Acasto - Berry; Chamont - Garrick; Chaplain - Blakes; Serina - Miss Cole; Page - Miss Yates; Florella - Mrs Green; Monimia - Mrs Cibber. Also THE VIRGIN UNMASK'D. Lucy - Mrs Clive.  
 DL                COMMENT. Cross: An apology made for Mrs Cibber's being ill, tho she play'd her part. Receipts: £180 (Cross); £181 5s. 6d. (Powel).
- Thursday 21*     HAMLET. As 24 Nov. 1747, but Hamlet - Garrick; Rosencraus, Guildenstern, Marcellus, Bernardo, Player King and Player Queen omitted. Also THE INTRIGUING CHAMBERMAID. As 1 Oct. 1747.  
 DL                COMMENT. Receipts: £195 (Cross); £187 13s. 6d. (Powel).
- CG                AESOP. Aesop - Bridgwater; Learchus - Collins; Oronces - Gibson; Sir Polydore - Dunstall; Roger - Morgan; Quaint - James; Fruitful - Paddick; Euphronia - Mrs Hale; Hortensia - Mrs Horton; Doris - Mrs Dunstall; Mrs Fruitful - Mrs Bridges. Also TEA. As 11 Nov. 1747, but to begin with a *New Prologue* and to conclude with a new *Grand Country Dance* call'd *Foote's Vagaries*.  
                     COMMENT. [For the dance, see participants (or a burlesque upon them?) 28 March.]
- Friday 22*      THE PROVOKED HUSBAND. As 24 Sept. 1747, but Count Basset - Blakes; Richard - Shuter; Mrs Motherly - Mrs Bennet. Also THE DEBAUCHEES; or, The Jesuit Caught. Parts by Yates, Taswell, Neale, Mozeen, Mrs Ridout, Miss Royer. [Old Laroon - Yates; Martin - Taswell; Old Jourdain - Neale; Young Laroon - Mozeen; Isabel - Mrs Ridout; Beatrice - Miss Royer (MacMillan, *Drury Lane Calendar*, from Edition of 1746).]  
 DL                COMMENT. Afterpiece: By Particular Desire. Written by Fielding. Powel: Rec'd of the Fruit Woman in part £10. Receipts: £140 (Cross); £136 1s. 6d. (Powel).
- Saturday 23*     THE REFUSAL. As 28 Oct. 1747, but new *Dance* omitted. Also THE DEBAUCHEES. As 22 Jan.  
 DL                DANCING. II: *Tambourine*, by Anne Auretti; III: *Savoyards*, as 15 Dec. 1747; v: *Polish Dance*, as 9 Nov. 1747.  
                     COMMENT. By Desire. Receipts: £70 (Cross); £70 15s. 6d. (Powel).
- CG                WOMAN IS A RIDDLE. As 19 Jan. Also TEA. As 21 Jan.
- King's          ENRICO. *Cast not listed.*
- Monday 25*     THE STRATAGEM. As 15 Oct. 1747, but Lady Bountiful - Mrs Macklin. Also DAMON AND PHILLIDA. As 6 Jan.  
 DL                DANCING. IV: *Savoyard Dance*, as 15 Dec. 1747.  
                     COMMENT. Receipts: £150 (Cross); £136 7s. 6d. (Powel).
- CG                WOMAN IS A RIDDLE. As 19 Jan. Also THE ROYAL CHACE. As 28 Dec. 1747.

THE SUSPICIOUS HUSBAND. The Parts to be perform'd by Gentlemen and Ladies. A new <i>Prologue</i> . Also <i>MISS IN HER TEENS</i> . With a new additional Scene, in which will be introduc'd two new characters; the Part of Fribble to be perform'd by the Author of the scene; after which an <i>Epilogue</i> in the Character of Fribble.	<i>DANCING</i> . To conclude with a <i>Country Dance</i> called <i>The Whim</i> .	<i>Monday 25</i>
	COMMENT. Benefit for a Widow and her Son . . . A Concert etc. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.	HAY
THE CONSCIOUS LOVERS. As 30 Dec. 1747. Also THE LYING VALET.		<i>Tuesday 26</i>
As 2 Jan.		DL
<i>DANCING</i> . III: <i>Savoyards</i> , as 15 Dec. 1747; V: <i>Dutch Dance</i> , as 28 Nov. 1747.		
COMMENT. By Desire. Receipts: £140 (Cross); £107 3s. 6d. (Powel).		
THE BEGGAR'S OPERA. As 1 Jan., but Lucy - Miss Young; Mrs Peachum - Mrs Dunstall. Also TEA. As 21 Jan.		CG
LA INGRATITUDINE PUNITA. <i>Cast not listed</i> , but see 12 Jan.		HAY
<i>MUSIC</i> . With a new concerto on the Violincello.		
COMMENT. If any Subscribers have Tickets remaining, they will be admitted at either Theatre.		
KING RICHARD III. As 6 Nov. 1747, but Queen Elizabeth - Mrs Pritchard; Tyrrel omitted. Also THE VIRGIN UNMASKED. Lucy - Mrs Clive.		<i>Wednesday 27</i>
COMMENT. By Desire. Receipts: £195 (Cross); £195 11s. 6d. (Powel).		DL
THE ROYAL MERCHANT; or, The Beggar's Bush. Royal Merchant - Ryan; Woolfert - Rosco; Van Dunk - Morgan; Gertrude - Mrs Hale; Jaqueline - Mrs Bland; Hubert - Bridges; 1st Merchant - Kennedy; 2nd - Storer; 3rd - Anderson; 4th - Ridout; Hemskirk - Gibson; Boor - Collins; Ferret - Stoppelaer; Ginks - Bencraft; Snap - Paddick; Prince Prigg - Dunstall; Higgen - James; Clause - Bridgwater. Also THE ROYAL CHACE. As 28 Dec. 1747, but Royal Chasseur - Roberts.		CG
COMMENT. Tomorrow, At the Particular Desire of several Ladies of Quality, will be performed the <i>Beggar's Opera</i> , after which Mr Foote's <i>Tea</i> .		
THE CONSTANT COUPLE. As 23 Nov. 1747, but Lady Darling - Mrs Macklin; Dicky, Tom Errand, Constable omitted. Also <i>MISS IN HER TEENS</i> . As 1 Jan., but Loveit and Puff omitted.		<i>Thursday 28</i>
<i>DANCING</i> . II: <i>Tambourine</i> by Anne Auretti; III: <i>Savoyards</i> , as 15 Dec. 1747; V: <i>Dutch Dance</i> , as 28 Nov. 1747.		DL
COMMENT. By Particular Desire. Receipts: £120 (Cross); £142 19s. (Powel).		
THE BEGGAR'S OPERA. As 26 Jan., but Diana Trapes omitted. Also TEA. As 21 Jan.		CG
COMMENT. Mainpiece: At the Particular Desire of Several Ladies of Quality.		
JANE SHORE. As 2 Jan. Also THE ANATOMIST. As 19 Jan.		<i>Friday 29</i>
COMMENT. Afterpiece: By Desire. Receipts: £160 (Cross); £149 3s. 6d. (Powel).		DI.
THE FUNERAL; or, Grief A-La-Mode. Lady Brumpton - Mrs Horton; Lord Brumpton - Gibson; Hardy - Ridout; Camply - Giffard; Trusty - Bridgwater; Cabinet - Storer; Sable - Morris; Puzzle - Rosco; Trim - Cibber; Tom - James; Lady Sharlot - Mrs Hale; Mlle D'Epingle - Miss Morrison; Tattleaid - Mrs James; Mrs Fardingale - Mrs Dunstall; Kate Matchlock - Stoppelaer; Lady Harriet - Mrs Giffard. Also THE ROYAL CHACE. As 28 Dec. 1747, but Jupiter (Harlequin) to be attempted by Oates; Chasseur Royal - Beard.		CG

- Friday 29* A CONCERT OF MUSICK. Vocal Parts - Signiora Pirker, Waltz. *First Violin* by Collet.  
 HAY COMMENT. Benefit for Troas. Pit and Boxes put together 5s. Gallery 2s. 6d.  
 To begin at half an hour after six (*Daily Advertiser*).

## February 1748

- Monday 1* THE FAIR PENITENT. Lothario - Garrick; Horatio - Barry, 1st time; Calista - Mrs Cibber; Lavinia - Mrs Elmy; Sciolto - Berry; Altamont - Havard; Rossano - Blakes; Lucilla - Mrs Green. Also THE DEVIL TO PAY. Nell - Mrs Clive.  
 DL COMMENT. Receipts: £195 (Cross); £191 14s. (Powel).
- CG THE OLD BACHELOR. As 15 Dec. 1747, but Fondlewife - Collins; Laetitia - Mrs Horton; Lucy - Mrs Bland. Also THE ROYAL CHACE. As 29 Jan.
- Tuesday 2* THE FAIR PENITENT. As 1 Feb. Also THE LYING VALET. As 2 Jan.  
 DL COMMENT. Receipts: £180 (Cross); £174 4s. 6d. (Powel).
- CG LOVE'S LAST SHIFT. As 2 Jan., but Sir Novelty - Foote, 1st time in that character. Also TEA. As 21 Jan.  
 COMMENT. Benefit for Foote, being the last Time of his performing this Season. Tickets deliver'd for Wednesday the third will be taken this Day. Servants will be admitted to keep Places on the Stage, which for the better Accommodation of the Ladies are form'd into Side-Boxes.
- HAY LA INGRATITUDINE PUNITA. *Cast not listed*, but see 12 Jan.  
 MUSIC. *Concerto on Violincello*, as 26 Jan.
- Wednesday 3* THE MISER. Lovegold - Macklin; Lappet - Mrs Clive; Mariana - Mrs Woffington; Frederick - Havard; Clerimont - Mills; Ramilie - Neale; James - Winstone; Decoy - Ray; Furnish - Raftor; List - Leigh; Sparkle - Bransby; Harriet - Mrs Ridout; Mrs Wisely - Mrs Macklin; Wheedle - Mrs Bennet; in Mrs Clive's part will be introduced a Song call'd *The Life of a Beau*. Also THE WHAT D'YE CALL IT. By Yates, Neale, Taswell, Arthur, Mrs Bennet, Mrs Yates, Mrs Clive. To conclude with a *Country Dance*.  
 DL DANCING. II: *Gondoliers*, by Cooke &c.; v: *Savoyards*, as 19 Dec. 1747.  
 COMMENT. Mainpiece: By Desire. Afterpiece: A Tragi-Comi-Pastoral Farce not acted these 7 years. [See 9 May 1739.] Receipts: £80 (Cross); £90 8s. (Powel).
- CG THE BUSY BODY. As 23 Dec. 1747, but Miranda - Mrs Giffard. Also TEA. As 21 Jan.  
 COMMENT. Both pieces By command of their Royal Highnesses the Prince and Princess of Wales (*General Advertiser*). On 8 Feb. will be performed the *Suspicious Husband* for the benefit of Bridgwater. The kind reception I have met with in the character of the Suspicious Husband, has emboldened me to hope for the further encouragement of the town, on my Benefit night; especially as I have not troubled them on such an occasion for several seasons (*General Advertiser*).
- Thursday 4* THE FAIR PENITENT. As 1 Feb. Also THE WHAT D'YE CALL IT. As 3 Feb.  
 DL COMMENT. Mainpiece: By Particular Desire. Receipts: £160 (Cross); £150 ss. 6d. (Powel).

THE SUSPICIOUS HUSBAND. As 5 Dec. 1747. Also THE DRAGON OF WANTLY. As 11 Dec. 1747. Friday 5  
DL

COMMENT. By Particular Desire. Receipts: £170 (Cross); £151 16s. 6d. (Powel).

THE REHEARSAL. As 23 Nov. 1747, but Bayes - Cibber. Also THE ROYAL CHACE. Cast not listed, but see 29 Jan. CG

THE FAIR PENITENT. As 1 Feb. Also THE ANATOMIST. Cast not listed, but see 19 Jan. Saturday 6  
DL

DANCING. v: Savoyards, as 15 Dec. 1747.

COMMENT. Receipts: £170 (Cross); £164 5s. (Powel).

ENRICO. Cast not listed.

King's

COMMENT. [Advertisement in the *General Advertiser* of a set of satirical prints of Foote, one in the character of Instructor Puzzle.] HAY

VENICE PRESERV'D. As 20 Oct. 1747, but Jaffier - Garrick 1st time. Also THE LYING VALET. As 2 Jan. Monday 8  
DL

COMMENT. Cross: Mr Garrick first play'd Jaffier very fine—G: Applause. Genest, IV, 237: Barry's figure was pleasing and commanding in Pierre beyond description; but in a critical view he was not suited to the character. Receipts: £195 (Cross); £190 11s. 6d. (Powel).

THE SUSPICIOUS HUSBAND. As 25 Nov. 1747. Also MISS IN HER TEENS. As 14 Jan., but Jasper - James. CG

COMMENT. Benefit for Bridgwater. Tickets and places to be had of Page at the stage door, and of Bridgwater at his wharf near Whitefriars. [His notice of hopeful acknowledgement (3 Feb.) repeated.]

SHE WOU'D AND SHE WOU'D NOT. As 18 Jan. Also MISS IN HER TEENS. As 28 Jan., but add Loveit - Havard; Puff - Yates. Tuesday 9  
DL

DANCING. A New Comic Dance, call'd *The May-Game*, by Matthews, Mrs Addison, &c.; also a New Pastoral Dance call'd *Hymen's Temple*, or *The Shepherd's Wedding*, by Cooke, Janetone Auretti, Matthews, Mrs Addison, Master Harrison, &c.

COMMENT. Receipts: £150 (Cross); £144 17s. 6d. (Powel).

OTHELLO. As 15 Jan. Also DAMON AND PHILLIDA. As 6 Jan., but Cimon, Mopsus, Corydon, Arcas omitted. Wednesday 10  
DL

COMMENT. Receipts: £140 (Cross); £135 7s. (Powel).

RULE A WIFE AND HAVE A WIFE. Copper Capt. - Ryan; Leon - Bridgwater; Juan - Ridout; Cacafogo - Dunstall; Dulac - Rosco; Sanchio - Anderson; Old Woman - Collins; Alonzo - Gibson; Margarita - Mrs Hale; Altea - Mrs Bland; Clara - Miss Copen; Estifania - Mrs Giffard. Also THE ROYAL CHACE. Cast not listed, but see 29 Jan. CG

THE PROVOKED WIFE. As 10 Nov. 1747. Also FLORA. As 9 Jan.  
DANCING. III: Tambourine, by Anne Auretti; v: Dutch Dance, as 28 Nov. 1847.

COMMENT. Mainpiece: By Desire. Receipts: £130 (Cross); £136 8s. 6d. (Powel). Thursday 11  
DL

THE COMMITTEE. As 17 Dec. 1747, but Obadiah - Dunstall. Mrs Chat omitted. Also THE DEVIL TO PAY. As 17 Dec. 1747. CG

COMMENT. Benefit for a Gentleman who has wrote for the Stage. At the Particular Desire of several Ladies of Quality. Observing in yesterday's *General*

- Thursday 11* CG *Advertiser* some Verses to the Lady Georgina Spencer, and other Ladies, intending a Benefit that is to be Tomorrow on her Interest, in favour of a Gentleman who has wrote for the Stage.—Unidentified newspaper clipping in Folger scrapbook.
- Friday 12* DL LOVE FOR LOVE. As 12 Jan., but Trapland, Jeremy, Nurse, and Buckram omitted. Also THE DRAGON OF WANTLY. As 11 Dec. 1747.  
*DANCING.* II: *Tambourine* by Anne Auretti; III: *Hymen's Temple* by Cooke, Janneton Auretti; v: *Dutch Dance*, as 28 Nov. 1747.  
 COMMENT. Receipts: £80 (Cross); £110 15s. (Powel).
- Saturday 13* DL THE FOUNDLING. By Garrick, Barry, Macklin, Havard, Yates, Sparks, Mrs Woffington, Mrs Cibber. [Young Belmont — Garrick; Sir Charles Raymond — Barry; Faddle — Macklin; Col. Raymond — Havard; Sir Roger Belmont — Yates; Villiard — Sparks; Rosetta — Mrs Woffington; Fidelia — Mrs Cibber; *Prologue* written by Mr Brooke, spoken by Mrs Pritchard; *Epilogue* written by Garrick, spoken by Mrs Cibber (edition of 1748, but listed in the order in which the actors' names appear in *General Advertiser*; *General Advertiser* omits notice of Prologue and Epilogue).]  
 COMMENT. This comedy was wrote by Mr Moor, & except ye part of Faddle meet with Universal Applause (ye Author's first play) (Cross). New Scenes and Cloaths (*General Advertiser*). This C. was written by Moore—it is a good play—it was acted 11 times successively—Garrick's peculiar qualifications and happy use of them, added amazing spirit to the piece, and gave more consequence to Young Belmont than can well be imagined—Macklin, who never had in voice, figure or features much capacity for the fop cast, yet struck out some things in Faddle, that have not been since equalled, particularly in marking the obsequious knave throughout—Barry in the fourth act supported his character with emphatic dignity and in the last with melting tenderness—the part of Rosetta was undoubtedly conceived for Mrs Woffington, and she did it particular justice—the elegance, the notions of love, and the vanity of admiration, which are united in Rosetta, were natural to Mrs Woffington, so that she had the advantage of looking and speaking in her own character—the softness and pathos, which distinguished Fidelia sat with much ease on Mrs Cibber (*Dramatic Censor*, II, 206). [For contemporary account of plot and discussion of the play, see *Gentleman's Magazine* Feb. 1748, pp. 51-54; March 1748, pp. 114-17; May 1748, pp. 207-9; June 1748, pp. 257-59. See also G. Stayley, *An Answer to an unjust criticism on the Foundling*, listed in Register of Books, *Gentleman's Magazine*, May 1748, p. 240; *A Criticism of the Foundling, in a letter to the author*, listed in Register of Books, *Gentleman's Magazine*, March 1748, p. 144. The Larpent MS indicates many revisions. The substitution of Rake for Whoremaster, &c. Some suggestive passages marked for excision. "The Disapprobation, which the Character of Faddle met with the first Night, made it necessary for me to shorten it in almost every Scene" (Dedication to 1st Edition).] Receipts: £200 (Cross); £200 5s. (Powel).
- CG THE RECRUITING OFFICER. As 13 Nov. 1747, but Sylvia — Mrs Bland; Rose — Miss Hippisley; Lucy — Mrs Dunstall. Also THE ROYAL CHACE. As 29 Jan., but Pluto, Neptune, Pan, Hercules, Apollo, Mars omitted.  
*SINGING.* In Italian and English by Miss Faulkner, viz: End Act II, *Ab Se amanti fasti mai*, and *Felice Belve.*; End Act IV, *O Sleep, Why dost thou leave me?*, also *Tis Liberty, dear Liberty alone.*
- King's ENRICO. Cast not listed.
- Monday 15* DL THE FOUNDLING. As 13 Feb.  
 COMMENT. Receipts: £170 (Cross); £176 17s. 4d. (Powel).

THE PROVOK'D WIFE. Brute - Bridgwater; Constant - Ridout; Heartfree - Ryan; Razor - James; Bully (with songs in character) - Beard; Lady Fanciful - Mrs Giffard; Belinda - Mrs Hale; Mademoiselle - Miss Morrison; Lady Brute - Mrs Horton. Also THE DEVIL TO PAY. As 17 Dec. 1747.  
SINGING. II: *Cbi nacque alle pene*, also *Lusingo più Cara*; IV: As 13 Feb. by Miss Faulkner.

THE FOUNDLING. As 15 Feb.

COMMENT. (great snow [show?] for ye Author) (Cross). Benefit for the Author (*General Advertiser*). There was a new comedy last Saturday, which succeeds, call'd *The Foundling*. I like the old *Conscious Lovers* better, and that not much. The story is the same, only the Bevil of the New piece is in more hurry, and consequently more natural. It is extremely well acted by Garrick and Barry, Mrs Cibber and Mrs Woffington [Walpole to Sir Horace Mann, *Letters* (ed. Cunningham, II, 105).] Receipts: £160 (Cross); house charges £63 (Powel); cash £119 5s. 6d.; tickets £32 (Clay MS).

ENRICO. *Cast not listed.*

COMMENT. Benefit for Sga Casarini. A New Song will be sung by Sga Casarini.

No Performance. (Fast Day) (Cross).

THE FOUNDLING. As 15 Feb.

COMMENT. Receipts: £170 (Cross); £169 6d. (Powel).

THE FOUNDLING. As 15 Feb.

COMMENT. Receipts: £150 (Cross); £156 13s. (Powel).

THE FOUNDLING. As 15 Feb.

COMMENT. Cross: Benefit for ye Author. Receipts: £170 (Cross); house charges £63 (Powel); cash £139 3s. 6d.; tickets £29 5s. (Clay MS).

THE PROVOK'D HUSBAND. As 15 Jan. Also THE ROYAL CHACE. As 13 Feb.

SINGING. II: As 13 Feb.; IV: *Go Rose, My Chloe's bosom Grace*, and *Tis Liberty, dear Liberty*, by Miss Faulkner.

ROXANA. *Cast not listed.*

COMMENT. Compos'd by Mr Handel.

King's

Wednesday 17  
DL

Thursday 18  
DL

Friday 19  
DL

Saturday 20  
DL

King's

Monday 22  
DL

Tuesday 23  
DL

CG

THE FOUNDLING. As 15 Feb.

COMMENT. Receipts: £160 (Cross); £144 7s. 6d. (Powel).

HAMLET. As 9 Dec. 1747, but Horatio - Rosco; Bernardo - Collins; Player King - Dunstall. Also THE ROYAL CHACE. As 13 Feb.

SINGING. As 20 Feb.

- Wednesday 24* No Performance. Ash Wednesday (Cross).  
 DL COMMENT. Powel: Lent being now beginning, the House leaves off playing Wednesdays and Fridays.
- Thursday 25* THE FOUNDLING. As 15 Feb.  
 DL COMMENT. Cross: Benefit for ye Author. Mr Garrick order'd ye foundling to be given out for Sat: & as you like it for Mon: But ye Pit rose, & insisted ye Foundling shou'd be given out again for Monday, w<sup>ch</sup> was done, tho' ye Lords who oppos'd it were in ye House. [Horace Walpole's account of the affair Foundling to Sir Horace Mann, in a letter of 11 March 1748 (ed. Cunningham, II, 106) runs as follows: "There has been a new comedy call'd *The Foundling*; far from good, but it took. Lord Hobart and some young men made a party to damn it, merely for the love of damnation. The Templars espoused the play, and went armed with syringes charg'd with stinking oil, and with sticking plaasters for Bubby's fair hair; but it did not come to action. Garrick was impertinent, and the pretty men gave over their plot the moment they grew to be in the right."] Receipts: £170 (Cross); house charges £63 (Powel); cash £168 10s. 6d.; tickets £18 5s. (Clay MS).
- CG THE ROYAL MERCHANT. As 27 Jan., but 1st Merchant – Paget; 4th Merchant not listed; 2nd Boor – Smith. Also DAMON AND PHILLIDA. As 2 Jan.  
 SINGING. As 20 Feb.
- Friday 26* JUDAS MACCABAEUS. *Cast not listed.* Parts were: Judas; Israelite Man; Israelite Woman; Chorus; Simon (brother to Judas); Messenger; Eupolemus (Jewish Ambassador to Rome) (Larpent MS) [Winton Dean in *Handel's Dramatic Oratorios*, pp. 471-72, adds Second Israelite Woman and Priest, noting that Madam Frasi sang the part of the first Israelite woman.] Also a CONCERTO.  
 COMMENT. Pit and Boxes to be put together, and no Person to be admitted without Tickets, which will be deliver'd this Day, at the Office in Convent Garden Theatre, at Half a Guinea each. First Gallery, 5s. Upper Gallery, 3s. 6d. The Galleries, to be open'd at Four, Pit and Boxes at Five. To Begin at Half an Hour after Six. [Customary notice for oratorios. It will not be repeated further.]
- Saturday 27* THE FOUNDLING. As 15 Feb.  
 DL DANCING. By Cooke, Anne Auretti, &c.  
 COMMENT. Cross: *The Foundling*—a little Hissing but nothing to signify. Receipts: £180 (Cross); £182 2s. (Powel).
- CG AESOP. As 21 Jan., but Tradesmen – Rosco and Stoppelaer. Also THE ROYAL CHACE. As 13 Feb.  
 SINGING. As 20 Feb.
- King's ROXANA. *Cast not listed.*
- Monday 29* THE FOUNDLING. As 15 Feb.  
 DL DANCING. As 27 Feb.  
 COMMENT. Cross: Great Threatning being among ye Lords the managers to prevent tumult gave out as follows. [They gave out *King Lear* to be the next performance.] Receipts: £174 13s. (Powel).
- CG KING RICHARD III. As 28 Dec. 1747, but Richard – Sowdon, 1st time; Tressel – Gibson; Blunt – Paddick; Catesby – Bencraft; Oxford omitted; Norfolk – Paget. Also THE DEVIL TO PAY. As 17 Dec. 1747.  
 COMMENT. Benefit Sowdon.

THE ORPHAN. Chamont - Dunning, his 1st appearance in public; Castalio - Gentlewoman; Monimia - Mrs Rowley. New *Prologue* and *Epilogue*. Also THE LYING VALET. *Cast not listed.*

SINGING. Between the Acts by a Gentleman.

COMMENT. Benefit Dunning and Mrs Rowley. To begin at 6 P.M. Prices: 5s., 2s. 6d., 1s. 6d.

Monday 29  
HAY

## March 1748

KING LEAR. As 23 Dec. 1747, but Regan - Miss Minors. Also THE LYING VALET. *Cast not listed*, but see 2 Jan.

Tuesday 1  
DL

COMMENT. On Thursday next *Hamlet*, the part of Hamlet by Barry. And on Saturday the *Foundling*. N.B.: All Places taken by Ladies and Gentlemen for the *Foundling* this night [Tuesday] will be continued for Saturday, unless notice is given to the contrary (*General Advertiser*). This play was for the benefit of Mr Garrick, clear of all charges; and therefore I shall at the end of the account subtract this sum from the total amount, it being return'd him again. And the reason of entering it among the rest of the sums was, because the principle [sic] treasurer should know nothing of the matter; and therefore as it stands in their books in the same manner as above, I think it proper to set it down here (Powel). Receipts: £200 (Cross); £193 16s. (Powel).

LA INGRATITUDINE PUNITA. *Cast not listed*, but see 12 Jan. New Song - Sga Pirker. Sga Frasi is to perform.

King's

COMMENT. With Alterations. Benefit Sga Pirker who lives at the Golden Ball in Panton St.

JUDAS MACCABAEUS. As 26 Feb. Also CONCERTO.

Wednesday 2  
CG

HAMLET. As 21 Jan., but Hamlet - Barry. Also THE DOUBLE DISAPPOINTMENT. *Cast not listed*, but see 21 Oct. 1747.

Thursday 3  
DL

DANCING. II: *Tambourine* by Anne Auretti, &c.; v: *Dutch Dance*, as 28 Nov. 1747.

COMMENT. [The notice of 1 March concerning *The Foundling* is repeated.] Receipts: £70 (Cross); £108 10s. 6d. (Powel).

THE SUSPICIOUS HUSBAND. As 25 Nov. 1747. Also APOLLO AND DAPHNE; or, The Burgomaster Trick'd. Apollo - Villeneuve; Daphne - Miss Vandersluys; Followers of Daphne - Mrs Gondou, Mrs Villeneuve, Mrs Dumont, Mrs LaFont; Morpheus - Leveridge; Mystery - Beard; Slumber - Vincent; Harlequin - Phillips; Burgomaster - Bencraft; Columbine - Mrs Dunstall; Boor Servant - LaLauze; Scaramouche - Vandersluys; Huntsmen - Beard, Desse, Delagarde, Froment, Vandersluys, Oates, Dupre; Venus - Mrs Storer; Silenus - Leveridge; Pan - Vincent; Bacchus - Beard; Diana - Miss Faulkner; Frenchman - Villeneuve; Spaniard - Desse; Polonese - Delagarde; French Woman - Mrs Delagarde; Spanish Woman - Mrs Gondou; Polonese - Mrs Villeneuve; Zephyrus - Froment; Flora, representing an Inconstant - Miss Vandersluys.

CG

COMMENT. Afterpiece: A Dramatic Entertainment of Dancing, not performed these eight years. [N.B. The doubling in Parts in the Pantomime.]

Friday 4  
CG

JUDAS MACCABAEUS. As 26 Feb. Also CONCERTO.

- Saturday 5*      THE FOUNDLING. As 15 Feb.  
 DL                  DANCING. By Cooke, Anne Auretti, &c.  
       COMMENT. Monday next *Venice Preserved*, for the Benefit of Mrs Cibber. N.B.: As many inconveniences have arisen, from receiving Box Tickets in the Galleries, no Tickets will be admitted but in the Boxes, Pit and upon the Stage (*General Advertiser*). [The inconveniences would seem to be connected with an overflow into the galleries of gentlemen with an animus towards *The Foundling*. Garrick was making an early managerial effort to control the house and render it quiet.] Receipts: £160 (Cross); £169 2s. 6d. (Powel).
- CG                  RULE A WIFE AND HAVE A WIFE. *Cast not listed*, but see 10 Feb. Also APOLLO AND DAPHNE. As 3 March.  
       COMMENT. [The following letter appeared in the *General Advertiser*]: To Mr Ryan, Sir: As the Author whom you have judiciously, I think, call'd in to your Assistance on your Benefit Night is little known; his Name not having appeared upon the Stage in our Days; and from whence some may be apt to think it scarce worth while to produce him now;—it was thought advisable by many of your Friends, of which Number I profess myself, to draw up the following Account of him and his Dramatic Works, that such as are Strangers to him may have some further Inducement to favour you with their Company.  
       Mr Thomas Randolph lived in the Reign of King Charles I, was Fellow of Trinity College, Cambridge; but died young. He was a Man of pregnant Wit, gay Humour and of excellent Learning; which gain'd him the Esteem of the Polite Part of the Town, and particularly recommended him to the Favour of Ben Johnson, who adopted him one of his Sons, and held him in equal Esteem with the ingenious Mr Cartwright, another of the Laureat's adopted Sons:—The Plays he wrote were: [he lists 5 plays, commenting from Cokayne and Rich of Christ's Church College, Oxon, and West on the ethical quality of the last one, *The Muses' Looking Glass*].  
       In short, Sir, I doubt not but his old nervous Wit will still please, and join'd with the New Masque you have added, excite Curiosity enough to answer your Design; since by your Steadiness it was absolutely necessary you should have Novelty, as well as Interest, to procure half so good a House, as we all wish you, and especially, Your Humble Servant, I.M. [See 14 March afterpiece.]
- King's             ENRICO. *Cast not listed*. New Songs with alterations of Sga Cassarini and Sga Frasi.  
       COMMENT. Being the last Time of performing this Opera.
- Monday 7*         VENICE PRESERV'D. As 8 Feb. Also THE LYING VALET. As 2 Jan.  
 DL                  DANCING. By Cooke, Anne Auretti, &c.  
       COMMENT. Benefit for Mrs Cibber (Cross). And the Stage (for the better Accommodation of the Ladies) will be form'd into Front and Side Boxes, where Servants will be allow'd to keep Places, as well as in the Boxes and the Pit. Ladies are desired to send Servants to keep Places by 3 o'clock. Tickets to be had of Mrs Cibber, at her house in Thrift St, Soho, and of Hobson, at the Stage Door of the Theatre, where Places may be taken. Tomorrow The Foundling (being the 13th Night). Receipts: £250 (Cross); house charges, £60 (Powel); cash, £81 17s.; tickets, £187 5s. 6d. (Clay MS). This charge was also set down that the principle [sic] treasurer should not know to the contrary, because it was told him that Mrs Cibber paid for her benefit, and if he had imagin'd otherwise, he perhaps would have insisted upon the same terms for his wife (Mrs Pr—h—d). I must therefore subtract it with Mr G—k's Benefit, it standing in their Books exactly in the same manner as his (Powel).
- CG                  THE BUSY BODY. *Cast not listed*, but see 3 Feb. Also APOLLO AND DAPHNE. As 3 March.

AS YOU LIKE IT. As 26 Nov. 1747. Also THE VIRGIN UNMASK'D. Lucy - Mrs Clive. Tuesday 8  
DL

DANCING. I: *Tambourine* by Anne Auretti, &c.; III: *Savoyards*, as 15 Dec. 1747; V: *Dutch Dance*, as 28 Nov. 1747.

COMMENT. Cross: Mr Garrick taken ill, w<sup>ch</sup> prevented ye Foundling being done as design'd. Receipts: £50 (Cross); £62 4s. (Powel).

TUNBRIDGE WALKS; or, The Yeoman of Kent. Reynard - Giffard; Woodstock - Bridgwater; Loveworth - Gibson; Maiden - Cushing; Capt. Squib - Cibber; Belinda - Mrs Hale; Mrs Goodfellow - Mrs Bridges; Penelope - Mrs Dunstall; Lucy - Mrs Bland; Hilleria - Mrs Giffard. Also THE SOLDIER'S FORTUNE. Capt. Beaugard - Gibson; Sir Davy Dunce - Collins; Sir Jolly Jumble - Dunstall; Courtine - Anderson; Fourbin - Bencraft; Lady Dunce - Mrs Dunstall; Sylvia - Mrs Bland. CG

SINGING. III: *O Beauteous Queen Enclose those eyes, and Come ever smiling Liberty*, by Mrs Storer; V: the 4th Cantata of Mr Stanly (in the character of Anacreon) by Beard.

COMMENT. Benefit for Mr and Mrs Giffard. Mainpiece [by Thomas Baker]: Not acted these 15 years. [See 11 July 1738.] At the Desire of several Ladies of Quality. Afterpiece: A Farce of Two Acts never performed before, taken from a Comedy of the Celebrated Mr Otway. Tickets to be had of Giffard at No. 11 in Craven's Buildings, Drury Lane, and at the stage door.

ROXANA. Alexander - Signora Galli.

King's

COMMENT. Benefit for Signora Galli. Composed by Handel. Signora Galli will sing the Part of Alexander, with all the original songs of Senesino. [As Senesino created this role in 1726, the piece performed tonight may be Handel's, not Lampugnani's; see Kings, 15 Nov. 1743 and Deutsch, *Handel*, p. 647.]

JOSHUA. *Cast not listed*. Parts were: Joshua, Caleb, Othniel, Achsah (Daughter to Caleb); Angel, Chorus, High Priests, Priests, Chiefs, Elders, and Attendants. [Joshua - Lowe, tenor; Caleb - Reinhold, bass; Othniel - Signora Galli, contralto; Achsah - Signora Casarini, soprano; Angel - Signora Galli, mezzo-soprano (Deutsch, *Handel*, p. 647).]

Wednesday 9  
CG

THE DISTRESS'D MOTHER. Orestes - Barry for first time; Pyrrhus - Delane; Hermione - Mrs Pritchard; Andromache with the original *Epilogue* - Mrs Cibber; Pylades - Havard; Phoenix - Winstone; Cleone - Mrs Ridout; Cephisa - Miss Minors. Also MISS IN HER TEENS. As 9 Feb., but Loveit, Puff omitted. DANCING. By Cooke, Anne Auretti, &c.

Thursday 10  
DL

COMMENT. Benefit for Barry. Pit and Boxes laid together, and Stage, for better accommodation of the Ladies, will be form'd into Front and Side Boxes. Tickets to be had of Barry at the corner of Bow St., and of Hobson at the Stage Door. [This month was printed *The Town, a Satire* by Wm. Kenrick, with especial attack upon Garrick and Garrick's plays. "In *Miss in her Teens*, he boasts the strange pretense, To satire Coxcombs, while he murders sense." Kenrick is one of the few who criticizes Garrick (p. 21) for playing a low character Abel Drugger, rather than a king. He yields indirect praise to Janetone Auretti by blaming the town for cheering her dance, while neglecting the players:

*Yet if Janetone shakes her slender feet  
How loud the thunder clatters through the Pit.*

*Prologue* intended to have been spoken on the Revival of The *Distress'd Mother*, for the Benefit of Mr Barry, but omitted through some misunderstanding. Written by Mr Rolt, printed in *Gentleman's Magazine*, March 1748, p. 134.] Receipts: £270 (Cross); house charges, £60 (Powel); cash, £80 3s. 6d.; tickets, £118 5s. (Clay MS).

- Thursday 10*    TUNBRIDGE WALKS. *Cast not listed*, but see 8 March. Also APOLLO AND DAPHNE. As 3 March.
- Friday 11*    JOSHUA. As 9 March. Also NEW CONCERTO.
- Saturday 12*    CG THE SUSPICIOUS HUSBAND. As 5 Dec. 1747, but with a new *Epilogue* in Dialogue, spoken by Garrick and Mrs Pritchard in the Characters of Ranger and Clarinda. *Country Dance* omitted. Also THE DRAGON OF WANTLY. As 11 Dec. 1747.  
DANCING. By Cooke, Anne Auretti, &c.  
COMMENT. Benefit for Mrs Pritchard. Part of Pit laid into Boxes, and stage form'd into Front and Side Boxes. Tickets and Places to be had at Mrs Pritchard's in Duke's (late Earl's Court, Bow Street), at Mr Vaughan's at the Golden Fan, next the Royal Exchange, Cornhill; and of Hobson at the stage door. Receipts: £220 (Cross); house charges, £60 (Powel); cash, £63 10s. 6d.; tickets, £118 17s. (Clay MS). By her agreement she has ten Guineas return'd her out of this charge, and therefore I shall subtract that out of the rest (Powel).
- CG    TUNBRIDGE WALKS. *Cast not listed*, but see 8 Mar. Also APOLLO AND DAPHNE. As 3 March.
- King's    ROXANA. *Cast not listed*, but see 8 March.
- Monday 14*    DL JANE SHORE. As 2 Jan., but Jane Shore – Mrs Woffington, 1st time. Also THE INTRIGUING CHAMBERMAID. As 1 Oct. 1747.  
DANCING. II: *Tambourine*, by Anne Auretti, &c.; IV: A New Comic Dance by Matthews, Mrs Addison, &c.; V: Dutch Dance, as 28 Nov. 1747.  
COMMENT. Benefit for Mrs Woffington. As ye Curtain was rising for ye farce a Gentleman's sword was taken out of ye Scabbard & carry'd up with ye Curtain & there Hung to ye terror of those under it (least it shou'd fall) & ye Mirth of ye rest of ye Audience—a Scene man fetch'd it down (Cross). Four rows of the Pit will be rail'd into the Boxes; and the stage form'd into front and side boxes. Tickets and places of Hobson at the stage door. Receipts: £240 (Cross); house charges, £50 (Powel). This was also in her agreement to pay no more than the above sum (Powel). Cash, £84 19s. 6d.; tickets, £100 3s. (Clay MS).
- CG    THE ROVER; or, The Banish'd Cavaliers. Rover – Ryan; Col. Belvil – Gibson; Frederick – Bridgwater; Ned Blunt – Cibber; Angelica – Mrs Horton; Helena – Mrs Vincent. Also THE MUSES LOOKING-GLASS. Colax – Ryan; The Extremes of Fortitude, Liberality, Meekness, Justice, in the Characters of Aphobus, Deilus, Anelitheurus, Asotus, Orgylus, Argus, Nimis, Nihil by Ridout, Collins, Morgan, Cibber, Bridges, Cushing, Dunstall, Rosco; their Clerks (Plus and Parum) – by James and Bencraft; Mediocrity in the character of Urania - Mrs Bland. To conclude with a new masque of Music representing the Intellectual Virtues, compos'd by Lampe: Fortitude – Beard; Modesty – Mrs Storer; Truth – Mrs Lampe; Dancing by Villeneuve, Desse, Delagarde, Oates, Miss Vandersluys, Mrs Villeneuve, Mrs Gondou, Mrs LaFont, Master and Miss Granier.  
SINGING. In Italian and English by Miss Faulkner [Songs unspecified].  
COMMENT. Benefit for Ryan. Mainpiece: Not acted these 7 years [see 2 Nov. 1743]. Afterpiece: Several scenes taken from The Muses Looking Glass, written by Mr Randolph. [See letter to Mr Ryan 5 March acquainting the town with Randolph's works.]
- King's    COMMENT. We hear from the King's Theatre in the Haymarket, that as the Celebrated Opera *Dido*, wrote by Abbat Metastasio, and set to Musick by Sig Hasse, cannot be got ready for Representation till almost a fortnight, the Opera *Lucius Verus* (consisting of chosen Airs from the Compositions of Mr Handel) will be performed next Saturday (*Daily Advertiser*).

THE DISTRESS'D MOTHER. As 10 March, but Cephisa - Mrs Bennet. Also MISS IN HER TEENS. As 10 March.

Tuesday 15  
DL

COMMENT. Benefit for Mr Delane. He did not publish a Bill 'till after Mr Barry's Day [see 10 March] (Cross). Tickets and places to be had of Delane, in Broad Court, the upper end of Bow St., Covent Garden, and of Hobson, at the stage Door. On Thursday next, by Particular Desire, the last new comedy call'd *The Foundling*. Receipts: £156 (Cross); house charges, £60 (Powel); cash, £91 14s.; tickets, £62 15s. (Clay MS).

LOVE MAKES A MAN. *Cast not listed*, but see 7 Jan. Also APOLLO AND DAPHNE. As 3 March.

JOSHUA. As 9 March. Also NEW CONCERTO.

Wednesday 16  
CG

THE FOUNDLING. As 13 Feb. [General Advertiser gives cast first time, but omits notice of Prologue and Epilogue.] Also THE DRAGON OF WANTLEY. As 11 Dec. 1747, but Dragon - Blakes.

Thursday 17  
DL

DANCING. By Cooke, Anne Auretti.

COMMENT. By particular Desire. Receipts: £170 (Cross); £163 6s. (Powel).

THE COMMITTEE. Teague - Morris, but see 11 Feb. Also APOLLO AND DAPHNE. As 3 March.

JOSHUA-oratorio. As 9 March. Also NEW CONCERTO.

Friday 18  
CG

COMMENT. [Leveridge announced his benefit for Thursday March 31, *The Recruiting Officer*, with the following jingle to the tune of "Can Love be Control'd by Advice?"]:

I

*Tbo' Fortune is said to be Blind,  
'Tis bop'd the fam'd Goddess may bear  
W'ich prompts me to tthink she'll be Kind,  
And to my petition give ear.  
Tbo' bere starts a doubt I must own,  
Since Drury her favour has got,  
How I shall address the Kind Town  
My tickets tthis time to promote.*

II

*And yet with great Hope I'm led on  
That some generous hearts may be found,  
To say—Come let something be done  
For him that has ne'er chang'd his ground.  
For him take a ticket tthis time  
'Twill give the old stander delight  
W'ho begs us in tthis bumble rhyme  
To honour his benefit night.*

Tickets to be had at Leveridge's lodgings at the Twisted Posts in Brownlow St., Drury Lane, and at the Stage Door.

MACBETH. Macbeth - Garrick; Macduff - Delane; Ross - Lee; Banquo - Havard; Duncan - Sparks; Malcolm - Blakes; Lady Macbeth - Mrs Pritchard; Lennox - Mozeen; Siward - Winstone; Donalbain - Miss Cole; Hecate - Berry; Witches - Arthur, Neale, Yates; Young Siward - Bransby; Fleance - Master Cross; Seyton - Ray; Angus - Simpson; Doctor - Taswell; Lady - Miss Minors; Lady Macduff -

Saturday 19  
DL

- Saturday 19*  
DL Mrs Mills. With songs, dances, and other decorations. Also THE INTRIGUING CHAMBERMAID. *Cast not listed*, but see 1 Oct. 47.  
 COMMENT. Mainpiece: As written by Shakespear. Receipts: £200 (Cross); £188 13s. (Powel).
- CG THE SPANISH FRYAR. *Cast not listed*, but see 14 Jan. Also APOLLO AND DAPHNE. As 3 March.
- King's LUCIUS VERUS. *Cast not listed*, but see 14 Nov. 1747.
- Monday 21*  
DL THE PROVOK'D WIFE. As 10 Nov. 1747, but With a New Scene restor'd, in which will be perform'd by Lowe and Mrs Clive, the *Original Dialogue* set to music by Arne (*General Advertiser*). Taylor and Justice omitted. Also THE WHAT D'YE CALL IT. Kitty - Mrs Clive, but see 3 Feb.  
 SINGING. By Particular Desire, the Irish Song, *Ellen a Roon* by Mrs Clive.  
 COMMENT. Benefit for Mrs Clive, Mainpiece: At the Desire of Several Ladies of Quality. Part of Pit rail'd into Boxes. Stage form'd into front and side Boxes. Send servants by 3. Tickets and places of Mrs Clive in Great Queen St., Lincolns Inn Fields, and of Hobson at the Stage Door. Cross: Ned Thompson dy'd. Receipts: £220 (Cross); house charges, £60 (Powel); cash, £78; tickets, £94 10s. (Clay MS).
- CG THE MERRY WIVES OF WINDSOR. As 12 Jan., but Falstaff - Bridgwater; Page - Anderson; Anne Page - Miss Haughton. Also VENUS AND ADONIS. Adonis - Mrs Storer; Venus - Mrs Lampe; Mars - Beard.  
 COMMENT. Benefit for Beard. Afterpiece: A Masque of Music, reviv'd, in two Interludes, perform'd at the end of the 3rd and 5th Acts. Written by Colley Cibber. Servants will be allow'd to keep Places on the stage, which (for the better accommodation of the Ladies) will be form'd into an Amphitheatre, illuminated and enclos'd, as at an Oratorio. Tickets for Boxes and Stage to be had of Beard at his house in Red Lyon Square, and of Page at the Stage Door. Ladies desired to send servants to keep Places by three o'clock (*General Advertiser*).
- Tuesday 22*  
DL THE FAIR PENITENT. As 1 Feb., but Sciolto - Macklin. Also A WILL AND NO WILL; or, A New Case for the Lawyers. The Principal parts by: Macklin, Yates, Blakes, Usher, Winstone, I. Sparks, Marr, Simpson, Mrs Ridout, Mrs Bennet, and Mrs Macklin.  
 DANCING. End of Play, *Savoyards*, as 15 Dec. 1747.  
 COMMENT. Benefit for Macklin. Afterpiece: A Farce in 2 Acts taken [by Macklin] from *Le Légataire Universel* of Mons Regnard. Tickets of Macklin at his house in Bow Street, and of Hobson at the Stage Door. Stage will be form'd into front and side boxes. Receipts: £200 (Cross); house charges, £60 (Powel).
- CG TUNBRIDGE WALKS. *Cast not listed*, but see 8 March. Also APOLLO AND DAPHNE. As 3 March.
- Wednesday 23*  
CG ALEXANDER BALUS. *Cast not listed*. Parts were: Alexander Balus (King of Syria); Ptolomee (King of Egypt); Jonathan (Chief of the Jews); Cleopatra (Daughter of Ptolomee); Aspasia (her friend and companion); Chorus of Israelites; Chorus of Asiatics. [Alexander Balus - Signora Galli, mezzo-soprano; Ptolomee - Reinhold, bass; Jonathan - Lowe, tenor; Cleopatra - Signora Casarini, soprano; Aspasia - Signora Sibilla, soprano (Deutsch, *Handel*, p. 648, from word book).]  
 COMMENT. [For full discussion see Winton Dean, *Handel's Dramatic Oratorios*, chapt. 21.]
- Thursday 24*  
DL THE ALCHYMIST. As 21 Oct. 1747, but only Drugger - Garrick; Subtle - Mills; Face - Macklin; and Doll - Mrs Macklin listed. Also THE DEVIL TO PAY. Nell - Mrs Clive.

DANCING. I: *Le Charactere de la Dance*, by Anne Auretti, &c.; III: *The Savage Dance*, by Cooke, Matthews, and Anne Auretti; IV: *Dutch Dance*, as 28 Nov. 1747; V: *Hymen's Temple* by Cooke, Janeton Auretti; End of Farce: a *Minuet* and *Louvre* by Cooke, Anne Auretti, &c.

Thursday 24  
DL

COMMENT. Benefit for Anne Auretti. Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales. Seven rows of Pit will be rail'd into the Boxes. Stage to be form'd into front and side Boxes. Receipts: £270 (Cross); house charges, £50 (Powel).

THE LADY'S LAST STAKE; or, The Wife's Resentment. Brilliant - Cibber; Wronglove - Gibson; Moral - Bridges; Mrs Conquest - Mrs Vincent; Brush - Anderson; Porter - Paddick; 1st Bravo - James; Surgeon - Stoppelaer; Lady Gentle - Mrs Hale; Miss Notable - Miss Morrison; Mrs Hartshorn - Mrs Bland; Lady Wronglove - Mrs Horton. Also DAMON AND PHILLIDA. As 2 Jan.  
SINGING. An Irish Song, *Ellen a Roon*, by Mrs Storer.

DANCING. By Master and Miss Granier.

COMMENT. Benefit for Mrs Horton. [A "puff" for Leveridge's forthcoming benefit (31 March) in a letter to the *General Advertiser*, followed by 3 stanzas of verse]: Sir, The Remembrance of the pleasure I have often receiv'd, in a series of years, by hearing Mr Leveridge's Performances on the stage, occasion'd the following Lines: which however artless they are wrote, will I dare say give no offense to the good natur'd part of Mankind. I am your constant reader. T. H.:

I

*Whilst Garrick justly claims applause,  
Old Leveridge bumbly sues,  
That you'll not quite neglect his cause  
Nor now his suit refuse.*

II

*Whilst youthful vigor tun'd his voice  
With song he rais'd the heart;  
To cheer that voice, now chilled with Age  
Becomes a noble part.*

III

*Then shew that faithful service past  
Your thoughts does still employ;  
And by your num'rous Presence grac'd  
Revive old age with joy.*

ALEXANDER BALUS. As 23 March. Also NEW CONCERTO.

Friday 25  
CG

THE PROVOK'D HUSBAND. As 22 Jan., but Richard, John Moody, Poundage, Mrs Motherly, Myrtilla, Trusty omitted. Also THE LYING VALET. Cast not listed, but see 2 Jan.

Saturday 26  
DL

DANCING. I: *Polish Dance*, as 9 Nov. 1747; III: *Dutch Dance*, as 28 Nov. 1747; IV: *Pastoral Dance* by Cooke, Janeton Auretti; V: A Ball Dance, call'd *The Louvre*, concluding with a *Minuet*, by Cooke and Anne Auretti.

COMMENT. Benefit for Cooke. Part of Pit laid into Boxes. Stage form'd into front and side Boxes. Tickets and Places to be had of Cooke at Mr Clark's, an Upholsterer, in James Street, Covent Garden; and of Hobson at the Stage Door. Receipts: £200 (Cross); house charges, £60 (Powel); cash, £55 17s.; tickets, £124 3s. (Clay MS).

LOVE FOR LOVE. Cast not listed. Also APOLLO AND DAPHNE. As 3 March. CG

- Saturday 26* DIDO. Singing by Reginelli.  
 King's COMMENT. A New Opera . . . Written by Metastasio and set to Musick by Signor Hasse.
- Monday 28* THE BEGGAR'S OPERA. As 22 Dec. 1747, but add Mat - Blakes; Filch - Raftor. Also THE LYING VALET. *Cast not listed*, but see 2 Jan.  
 COMMENT. Benefit for Lowe. Mainpiece: For the last time this season. After-piece: By Desire. Stage form'd into Front and Side Boxes. Tickets deliver'd out for *The Recruiting Officer* will be taken. Mainpiece: At the Particular Desire of Several Persons of Quality. Powel: Rec'd of Mrs Rudd, Fruit Woman, in Part £9. Receipts: £240 (Cross); house charges, £60 (Powel); cash, £78 15s. 6d.; tickets, £99 2s. (Clay MS).
- CG THE SILENT WOMAN. *Cast not listed*. Also THE AUTHOR'S FARCE. Luckless (the Author) - Cibber; Witmore - Bridges; Bookweight - James; Player - Anderson; Jack Pudding - Dunstall; Mrs Moneywood - Mrs James; Harriet - Miss Haughton. *Wherin will be introduc'd an Operatic Puppet Show*, call'd *The Pleasures of the Town*: Punch - Dunstall; Joan - Collins; Charon - Stoppelaer; Poet - Paddick; Sailor - Barnard; Robgrave - Smith; Don Tragedio - Storer; Dr Orator - Cushing; Signior Opera - Mrs Dunstall; Mrs Novel - Miss Copin; Goddess of Nonsense - Miss Young. With the *Restoration of the King of Bantum*, and the Foundlings Found Out: Murdertext - Morgan; Constable - Hacket; Bantomite Governor - Anderson; Bantomime Courier - Barnard; Foundlings - Cibber, Dunstall, Collins, Miss Haughton. Concluding with the Last New Grand Country Dance, call'd *The Mouse Trap, or Foot's Vagaries*: Miss in her Teens by La Petite Parisienne; Sg Piede - Villeneuve; Maitre de Ballet - Bencraft; Councillor - Morris; Lady Autumn - Oates; Rout and Drum Hunters by Delagarde, Anderson, Paddick, Mrs Dunstall, Mrs Gondou, Mrs Daniel, Mrs Villeneuve.  
 SINGING. I: *Go lovely Rose* by Beard; II: *Tis Liberty*, by Mrs Storer; III: *Sper il Fostore*, by Miss Faulkner; IV: *Smiling Liberty*, by Miss Faulkner.  
 DANCING. V: *Drunken Peasant* by Phillips.  
 COMMENT. Benefit for Cibber. Tickets of Page at the Stage Door. [The entertainments and mixed afterpieces formed the most elaborate night's performance this season.]
- Tuesday 29* THE STRATAGEM. As 25 Jan., but Scrub - Yates. Also A WILL AND NO WILL. As 22 March.  
 DL SINGING. II: By Mrs Mozeen.  
 DANCING. III: *Savoyards*, as 15 Dec. 1747; IV: *Dance* by Cooke and Janetone Auretti.  
 COMMENT. Benefit for Yates. Stage form'd into Front and Side Boxes. Tickets to be had of Yates next door to Mr Walsh's in Catherine St., Strand. Last time of acting the mainpiece this season. Jack Laguerre dy'd (Cross). Receipts £160 (Cross); house charges, £60 (Powel); cash, £72 19s.; tickets, £66 19s. (Clay MS).
- CG THE RELAPSE. *Cast not listed*, but see 16 Nov. 1747. Also APOLLO AND DAPHNE. As 3 March.  
 COMMENT. Benefit for the Widow of the Late Chapman. Tickets deliver'd out by the Widow Johnson and Mrs Wallis will be taken. Yesterday Morning died Mr John Laguerre, an eminent Painter belonging to the Theatre Royal in Covent Garden; a facetious companion, universally esteemed in every Scene of Life (*General Advertiser*).
- Wednesday 30* ALEXANDER BALUS. As 23 March. Also NEW CONCERTO.  
 CG  
 HAY THE STRATAGEM. Archer - Cushing; Mrs Sullen - Mrs Cook; Cherry - Miss Rawlinson, who never appeared on any Stage before. Rest of the parts by Gentlemen

from the theatres (Theatrical Clippings Folger Library). Also **MISS IN HER TEENS**. Biddy - Miss Rawlinson; Fribble - Cushing; Flash - Singleton.

**COMMENT.** Benefit for Mrs Rawlinson. To begin at 6:30 P.M. Prices: 4s., 2s. 6d., 1s. 6d.

Wednesday 30  
HAY

**THE ORPHAN.** As 20 Jan., but Polydore - Havard. Also **A WILL AND NO WILL**. As 22 March.

Thursday 31  
DL**DANCING.** By Cooke and Anne Auretti, &c.

**COMMENT.** Benefit for Havard and Mrs Havard. Tickets and places of Hobson at the stage door. Being the last time but one of Acting till the Holidays. [The following financial analysis appears in the page reproduced from the Clay MS, in the Oct. 1926 issue of the *Connoisseur*, p. 93.]

Cash	£101 17s.
Tickets	61 6s.
	£163 3s.
Stage	15 17s.
	3 1s. 6d.
	£ 18 18s. 6d.

Receipts: £170 (Cross); house charges, £63 (Powel).

**THE RECRUITING OFFICER.** As 13 Feb., but Kite - Bridges.

CG

**SINGING.** I: *W'bo'll Buy a Heart*, a Cantata by Stanley sung by Beard; II: *Cupid's Power I Despise* and *Liberty* by Miss Faulkner; III: a Song in the Anacreontic style of Leveridge; IV: *O Peace and Shepberd what art thou pursuing* by Mrs Storer; V: *Mirth Gives Courage* by Leveridge. *Epilogue* of Thanks in Music by Leveridge.

**DANCING.** By Master and Miss Granier.

**COMMENT.** Benefit for Leveridge. [See his advance notices on 18 and 24 March.] Wednesday Next *Hamlet*, Towards the Relief of the Unhappy sufferers by the late Fire. The Monies arising by that to be lodg'd with Messrs Ironside and Belchior to be paid by them into the Hands of the Committee (that is or shall be appointed) to be apply'd with the other charitable Collection towards the relief of the unhappy sufferers by the late dreadful calamity. [Miss Faulkner's song "Liberty" was probably the aria from *Judas Maccabaeus*: *Come, ever smiling Liberty* (Deutsch, *Handel*, p. 649).]

**THE CYCLOPEDIA.**

HAY

**COMMENT.** For one Night Only Concert. Prices: 4s., 2s. 6d., 2s., after which will be perform'd (Gratis) a new Farce of Three Acts. To begin at 7 P.M. Tickets to be had of Mrs Hooper. [A new play by Mrs Hooper.]

## April 1748

**JUDAS MACCABAEUS.** (with Additions). *Cast not listed*, but see 26 Feb. Also a **CONCERTO**.

Friday 1  
CG

**MACBETH.** As 19 March, but Macbeth - Barry; Lady Macduff - Mrs Elmy; Young Siward, Fleance, Seyton, Angus, Doctor, Gentlewoman omitted. Also **THE INTRIGUING CHAMBERMAID.** As 1 Oct. 1747.

Saturday 2  
DL**DANCING.** By Cooke, Anne and Janetone Auretti.

- Saturday 2*  
DL      COMMENT. Benefit for Mrs Elmy. Tickets and Places of Mrs Elmy at the corner of Tavistock St. next Southampton St., Covent Garden; and of Hobson at the stage door. Being the last time of acting till the Holidays. Cash, £92 12s.; tickets, £56 8s.; total, £149 (Clay MS page reproduced in Oct. 1926 issue of *Connoisseur*, p. 93). A few days ago arriv'd in Town Mr Sheridan, Manager of the Theatre Royal in Dublin, and we hear as his stay is to be but short, he intends to perform only once, for the benefit of the poor sufferers by the late Fire (*General Advertiser*). [The fire happened the 25th in "Exchange alley (London) and in the space of 10 hours consumed a great number of houses occupied by persons in middling circumstances and with large families." Subscriptions were raised and distributed by a committee of ten bankers. See *General Advertiser*.] Receipts: £160 (Cross); house charges, £63 (Powel).
- CG      HAMLET. *Cast not listed*, but see 23 Feb. Also APOLLO AND DAPHNE. As 3 March.
- King's    DIDO. As 26 March.
- Monday 4*  
CG  
NWC    JUDAS MACCABAEUS. As 1 April. Also CONCERTO.
- THE RECRUITING OFFICER. Plume - Cushing; Ballance - Furnival; Worthy - Massey; Brazen - Singleton; Kite - L. Hallam; Bullock - Costollo; Melinda - Mrs Bambridge; Rose - Miss Smith; Lucy - Mrs Beckham; Sylvia - Mrs Hallam.  
*DANCING*. I: *Hornpipe* - John Granier; II: *Country Wake* - Mr and Mrs Miles; III: *Dutch Dance* - Jo. & Miss Granier; IV: *Farmer's Dance* - Jo. & Miss Granier; End of Play; The Temple of Jupiter with the loves of Adonis and Venus.  
 COMMENT. Will be presented a Comedy [no concert formula used]. To begin at 7 P.M. Boxes 3s. Pit and Gallery 2s. There will be no more Plays Acted there but this One, *that being upon a particular Occasion*.
- Tuesday 5*  
King's    ENTERTAINMENT OF MUSIC. First Part: A new *Overture* composed by Paradies. *D'Ogni Amator* in *L'Ingratitudine Punita* sung by Ciacchi; *Son Confusa Pastorella* [from same] sung by Sga Pirkir; *Rasserena il mest Ciglio* in *Artamene* sung by Sga Galli; *Concerto* by Pasqualino; *Se Fosse il mio Diletto* (Hasse) sung by Reginelli; *Leon Cacciato* in *Selva in Scipione* sung by Sga Casarini. Second Part: *Concerto* by Carbenell; *Heart thou Seat of soft Delight* in *Acis and Galatea* sung by Sga Frasi; *Viv non ti contendono* in *L'Ingratitudine Punita* sung by Ciacchi; *Vuoi Saper se tu mi piaci* (Hasse) sung by Reginelli; *Pender L'Amico* in *Enrico* sung by Sga Pirkir; *Concerto* by Miller; *A me ritornate Speranza* in *Enrico* sung by Sga Casarini; *Passagier che su la Sponda* (Hasse) sung by Reginelli. Third Part: *Concerto* by Vincent; *O'inespettata Sorte* (Veracina) sung by Sga Galli; *The Prince unable to Conceal his Pain* from *Alexander's Feast* sung by Frasi; *Come ever Smiling Liberty* in *Judas Maccabaeus* sung by Sga Casarini; *Che quel Cor* (Hasse) sung by Reginelli; A *Grand Concerto* of Handel's.  
 COMMENT. Benefit for the Fund established for the Support of Decay'd Musicians or their Families. Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be delivered this Day at the Office in the Hay-Market, at Half a Guinea each. Gallery 5s. Gallery opened at Four o'clock, Pit and Boxes at Five. To begin exactly at Six. N.B.: Tickets delivered to Subscribers to this Charity will admit one Person to any part of the House.
- Wednesday 6*  
CG      OTHELLO. As 11 Jan., but Othello - Quin.  
 SINGING. By Beard and Miss Faulkner, and Mrs Storer.  
 COMMENT. Benefit for Relief of Sufferers by the late Fire. [It happened in the Exchange on 25 March. See *General Advertiser* accounts.] Boxes and Pit laid together at 5s. each. First Gallery 2s. Upper Gallery 1s. [Statement about gift of the night's box receipts (31 March) repeated. See note, 11 April.]

JUDAS MACCABAEUS. *Cast not listed*, but see 26 Feb. Also a CONCERTO. *COMMENT.* Being the last time of performing [Oratorios]. *Thursday 7 CG*

THE TEMPEST. As 29 Dec. 1747, but Alonzo - Winstone; Gonzalo - Burton; Antonio - Mozeen; Sycorax - Taswell. Also A WILL AND NO WILL. As 22 March. *Monday 11 DL*

*COMMENT.* Receipts: £130 (Cross); £112 3s. (Powel).

WIT WITHOUT MONEY. Valentine - Ryan; Francisco - Gibson; Lance - Dunstall; Lovegood - Rosco; Merchant - Ridout; Roger - Martin; Ralph - James; Humphry - Collins; Shorthose - Cibber; Hairbrain - Bencraft; Fountain - Anderson; Bellamoure - Storer; Lucy - Mrs Dunstall; Isabella - Mrs Hale; Widow - Mrs Horton. The comedy to conclude with the *last New Dance call'd Foote's Vagaries*. Also APOLLO AND DAPHNE. As 3 March. *CG*

*COMMENT.* Benefit for Bencraft and Mrs Hale. Mainpiece: Not acted these 9 years. [See 4 Dec. 1740.] N.B.: A parcel of tickets having been lost, none sold at the doors of the theatre will be admitted. Tickets to be had and places taken of Page at the Stage Door of the Theatre. [Inserted in the *General Advertiser* this day is Buskin's *Apology*]:

*Ensur'd to ills of various kinds,  
By ancestors undone;  
The Author has severely paid  
For failings not his own.*

★

*From Disappointments Buskin writes,  
Confesses 'tis for gain  
Yet scorns all profits which arise  
From giving others pain.*

★

*No private character be sneers,  
No venom taints his mind;  
His sole ambition is to please,  
Not satyrise Mankind.*

On Wednesday last the Tragedy of Othello was acted at Covent Garden towards the relief of the unhappy sufferers by the late Fire; and on Saturday the sum of £218 12s. 4d. was paid into the hands of Messrs Ironside and Belchier; the company of comedians and the band of musick having generously given their performances (*General Advertiser*).

SHE WOU'D AND SHE WOU'D NOT. As 18 Jan., but Diego - Ray; Don Philip - Blakes; Stephano omitted. Also THE DOUBLE DISAPPOINTMENT. *Tuesday 12 DL*

As 21 Oct. 1747, but Loveless - Lowe; Gripe - Arthur; Isabel - Mrs Mozeen.

DANCING. II: *Dutch Dance*, as 28 Nov. 1747; IV: *Savoyards*, as 15 Dec. 1747; V: *Pastoral Dance*, as 26 March.

SINGING AND DANCING. *The Sailor's Rendezvous*, as 17 Nov. 1747.

*COMMENT.* Benefit for Blakes. Tickets and places of Blakes at his house in Cranbourne Alley, Leicester Fields, and of Hobson at the stage door. Les Messieurs & Dames peuvent laisser Diner leurs Domestiques car a quatre Heur sera assez a bonne heur de les Envoyer pour Gardez les places dans les loges. M. Fanfaron (*General Advertiser*). [The *General Advertiser* this day also included the first announcement of Mrs Macklin's benefit to be held on 22 April, at which would be perform'd the *Lover's Melancholy*, "Not acted these Hundred years," together with a new farce (never acted) called *The Club of Fortune Hunters*. The notice ran again several times, followed by the letters to the author of the *General Advertiser* noted on 19 and 23 April.] Receipts: £111 (Cross); house charges, £63 (Powel); cash, £58 6s.; tickets, £52 15s. (Clay MS).

- Tuesday 12* CG PROVOK'D HUSBAND. As 15 Jan., but "songs in character" specified for Mrs Storer as Jenny. Also APOLLO AND DAPHNE. As 3 March.  
*SINGING.* By Beard.  
 COMMENT. Benefit for Delagarde, Mrs [sic] Hippisley, Mrs Gondou. Tickets deliver'd out by Rawlings and Mrs Dumont will by taken.
- Wednesday 13* DL ALBUMAZAR. As 17 Nov. 1747. Also THE INTRIGUING CHAMBERMAID. As 1 Oct. 1747, but add Goodall - Winstone; Valentine - Lowe.  
*DANCING.* II: *Savoyards*, as 15 Dec. 1747.  
 COMMENT. Benefit for Neale and Winstone. By Particular Desire. Tickets at the Kings Arms Tavern in Bond St., and of Hobson at the Stage Door where Places may be taken for the Boxes. Mainpiece: By Particular Desire, as well as Afterpiece. Dawson & — fought in long Field ye first kill'd on ye spot (Cross). Receipts: £160 (Cross); house charges, £63 (Powel); cash, £48 6s.; tickets, £109 5s. (Clay MS).
- CG THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Worthy - Ryan; Sir Charles - Giffard; Flip - Dunstall; Beau Mizen - Cibber; Arabella - Mrs Dunstall; Rovewell - Gibson; Easy - Storer; Cribbige - Anderson; Purser - Paget; Belinda - Mrs Bland; Jenny Private - Miss Young; Jiltup - Miss Copen; Advocate - Miss Ferguson; Barmaid - Miss Haughton; Sailors - Morgan, James, Collins, Bencraft, &c.; Fair Quaker - Mrs Hale. In Act II, the Famous *Song of Ninety-Two* by Beard. In Act III, *Hornpipe* by Oates. Also PYRAMUS AND THISBE. Pyramus - Beard; Moonshine - Roberts; Lion - a Gentleman; Thisbe - Mrs Lampe. The whole to conclude with the Last New Dance call'd *Foote's Vagaries*.  
*SINGING.* I: *Duet* by Mrs Lampe and Miss Young; IV: *Myself I Shall adore*, composed by Handel, sung by Mrs Lampe.  
 COMMENT. Benefit for Mr and Mrs Dunstall, Mrs Lampe and Miss Young. Mainpiece: Not acted these 3 years [see 4 Feb. 1746]. Tickets to be had at Lampe's, the Sign of the Holy Lamb, Drury Lane, near Long Acre; at Dunstall's in Hunt's Court, Castle St., Leicester Fields; and at the Stage Door. Afterpiece: Words by Shakespeare, Music by Lampe.
- HAY CYCLOPEDIA. *Cast not listed.* Also The Poet Buskin will give Chocolate.  
 COMMENT. A Concert, etc. Prices: 4s., 2s. 6d., 2s. A New Farce of Three acts. 12 P.M. Tickets deliver'd out for 31 March will be taken.
- Thursday 14* DL THE CONSTANT COUPLE. As 28 Jan., but Standard - Lee. Also THE SCHOOL BOY. School boy - Yates; Young Rakish - Lee; Major Rakish - I. Sparks; Lady Manlove - Mrs Macklin; Father Benedict - Blakes; Lettice -Mrs Green.  
*DANCING.* I: *Tambourine*, by Anne Auretti, &c.; II: *New Dance* by Matthews, Mrs Addison, &c.; III: *Dutch Dance*, as 28 Nov. 1747; IV: *Savoyards*, as 15 Dec. 1747; V: *Hornpipe* (By Desire) by Matthews.  
 COMMENT. Benefit for Lee and Matthews. Tickets and places to be had of Lee at Mr Oliphant's Exeter St., and of Matthews, at the Golden Ball in Duke's (late Earl's) Court, Drury Lane. Receipts: £150 (Cross); house charges, £63 (Powel); cash, £77 2s.; tickets, £82 7s. (Clay MS).
- CG THE BEGGAR'S OPERA. As 28 Jan., but Polly - Miss Faulkner (by Particular Desire); Twitcher - Paget; Drawer - Paddick; Dolly Trull - Miss Stevens; Molly Brazen - Miss Morrison; Hornpipe - Oates. Also THE MOCK DOCTOR. As 9 Dec. 1747, but Mock Doctor - Cibber.  
 COMMENT. Benefit for Miss Faulkner. Mainpiece: At the Particular Desire of Several Ladies of Quality. Afterpiece: By Desire. Miss Faulkner playing Polly "for the 1st time." Tickets of Page at the stage door in Bow St., Covent Garden; and of Miss Faulkner at her house in Leicester Fields.

THE SCORPION. *Cast not listed.* Also PUNCH'S DEFEAT; or, Harlequin Triumphant. *Cast not listed.* Tursday 14  
HAY

DANCING. A *Minuet* by Signor Nicholini and Mlle Vermeil.

COMMENT. Signor Nicholini gives Chocolate Precisely at Twelve. Afterpiece: A tragi-comi-Farcical Whimsical Kind of a Dance in Grotesque Characters. The original Hint taken from a late unfortunate Irish Expedition.

THE CONSCIOUS LOVERS. As 30 Dec. 1747, but Tom – Yates and Song by Lowe omitted. Also DAMON AND PHILLIDA. As 10 Feb. Friday 15  
DL

SINGING. II: *Powerful Guardians* from *Alexander Balus* by Sullivan; III: *With Ravish'd Ears* by Sullivan; V: A Favourite song in the Opera *Artamene* by Sullivan.

DANCING. I: *Savoyards*, as 15 Dec. 1747; IV: *Louvre* and *Minuet* by Leviez and Anne Auretti; V: *Shepherd's Dance* by Cooke, Janetone Auretti, &c.

COMMENT. Benefit for Leviez and Sullivan. Stage form'd into Front and Side Boxes. Receipts: £213 (Cross); house charges, £63 (Powel); cash, £63 os. 6d.; tickets, £150 14s. (Clay MS).

THE WONDER; or, A Woman Keeps a Secret. Don Felix – Giffard; Col. Briton – Gibson; Lopez – James; Pedro – Collins; Frederick – Anderson; Gibby – Dunstall; Lissardo – Storer; Alguazile – Morgan; Isabella – Mrs Hale; Flora – Miss Haughton; Inis – Mrs Dunstall; Violante – Mrs Giffard. Also VENUS AND ADONIS. As 21 March. CG

SINGING. II: *The Smiling Hour* by Handel sung by Mrs Storer; III: *From Rosie Bowers*, by Henry Purcel, sung by Mrs Storer.

COMMENT. Benefit for Mrs Storer. Mainpiece: Not acted these 12 years. [See 1 Jan. 1735.] Tickets at Mrs Storer's lodgings at the corner of New Broad Court, Bow Street, and at the Stage Door.

THE SCORPION. *Cast not listed.* Also PUNCH'S DEFEAT. *Cast not listed.* HAY

DANCING. As 14 April.

COMMENT. The Second Day.

THE FOUNDLING. As 17 March. Also THE DRAGON OF WANTLY. As 17 March. Saturday 16  
DL

DANCING. II: *Tambourine*, by Anne Auretti, &c.; III: *Comic Dance*, as 14 March; V: *Dutch Dance*, as 28 Nov. 1747.

COMMENT. Receipts: £120 (Cross); £118 11s. (Powel).

CATO. Cato – Quin; Portius – Ryan; Juba – Giffard; Sempronius – Bridges; Lucius – Rosco; Marcus – Anderson; Syphax – Gibson; Decius – Bridgwater; Lucia – Mrs Vincent; Marcia – Mrs Horton. CG

DIDO. *Cast not listed.*

COMMENT. To begin at 6:30 P.M. King's

THE SCORPION. *Cast not listed.* Also PUNCH'S DEFEAT. *Cast not listed.* HAY

DANCING. As 14 April.

COMMENT. The Third day.

HAMLET. As 3 March. Also THE DOUBLE DISAPPOINTMENT. As 12 April. Monday 18  
DL

SINGING. III: By Sullivan.

DANCING. V: *Comic Dance*, as 14 March.

COMMENT. Benefit for Mr [Luke] Sparks. Tickets and places to be had of Hobson at the stage door, and of Sparks at Courteen's Coffee-House in Bow St., Covent Garden. *Dramatic Censor*, I, 34-35: The whole part of the King, except his

- Monday 18*  
DL soliloquy, is truly wretched for an actor: and, to say truth, I never saw one who did not make a very insipid figure in it, the late Mr Sparks excepted; he was great in the forementioned soliloquy, respectable in every passage of the least regard, and so peculiarly happy in falling, when stabbed, from the throne, that we may truly say, a good end apologized for a very bad character. Receipts: £150 (Cross); house charges, £63 (Powel); cash, £80 7s. 6d.; tickets, £91 5s. (Clay MS).
- CG VOLPONE; or, The Fox. Volpone - Bridges; Mosca - Ryan; Corbaccio - Bridgwater; Voltore - Ridout; Corvino - Rosco; Sir Politic - James; Bonario - Gibson; 1st Avocatori - Marten; Peregrine - Anderson; Celia - Mrs Hale; Lady Wou'dbe - Mrs Horton. In Act 1, *Dance* by Master and Miss Granier. In Act III, a *Punch Dance* by Harrison. Also PHEBE; or, The Beggar's Wedding. Hunter - Beard; Phebe - Mrs Dunstall; Tippet - Mrs Bland; Justice Quorum - Marten; Chanter - Bridgwater.  
*SINGING.* II: By Mrs Storer; IV: By Miss Faulkner.  
*DANCING.* *Hornpipe* by Harrison.  
*COMMENT.* Benefit for Bridges and Desse.
- HAY COLLECTION OF PICTURES.  
*COMMENT.* For the Relief of the Sufferers by a late Calamity . . . at his Auction-Room late the Little Theatre in the Hay-Market Mr Foote will exhibit for the satisfaction the curious a choice Collection of Pictures, all warranted Originals, and entirely new. To begin at twelve noon. [Cross, *Fielding*, II, 89, states that Foote mimicked Fielding as "Trotplaid" on this date.] *Daily Advertiser*, 28 April: It being represented unto this Court, that several Common Players of Interludes, Gamesters . . . have for several Years used and accustomed to assemble and meet together at several Fairs or pretended Fairs, held in this County of Middlesex, not warranted by Law, to wit, Tottenham Court Fair, Hampstead Fair, in Holborn Division, the Shepherd's Bush Fair in Kensington Division, Mile-End Fair and Bow-Fair, commonly called Green-Goose Fair, in the Tower Division, and May Fair in Westminster Division.
- Tuesday 19*  
DL THE SUSPICIOUS HUSBAND. As 12 March, but without the *New Epilogue*; Strictland - Berry; Valet - Leigh. *Country Dance* listed. Also THE VIRGIN UNMASK'D. Lucy - Mrs Green.  
*DANCING.* III: *Savoyards*, as 15 Dec. 1747; V: *Gondoliers* by Cooke.  
*COMMENT.* Benefit for Berry and Mrs Green. Stage form'd into Front and Side Boxes. Tickets of Hobson at stage door; or Berry at his lodgings in Little Bridges St., Covent Garden; and Mrs Green at her Lodgings at the Green Canister in Great Shier Lane, Carey St., Lincolns Inn. [This day one B. B. (presumably Macklin) inserted a letter to the author of the *General Advertiser* in that paper framing the historical background for the *Lover's Melancholy*, to be performed as benefit for his wife on 22 April. It gave a short account of the author (John Ford), his works in general, and of that dramatic piece in particular, and sought to align Ford as an intimate and profess'd admirer of Shakespeare. See comment for 23 April]. Receipts: £207 (Cross); house charges, £63 N.B.: Mr Berry paid, but at the rate of 60 pounds for his benefit, therefore I must make a draw back of £1 10s. for his half (Powel); cash, £88 9s.; tickets, £118 12s. (Clay MS).
- CG LOVE MAKES A MAN. *Cast not listed*, but see 7 Jan. Also APOLLO AND DAPHNE. As 3 March.  
*SINGING.* III: By Roberts.  
*DANCING.* IV: *Lovre* and *Minuet* by Villeneuve, Mrs Delagarde.  
*COMMENT.* Benefit for Villeneuve and Roberts.
- HAY AUCTION OF PICTURES. As 18 April.  
*COMMENT.* The Second Day.

OTHELLO. As 15 Jan., but Duke, Lodovico, Montano, Gratiano omitted. Also THE JUDGMENT OF PARIS. Venus - Mrs Arne; Pallas - Mrs Clive; Paris - Lowe; Mercury - Reinhold; Juno - Mrs Mozeen.

Wednesday 20  
DL

DANCING. By Cooke and Janetone Auretti.

COMMENT. Benefit for Arne. Mainpiece: By Desire. Afterpiece: A Grand Musical Masque, written by Congreve, set to music by Arne. By Particular Desire. Tickets to be had of Arne at Mr West's, a Frame Maker in Duke St., near Lincoln's Inn Fields. Receipts: £140 (Cross); house charges, £63 (Powel); cash, £80 4s. 6d.; tickets, £75 10s. (Clay MS).

OEROONOKO. As 16 Jan., but Oroonoko - a Gentleman who never appear'd on any Stage before; Capt. Driver - Dunstall; Hotman and Jack Stanmore omitted.

CG

Also THE PERPLEX'D HUSBAND. Harlequin - Philips; Husband - Bencraft; Colombe - Mrs Dunstall; Pierot - LaLauze. The whole to Conclude with a Country Dance and Hornpipe by Philips.

SINGING. I: By Beard; III: Consider Fond Shepherd, and Tis Liberty alone by Mrs Storer.

DANCING. II: Drunken Peasant by Philips; IV: The Amorous Swain; or, Rival Nymphs, by LaLauze, Mrs Delagarde, Miss Hillyard; V: a Ball Minuet (By Desire) to be performed by three scholars of LaLauze.

COMMENT. Benefit for LaLauze. Mainpiece: By Particular Desire. Afterpiece: A Pantomime Entertainment.

AUCTION OF PICTURES. As 18 April.

HAY

COMMENT. The Third Day.

KING RICHARD III. Richard - Gentleman, 1st time in public. Also LOVE IN A MIST. Cast not listed.

HAY

SINGING. Love a favorite song from Acis and Galatea; Songs between the acts by a Gentleman.

MUSIC. Solo on a German Flute by a Gentleman.

COMMENT. Benefit for a poor distress'd citizen's widow and six children. The concert to begin at five o'clock. Songs: By the Particular Desire of Several Ladies. Afterpiece: By the Particular Desire of Several Ladies of Quality.

JANE SHORE. Mr Barry Sick Mr Havard did ye part with no name in the Bills (Cross). As 14 March, but Jane Shore - Mrs Pritchard. Also A WILL AND NO WILL. As 22 March.

Thursday 21  
DL

DANCING. II: Tambourine by Anne Auretti, &c.; III: New Dance, as 14 March; III: Dutch Dance, as 28 Nov. 1747.

COMMENT. Receipts: £100 (Cross); £80 4s. (Powel).

THE PILGRIM. Alphonso - James; Pilgrim - Ryan; Curio - Anderson; Seberto - Storer; Old Pilgrim - Ridout; Lopez - Morgan; 2nd Outlaw - Smith; Porter - Rosco; Roderigo - Bridges; Mad Scholar - Giffard; Stuttering Cook - Cibber; Mad Englishman - Morris; Mad Welchman - Stoppelaer; Mad Priest - Bencraft; Mad Taylor - Collins; Master of Madhouse - Marten; Fool - Miss Ferguson; Alinda - Mrs Hale; Juletta - Mrs Bland. In Act IV, Mad Bess in character by Beard. Also MISS IN HER TEENS. As 8 Feb., but Biddy - a Young Gentlewoman who never appear'd on any stage; Jasper, Sir Simon, Capt. Loveit, and Puff not listed. SINGING. I: Go Rose, by Miss Faulkner; II: Ellen a Roon by Mrs Storer; III: Se Spuntan Vezzoze by Miss Faulkner; V: Come ever Smiling Liberty and 'Tis Liberty alone by Miss Faulkner.

CG

DANCING. V: Minuet by Villeneuve and Miss E. Faulkner.

COMMENT. Benefit for James, Stoppelaer, Mrs Bland.

- Thursday 21*    **AUCTION OF PICTURES.** See 18 April.  
**HAY**            **COMMENT.** The Fourth Day. We hear, there will be an Execution this Day at the Puppet Show in Panton Street near the Haymarket [Mlle de la Nash]; and as Mr Foote hath thought proper, instead of Tea to give Punch, Mr Punch will give Foote (*General Advertiser*).
- Friday 22*    **THE REFUSAL.** As 23 Jan. Also **A WILL AND NO WILL.** As 22 March.  
**DL**            **DANCING.** II: *The Savoyards*, as 15 Dec. 1747; v: *Dutch Dance*, as 28 Nov. 1747.  
**COMMENT.** Play By Particular Desire. Last time of acting the Mainpiece this season. The Play of the *Lover's Melancholy*, and the Farce of the *Club of Fortune Hunters*, which were to have been acted this evening, for the Benefit of Mrs Macklin, are deferr'd till Thursday the 28th, on account of the Indisposition of Mr Barry; when tickets deliver'd out for the 22nd instant will be taken. Tomorrow, *King Lear* for the benefit of the sufferers by the late fire. Receipts: £28 (Cross); £24 16s. 6d. (Powel).
- CG**            **KING HENRY IV, PART I,** with the Humours of Sir John Falstaff. Falstaff - Quin; King - Bridges; Wales - Giffard; Gadshill - Bencraft; Peto - Stoppelaer; Bardolph - Marten; Hostess - Mrs James; Francis - James; Carriers - Morgan and Collins; Prince John - Miss Hippisley; Westmorland - Storer; Blunt - Ridout; Sheriff - Dunstall; Worcester - Rosco; Vernon - Gibson; Douglas - Anderson; Lady Percy - Mrs Hale; Hotspur - Ryan.  
**COMMENT.** Benefit for Quin. Ladies send Servants by Three.
- HAY**            **AUCTION OF PICTURES.** See 18 April.  
**COMMENT.** The Fifth Day.
- Saturday 23*    **KING LEAR AND HIS THREE DAUGHTERS.** As 1 March, but Regan - Mrs Yates. Also **THE DOUBLE DISAPPOINTMENT.** As 12 April.  
**DL**            **DANCING.** By Cooke, Anne Auretti, Matthews, Mrs Addison, &c.  
**COMMENT.** Gift for ye Sufferers by ye fire in Cornhill (Cross). [A column and a half "Letter to the Author" appeared in the *General Advertiser* this day, laying historical background for Ford's *Lover's Melancholy*. The history of the stage before the Restoration is like a Foreign Land, in which no Englishman had ever travelled; we know there were such things as Playhouses, and one Shakespear a great writer, but the historical traces of them are so imperfect, that the manner in which they existed is less known to us, than that of Eschylus or the theatres of Greece. For this reason, 'tis hoped that the following Gleaning of Theatrical History will readily obtain a place in your paper. 'Tis taken from a Pamphlet written in the reign of Charles I, with this quaint title, "Old Ben's Light Heart made heavy by young John's *Melancholly Lover*"; and as it contains some historical anecdotes and altercations concerning Ben Johnson, Ford, Shakespear, and the *Lover's Melancholy* it is imagined that a few extracts from it at this juncture, will not be unentertaining to the Public. [The substance of the remainder retails Jonson's critical cantankerousness and his wounded pride at the failure of the *New Inn*, quoting some epigrams made at Jonson's expense on his allegation that Ford was a plagiary. This second "puff" for the play, presumably also written by Macklin, formed the basis for a Steevens-Malone controversy late in the century, centering on the existence or nonexistence of the pamphlet referred to by Macklin as "Old Ben's Light Heart made Heavy, &c." A summary account of the evidence appears in the *Dramatic Works of John Ford*, by Henry Weber (Edinburgh, 1811) I, Intro. xvi, xxxi.] Receipts: £210 (Cross); £208 1s. (Powel).]
- CG**            **THE BEGGAR'S OPERA.** Macheath - Beard; Polly - Mrs Storer, but see 14 April.  
**Also APOLLO AND DAPHNE.** As 3 March.  
**COMMENT.** Being last time of performing the Mainpiece this season.

## AUCTION OF PICTURES.

COMMENT. The Sixth Day. Twelve noon.

Saturday 23  
HAYDIDO. *Cast not listed.*

COMMENT. 6:30 P.M.

King's

THE PROVOK'D WIFE. As 21 March, but Heartfree - Mills; and Col. Bully listed "with songs proper to the character"; Belinda - Mrs Mills; Taylor and Justice omitted. Also THE LYING VALET. *Cast not listed*, but to conclude with *The Sailor's Rendezvous at Portsmouth* [see 17 Nov. 1747], the Sailor's song by Lowe, the Hornpipe by Matthews.

DANCING. III: *Savoyards*, as 15 Dec. 1747; IV: *Pastoral Dance* by Cooke and Janneton Auretti, as 20 March.

COMMENT. Benefit for Mr and Mrs Mills. Last time of performing the Main-piece this season. By Desire 3 rows of the Pit will be laid into the Boxes. Servants will be allow'd to keep places on the stage. Mr and Mrs Mills take but one benefit this year that they may not be troublesome to their friends. Receipts: £210 (Cross); house charges, £60 (Powel); cash, £49 8s.; tickets, £153 10s. (Clay MS).

KING HENRY IV, PART I. As 22 April, but Blunt - Rosco; Worcester - Paget. Also APOLLO AND DAPHNE. *Cast not listed*, but see 3 March.

CG

## AUCTION OF PICTURES.

COMMENT. The Seventh Day. Twelve noon.

HAY

THE FALSE FRIEND. *Cast not listed*. Also THE HUMOURS OF PURGATORY. *Cast not listed*.

HAY

COMMENT. Benefit for Goodall. A concert etc. 6 P.M. Afterpiece: Not acted 20 years [See GF 25 Nov. 1745], written by the late celebrated Mr Griffin. Main-piece: Written by Sir John Vanbrugh.

THE FAIR PENITENT. As 22 March, but Sciolto - Berry. Also THE DRAGON OF WANTLY. As 17 March.

Tuesday 26  
DL

DANCING. II: *Tambourine*, by Anne Auretti, &c.; III: *Savoyards*, as 15 Dec. 1747; V: *Dutch Dance*, as 28 Nov. 1747.

COMMENT. Mainpiece: By Particular Desire. Last time of acting it this season. Receipts: £90 (Cross); £86 4s. (Powel).

THE WAY OF THE WORLD. Mirabel - Ryan; Fainall - Anderson; Marwood - Mrs Bland; Sir Wilful - Morgan; Witwou'd - Cibber; Petulant - James; Mrs Fainall - Mrs Hale; Lady Wishfort - Mrs James; Foible - Miss Ferguson; Mincing - Miss Morrison; Millamant - Mrs Horton. Also APOLLO AND DAPHNE. *Cast not listed*, but see 3 March.

CG

MUSIC. II: *Concerto on a German Flute* by Lawson.

COMMENT. Benefit for Anderson; Harrington (Prompter); Miss Ferguson, and Miss Morrison. Tickets deliver'd out by Messing, Plummer, and Mrs Dupre will be taken.

## AUCTION OF PICTURES. At twelve noon.

HAY

COMMENT. The Eighth Day.

DIDO. *Cast not listed.*

SINGING. In the First Act Reginelli will sing a favorite Song, accompanied by Caruso on the Saltero, which was never performed in any Concert before.

King's

COMMENT. Benefit Signor Reginelli.

*Wednesday 27* MACBETH. As 2 April, but Lady Macduff - Mrs Mills. Also MISS IN HER TEENS. As 10 March.

DANCING. v: *Savoyards*, as 15 Dec. 1747.

COMMENT. Benefit for Pritchard (Treasurer). Tickets delivered for the *London Merchant* will be taken. On April 12 that play was advertised for this evening—the part of George Barnwell to be performed (by particular desire) by Mrs Pritchard, Millwood by Mrs Furnival, and Lucy by Mrs Clive. Tickets to be had of Pritchard at his House in Duke's (late Earl's) Court, Bow St., Covent Garden; and of Hobson at the stage door. Tomorrow *Lover's Melancholy*, and a New Farce call'd *The Club of Fortune Hunters* for the Benefit of Mrs Macklin. Receipts: £180 (Cross); house charges, £63 (Powel); cash, £85 6s. 6d.; tickets, £81 9s. (Clay MS).

CG HAMLET. As 2 April, but Bernardo, Player King, Player Queen, Queen, Rosen- craus, Guildenstern, Francisco, Lucianus omitted. Also DRUMS DEMOLISH'D or Bickerstaff's Unburied Dead. Bickerstaff - Bridges; Pacolet - Gibson; Seize Corps - Dunstall; Quick and Dead - Marten; Plumhearse - Morgan; Dismal - Collins; Fop - James; Lover - Anderson; Lawyer - Rosco; Beau - Storer; Old Citizen - Paget; Virtuoso - Paddick; Lady Feignsick - Mrs Bland; Lady Riot - Mrs Dunstall.

SINGING. I: *Go Rose* by Beard; II: *Ab Se Amanti Fasti Mai, and Felice Belve*, by Miss Falkner; IV: *Come Ever Smiling Liberty*, and *Tis Liberty* by Miss Falkner.

COMMENT. Benefit for Marten and White (Treasurer). Afterpiece: A farce in Two Acts [Anonymous] never acted there before. [See 14 Jan. 1743, at LIF.]

HAY AUCTION OF PICTURES. See 18 April.  
COMMENT. The Ninth Day.

*Thursday 28* LOVER'S MELANCHOLY. Principal Parts by: Barry, Sparks, Berry, Winstone, Macklin, Blakes, Delane, Havard, Neale, Mrs Macklin, Mrs Green, Mrs Bennet, and Mrs Pritchard. Also THE CLUB OF FORTUNE HUNTERS; or, The Widow Bewitch'd. Principal parts by: Macklin, Winstone, Taswell, I. Sparks, Usher, Blakes, Mrs Bennet, Miss Cole, and Mrs Macklin.

DANCING. III: *Savoyards*, as 15 Dec. 1747; v: *Pastoral Dance*, as 26 March.

COMMENT. Benefit for Mrs Macklin. Mainpiece [by John Ford]: Reviv'd not acted these Hundred years. Afterpiece: A New Farce never acted before by Charles Macklin. Note: Tickets deliver'd out for 22 April will be taken. Tickets to be had of Mrs Macklin in Bow St., and of Hobson at the stage door. Cross: The play lik'd—farce not. Receipts: £93 (Cross); house charges, £60 (Powel); cash, £80 19s. 6d.; tickets, £12 15s. (Clay MS).

CG THE COMMITTEE. As 17 March, but Teague - Cibber; Obadiah - Morgan; Abel - James; Bookseller - Paddick. Also DAMON AND PHILLIDA. Damon - Beard; Phillida - Mrs Storer, but see 2 Jan.

SINGING. I: *Ellen a Roon*, by Mrs Storer.

DANCING. II: Dance by Oates; III: *Minuet and Louvre* by Froment and Madem. Dumont; IV: *Peasant* by Oates; End of Play: A Pantomime Dance call'd *Pigmalion*. Pigmalion - Froment; Statue - Mlle Dumont.

COMMENT. Benefit for Dupre, Froment, and Oates.

HAY AUCTION OF PICTURES. See 18 April.  
COMMENT. The Tenth Day.

*Friday 29* THE ALCYMIEST. As 24 March, but full cast of 21 Oct. 1747 listed. Also THE DRAGON OF WANTLY. As 17 March.

DANCING. II: *Pastoral Dance*, as 26 March; III: *Savoyards*, as 15 Dec. 1747; v: By Desire, *Les Characters de la Dance*, Anne Auretti.

**COMMENT.** Benefit for myself and Wife (Cross). As my business at the theatre requires a constant attendance I beg the favour of those Ladies and Gentlemen, who intend to honour me with their company at my Benefit, to send for tickets to my Lodgings, opposite the Rose Tavern in Russel St., Covent Garden; or to Mr Hobson at the Stage door, where places for the Boxes may be taken. Last time of performing the Mainpiece this season. Receipts: £107 (Cross); house charges, £60 (Powel); cash, £59 17s. 1d.; tickets, £47 1s. (Clay MS).

Friday 29  
DL

**THE DOUBLE GALLANT;** or, The Sick Lady's Cure. Double Gallant - Cibber; Sir Solomon - Collins; Careless - Gibson; Clerimont - Ridout; Lady Dainty - Mrs Horton; Sylvia - Mrs Hale; Wishwell - Miss Haughton; Clarinda - Mrs Bland; Old Wilful - Marten; Old Atall - Dunstall; Dr Bolus - Storer; Rhubarb - Paget; Finder - James; Supple - Paddick; Strut - Stoppelaer; Situp - Miss Ferguson; Lady Sadlife - Mrs Giffard. Also **THE VIRGIN UNMASK'D.** Lucy - Miss Haughton; Goodwill - Rosco; Blister - Marten; Quaver - Bencraft; Coupee - Storer; Wormwood - Stoppelaer; Thomas - Anderson.

CG

**SINGING.** By Mrs Storer.

**DANCING.** By Master and Miss Granier.

**COMMENT.** Benefit for Stede, Collins, Paddick and Miss Haughton. Tickets deliver'd by Miss Stevens, Miss Allen, Mrs LaFont, and Mrs Hitchcock will be taken.

**AUCTION OF PICTURES.** See 18 April.

HAY

**COMMENT.** The Eleventh Day.

**KING RICHARD III.** As 27 Jan., but Norfolk omitted. Also **THE ANATOMIST.** *Cast not listed*, but see 19 Jan.

Saturday 30  
DL

**COMMENT.** Mainpiece: By Particular Desire. Receipts: £177 4s. (Powel).

**AUCTION OF PICTURES.** See 18 April.

HAY

**COMMENT.** The Twelfth Day.

**DIDO.** *Cast not listed.*

King's

**OTHELLO, MOOR OF VENICE.** Othello - Scudamore; Desdemona - Mrs Daniel. Also **MISS IN HER TEENS.** Flash - Adams.

HAY

**DANCING.** *Jocky Dance* - Adams.

**COMMENT.** Benefit for Adams, Scudamore. Three front rows of the boxes railed into the Pit (*Daily Advertiser*).

## May 1748

**THE BEGGAR'S OPERA.** As 28 March, but Beggar - Burton; add Player - Bransby; Mrs Slammekin - Mrs Green; Sukey Tawdry - Mrs Yates; Jenny Diver - Miss Royer; Moll Brazen - Miss Minors. Also **THE KING AND MILLER OF MANSFIELD.** King - Burton; Miller - I. Sparks; Dick - Blakes; Joe - Lowe; Peggy - Mrs Mozeen.

Monday 2  
DL

**DANCING.** I: *Savoyards*, as 15 Dec. 1747.

**COMMENT.** Benefit for Burton, Raftor, I. Sparks (Cross). Last week Mr Garrick Paid to Mr Belchier, Banker in Lombard St., £208 1s., being the whole money receiv'd at the Benefit Play of *King Lear*, which he most generously gave for the relief of the unhappy sufferers by the late most dreadful fire in Cornhill, &c., without deducting any charges whatsoever. [See note, 3 May] Receipts: £180 (Cross); house charges, £63 (Powel); cash, £56 19s.; tickets, £128 1os. (Clay MS).

- Monday 2*  
CG      THE RELAPSE. As 16 Nov. 1747, but Worthy - Paget; Sir Tunbelly - Marten. Also MISS IN HER TEENS. As 21 April, but Miss Biddy - Miss Mattocks; Jasper - Morgan; Sir Simon - Collins; Loveit - Anderson.  
 COMMENT. Benefit for Vaughan and Evans (Box Keepers).
- HAY      JANE SHORE. Gloster - Jones; Hastings - Barronton [sic]; Bellmore - Palmer (*Daily Advertiser*) Pinner (*General Advertiser*); Catesby - Blakey; Shore - Shakleton; Alicia - Mrs Bambridge; Jane Shore - Mrs Daniels. Also MISS IN HER TEENS. *Cast not listed.*  
 DANCING. *Louvre and Minuet* by Miss Mondozie and Nicholson.  
 COMMENT. Benefit of Nicholson and Mrs Daniel. A Concert, etc.
- HAY      AUCTION OF PICTURES. See 18 April.  
 COMMENT. The Thirteenth Day. Several new Lots.
- Tuesday 3*  
DL      [THE SUSPICIOUS HUSBAND.] As 19 April, but Strictland - Macklin. Also [THE KING AND MILLER.] As 2 May, but King - Winstone.  
 DANCING. II: *Pastoral Dance*, as 26 March; III: *Les Characteres de La Dance* by Ann Auretti; V: *Dutch Dance*, as 28 Nov. 1747.  
 COMMENT. Mainpiece: At the Particular Desire of Several Persons of Quality. N.B.: [This bill] was put up, but Mr Garrick was seiz'd with an ague, & there was no play, nor the Doors open'd (Cross). The Managers of Drury Lane Playhouse paid the sum of £208 1s. (Being the whole money taken at the play of *King Lear*, for the benefit of the Sufferers by the late Fire) into the hands of Mess Knight and Jackson; and not as mentioned by Mistake in yesterday's paper; and the whole company gave their night's pay for the said benefit. The last new Reviv'd Play, call'd *The Lover's Melancholy*, will be acted by particular desire next Thursday, at Drury Lane, to which will be added, *Miss in her Teens*, being the last time of performing it this season (*General Advertiser*).
- CG      THE PROVOK'D WIFE. As 15 Feb., but Brute - Quin; Lord Rake - Gibson; Justice - Marten; Taylor - Collins. Also THE VIRGIN UNMASK'D. As 29 April.  
 COMMENT. Benefit for the Education of a Young Gentleman in Distress. Mainpiece: At the Particular desire of several Ladies of Quality. The Gentleman for whom this Benefit is intended, after having gone thru a scholastic Education, being by a series of Misfortunes too tedious to enumerate, deprived of an academical one, takes this opportunity humbly to submit his case to the publick, and beg their indulgence so far as to enable him to go through his studies at the University.
- HAY      AUCTION OF PICTURES. See 18 April.  
 COMMENT. The Fourteenth Day.
- NW SM      MISS IN HER TEENS. *Cast not listed.* Also HARLEQUIN FORTUNE TELLER. *Cast not listed.*  
 ENTERTAINMENT. Italian Fireworks, as perform'd in the Opera House in the Haymarket.  
 COMMENT. This Day open'd for the Summer Season at the New Wells, Shepherd's Market [near Hyde Park corner] . . . the usual Diversions after which will be presented Gratis, etc. The Doors to be open'd each day at Two o'Clock. We hear, that the Opera *La Semiramide Reconosciuta* (in which Signora Cassarini is to act the part of a King) will be performed but twice (*General Advertiser*).
- Wednesday 4*  
DL      THE CONSCIOUS LOVERS. As 15 April, but Tom - Macklin; Daniel - Leigh, with song by Lowe. Also DAMON AND PHILLIDA. As 10 Feb., but Cimon - Ray; Mopsus - Barrington; Corydon - Taswell; Arcas - Winstone.

DANCING. V: *Savoyards*, as 15 Dec. 1747.

COMMENT. Benefit for Ray, Leigh, and Dickenson a Door Keeper (Cross). [The *General Advertiser* lists Dickenson as Gallery Office Keeper.] Receipts: £219 (Cross); house charges, £63 (Powel); cash, £37 18s. 6d.; tickets, £181 6s. (Clay MS).

Wednesday 4  
DL

WIT WITHOUT MONEY. As 11 April, but Lovegood - Paget; Merchant - Bridges; Lucy - Miss Haughton; Foote's *Vagaries* omitted as concluding dance. Also MISS IN HER TEENS. As 2 May.

CG

DANCING. By Master and Miss Granier.

COMMENT. Benefit for Paget, Lawrence and Powell (Box Keepers). Tickets deliver'd out for the *Provok'd Wife* for this day will be taken. Mainpiece: At the Desire of Several Persons of Quality.

AUCTION OF PICTURES. See 18 April.

HAY

COMMENT. The Fifteenth Day. [See Fielding's *Author's Farce*.]

*Punch, Punch, Punch*  
*Take care of your Hunch*  
*Take care of your big strutting Belly*  
*If once you should dare*  
*War with me to declare*  
*I'll beat your fat Head to a Jelly*

MISS IN HER TEENS. *Cast not listed*. Also HARLEQUIN FORTUNE-TELLER. *Cast not listed*.

NW SM

SINGING AND DANCING. Particularly a Song called *By Jove, I'll be free* by Massey; *New Hornpipe*.

ENTERTAINMENT. Italian Fireworks. As 3 May.

COMMENT. To begin at 4:00 P.M. Plays presented gratis.

THE LOVER'S MELANCHOLY. As 28 April. Also THE DEVIL TO PAY. As 24 Sept. 1747.

Thursday 5  
DL

DANCING. III: *Savoyards*, as 15 Dec. 1747; IV: *Pastoral Dance*, as 26 March; V: *Les Charactères de la Dance* by Ann Auretti.

COMMENT. Mainpiece: By Particular Desire. Acted but once this 100 years. Receipts: £38 (Cross); £34 2s. 6d. (Powel).

THE OLD BACHELOR. As 1 Feb. Also MISS IN HER TEENS. As 2 May.

CG

COMMENT. Benefit for Condell and Singleton (Boxkeepers), Page (House-keeper), and Miss Mattocks. Tickets deliver'd by Verhuyck, Emmet, and Palmer (Pit Doorkeepers) and Driscoll will be taken.

AUCTION OF PICTURES. See 18 April.

HAY

COMMENT. The Sixteenth Day.

MISS IN HER TEENS. *Cast not listed*. Also HARLEQUIN FORTUNE-TELLER. *Cast not listed*.

NW SM

SINGING AND DANCING. As 4 May.

LOVE FOR LOVE. As 12 Feb., but Jeremy - Neale; Buckram - Simpson; Mrs Foresight - Mrs Bennet; Miss Prue - Miss Minors. Also THE ANATOMIST. As 19 Jan., and 30 Nov. 1747, but Old Gerald omitted.

Friday 6  
DL

DANCING. III: *Peasant Dance* by Mas. & Miss Shawford; V: *Comic Dance* by Matthews, Mrs Addison, &c.

COMMENT. Benefit for Simpson, Shawford, Rogers and Miss Minors. Receipts: £200 (Cross); house charges, £63 (Powel); cash, £31 10s.; tickets £151 10s. (Clay MS).

- Friday 6*      THE STRATAGEM. As 8 Jan., but Foigard - Rosco. Also THE VIRGIN UNMASK'D. As 29 April.  
 CG                COMMENT. Benefit for Banks, Gwinn (Pit Doorkeeper), Trott, Smith. Tickets deliver'd by Massey, Elliot, Carney, &c. will be taken.
- HAY              AUCTION OF PICTURES. See 18 April.  
                   COMMENT. The Seventeenth Day.
- NW SM            MISS IN HER TEENS. *Cast not listed.* Also HARLEQUIN FORTUNE TELLER. *Cast not listed.*  
                   SINGING AND DANCING. As 4 May.  
                   COMMENT. Boxes 1s. Pit 6d. Gallery 3d.
- Saturday 7*     LA SEMIRAMIDE RECONOSCIUTA. *Cast not listed.*  
 King's            COMMENT. A new Opera written by Metastasio and the Musick compos'd originally by Signor Hasse. [First time performed in England.]
- HAY              AUCTION OF PICTURES. See 18 April.  
                   COMMENT. The Eighteenth Day.
- Monday 9*      THE MERCHANT OF VENICE. As 15 Sept. 1747. Also THE DOUBLE DISAPPOINTMENT. As 12 April.  
 DL                DANCING. III: *Savoyards*, as 15 Dec. 1747; IV: *Pastoral Dance*, as 26 March.  
                   COMMENT. Benefit for Gray, Atkinson, & 4 Doorkeepers (Cross). Benefit for Gray, Jones (Box Office Keeper), Berrisford (Box Keeper), Atkinson (Pit Doorkeeper), and Goodwin. Receipts: £220 (Cross); charges, £63 (Powel).
- HAY              AUCTION OF PICTURES. See 18 April.  
                   COMMENT. The Nineteenth Day. As many of Mr Foote's Customers will be out of Town next Week, his Auction Room will be open'd only this Day, Thursday and Saturday during the week.
- NW SM            MISS IN HER TEENS. *Cast not listed.* Also HARLEQUIN FORTUNE TELLER. *Cast not listed.*  
                   SINGING AND DANCING. As 4 May.
- Wednesday 11*   THE FOUNDLING. As 17 March. Also THE LYING VALET. *Cast not listed*, but see 25 April.  
 DL                DANCING. II: *Tambourine* by Anne Auretti, &c.; III: *Comic Dance*, as 6 May; V: *Dutch Dance*, as 28 Nov. 1747.  
                   COMMENT. Mainpiece: By Particular Desire. Last time of acting it this season. Tickets deliver'd out for Saturday the 7th will be taken this night. Receipts: £170 (Cross); £139 7s. 6d. (Powel).
- Thursday 12*     AUCTION OF PICTURES. See 18 April.  
 HAY              COMMENT. The Twentieth Day.
- Friday 13*      MACBETH. As 27 April. Also MISS IN HER TEENS. As 10 March.  
 DL                COMMENT. Both pieces for the last time this season. Receipts: £40 (Cross); £69 6s. (Powel).
- Saturday 14*     LA SEMIRAMIDE RECONOSCIUTA. *Cast not listed.*  
 King's            COMMENT. Being the last Time of Performing.
- HAY              AUCTION OF PICTURES. See 18 April.  
                   COMMENT. The Twenty-first Day.

As YOU LIKE IT. As 26 Nov. 1747, but Duke, Sen - Mills; Orlando - Blakes; Oliver - Havard. Also THE ANATOMIST. <i>Cast not listed</i> , but see 6 May.	<i>Dancing. I: Peasant Dance</i> , as 6 May; <i>III: Hornpipe</i> , by Shawford; <i>v: Comic Dance</i> , as 6 May.	<i>Monday 16</i> DL
<b>COMMENT.</b> Benefit for Dunbar (Box Keeper), Warner and Foley (Box Lobby Keepers), Pritchard (Upper Gallery Office Keeper), Saunders (Stage Doorkeeper). Receipts: £180 (Cross); charges, £63 (Powel).		
AUCTION OF PICTURES. See 18 April.		HAY
COMMENT. The Twenty-second Day.		
THE SUSPICIOUS HUSBAND. As 3 May. Also THE LYING VALET. <i>Cast not listed</i> , but see 26 March.	<i>Dancing. III: Savoyards</i> , as 15 Dec. 1747; <i>IV: Tambourine</i> by Anne Auretti, &c.; <i>v: Dutch Dance</i> , as 28 Nov. 1747.	<i>Tuesday 17</i> DL
<b>COMMENT.</b> Mainpiece: At the Particular Desire of Several Persons of Quality, and for the last time this season. Receipts: £100 (Cross); £83 12s. (Powel).		
AUCTION OF PICTURES. See 18 April.		HAY
COMMENT. The Twenty-third Day.		
THE CONFEDERACY. As 1 Oct. 1747, but Mrs Coggit - Mrs Yates. Also THE LYING VALET. As 2 Jan., but Gayless - Blakes; Melissa - Mrs Bennet.	<i>Dancing. III: Comic Dance</i> , as 6 May; <i>v: Pastoral Dance</i> , as 26 March.	<i>Wednesday 18</i> DL
<b>COMMENT.</b> Benefit for Mr Hobson. Receipts: £200 (Cross); house charges, £63 (Powel).		
AUCTION OF PICTURES, with some Originals by a new Master. See 18 April.		<i>Thursday 19</i> HAY
COMMENT. The Twenty-fourth Day.		
THE LOVER'S MELANCHOLY. As 28 April. Also THE ANATOMIST. <i>Cast not listed</i> , but see 6 May.	<i>Dancing. II: Savoyards</i> , as 15 Dec. 1747; <i>v: Pastoral Dance</i> , as 26 March.	<i>Friday 20</i> DL
<b>COMMENT.</b> For a Stranger's Benefit whose Name was not in y <sup>e</sup> Bills (Cross). [Powel lists him as a Mr Hetheril.] Mainpiece: By Particular Desire. Receipts: £40 (Cross); house charges, £70 (Powel).		
AUCTION OF PICTURES. See 18 April.		HAY
COMMENT. The Twenty-fifth Day.		
AUCTION OF PICTURES. See 18 April.		<i>Saturday 21</i> HAY
COMMENT. The Twenty-sixth Day.		
AUCTION OF PICTURES. See 18 April.		<i>Tuesday 24</i> HAY
COMMENT. The Twenty-seventh Day.		
VENICE PRESERV'D. As 8 Feb. Also THE DOUBLE DISAPPOINTMENT. <i>Cast not listed</i> , but see 12 April.	<i>Dancing. III: Tambourine</i> by Anne Auretti, &c.; <i>v: Dutch Dance</i> , as 28 Nov. 1747.	<i>Wednesday 25</i> DL
<b>COMMENT.</b> The 172nd and last performance of the season (Cross). This was the end of the season, having played 171 nights. Rec'd by the forfeits of the Band of Musick, which used formerly to be given the treasurer, £22 9s. 2d. Rec'd ditto from the actors, £15 1s. 2d. So that they did receive, as appears by their own books, the first season of Mr G——k's commencing manager, the sum of £21,044 15s. 2d., which I shall carry forward to the receipts of the next season (Powel). [N.B.: Powel's analysis of expenses and profits is based on a two-year income and concludes		

- Wednesday 25*      in June 1749. Cross's visual estimate of the value of each night amounts to £25,741. If one subtracts, however, the difference between the estimate on benefit nights and the actual house charges received, a sum of £4,796, Cross's estimate of total income from box receipts amounts to £20,945.] Receipts: £170 (Cross); £163 13s. 6d. (Powel).
- Thursday 26*      **AUCTION OF PICTURES.** See 18 April.  
HAY                    COMMENT. The Twenty-eighth Day.
- Saturday 28*      **AUCTION OF PICTURES.** See 18 April.  
HAY                    COMMENT. The Twenty-ninth Day. Being the last Morning's Performance.
- Monday 30*      **AUCTION OF PICTURES.** See 18 April.  
HAY                    COMMENT. The Thirtieth Day. To begin at 6 P.M.
- JS                    **THE REVENGE.** Zanga – By Particular desire by a Gentleman from the Theatre at Fort St. George, who never perform'd in England before. Also **COMIC SCENES OF THE SPANISH FRYAR.** *Cast not listed.*  
**SINGING.** By Corbet. v: *The Power of Gold*, a song from the *Fool*, in the *Gazetteer*, set by a Gentleman, and never performed before.  
COMMENT. A Concert, etc. Mainpiece: writ by E. Young, L.L.D. Benefit for a great Sufferer in Trade. Prices: 3s., 2s., 1s.
- Tuesday 31*      **AUCTION OF PICTURES.** See 30 May.  
HAY                    COMMENT. The Thirty-first Day.

## June 1748

- Friday 3*      **AUCTION OF PICTURES.**  
HAY                    COMMENT. The Thirty-second Day. To begin at 6:30 P.M. [Published this month, *A Catalogue of Curiosities, Chiefly Theatrical* which are to be sold by Auction. Dedicated to Foote by Peter Skewball. A twenty-two-page pamphlet containing suggestive comments about certain actresses: "Lot 13 Two young Actresses of different complexions, who having been two years under the care of a certain physician are warranted sound, very little the worse for use . . . Lot 33 a Coquet Crying by Mrs C——; Lot 34 A Venus half naked at See Saw by Mrs W——; Lot 35 A Very Stanch actress, somewhat overfed, and of great Virtue (Mrs Pritchard?)." N.B.: This is the greatest curiosity in the Catalogue.]
- Monday 6*      **AUCTION OF PICTURES.**  
HAY                    COMMENT. The Thirty-third Day. By Desire.
- Wednesday 8*      **AUCTION OF PICTURES,**  
HAY                    COMMENT. The Thirty-fourth Day.
- Thursday 9*      **AUCTION OF PICTURES.**  
HAY                    COMMENT. The Thirty-fifth Day.
- Saturday 11*      **AUCTION OF PICTURES.**  
HAY                    COMMENT. The Thirty-sixth Day.
- Tuesday 14*      **FOOTE'S TEA.**  
HAY                    COMMENT. To begin at twelve noon.

THE LONDON MERCHANT. Barnwell - Stevens (by Desire) his first on any stage. *Tuesday 14 JS*

*SINGING AND DANCING.*

COMMENT. Benefit for Stevens, a bookseller. A Concert, etc. Prices: 3s., 2s., 1s. To begin at 7 P.M.

FOOTE'S TEA.

COMMENT. To begin at 6:30 P.M. Being the last Time of Performing this Season. *Thursday 16 HAY*

## July 1748

THE FAIR PENITENT. *Cast not listed.* Also THE KING AND MILLER OF MANSFIELD. *Cast not listed.* *Monday 4 SOU*

*SINGING AND DANCING.*

COMMENT. At the Great Tiled Booth in the Borough. Benefit for Mrs Adams. To begin at 7 P.M.

THE UNHAPPY FAVOURITE; or, The Earl of Essex. *Cast not listed.* Also THE MOCK DOCTOR; or, The Dumb Lady Cur'd. *Cast not listed.* *Monday 18 SOU*

COMMENT. At the Great Til'd Booth, Bowling Green, Benefit for Jay [no concert formula used]. To begin at 7 P.M. At the Desire of Several Gentlemen and Ladies.

## August 1748

THE CONSTANT COUPLE, or A Trip to the Jubilee. Wildair - Mrs Phillips. Also THE VIRGIN UNMASKED. *Cast not listed.* *Monday 1 SOU*

*DANCING.* By Phillips.

COMMENT. At the New Theatre, Bowling Green, Southwark. Benefit for Mr and Mrs Phillips. A Concert, etc. To begin at 6:30 P.M.

THE NORTHERN HEROS. Charles XII - Usher; Prince of Wurtemburgh - Jackson; Gillensternia - Hazard; Count Piper - Thomson; Mazeppa - Reid; Czar - Burton; Dolgoruki - Paget; Menzikoif - Jones; Ivan - Shawford; Elimira - Mrs Cross. Also THE VOLUNTEERS; or, The Adventures of Roderick Random and his Friend Strap. Roderick Random - Cross; Garbage - Bridges; Slim - Storer; Strap - Paddick; Widow Vanspriggen - Mrs Bridges; Moll - Mrs Vaughan; Mrs Rank - Miss Ferguson; Mrs File - Mrs Shawford; Mrs Machegogan - Mrs Paddick; Madge - Miss Tyler; Janny - Vaughan. *Wednesday 24 BF*

*DANCING.* Mr and Mrs Shawford, Master Cross, Mrs Vaughan.

COMMENT. 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 Gillensteinia, 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 Pultowa, 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 Mrs Vanspriggen the Swedish Sutler's Widow; the merry Pranks of her foolish son Janny, and several other

- Wednesday 24 BF diverting incidents. Boxes 2s. 6d. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d. To begin each Day at Twelve o'clock. [This notice repeated during "the short Time of the Fair." Notice repeated 24, 26, 27 Aug.]
- BF THE CONSTANT QUAKER; or, The Humours of Wapping. *Cast not listed.* Also HARLEQUIN'S FROLICKS; or, The Rambles of Covent Garden. *Cast not listed.*
- SINGING AND DANCING. Between acts by Cunningham, Master Mattocks, Master Harrison, Mme Dominique; *Footes Vagaries* - Master Harrison and Mme Dominique. Italian Fireworks.
- COMMENT. At Hussey's Great Theatrical Booth facing the Hospital Gate. A new Droll . . . during the short time of the Fair. Prices: 2s., 1s., 6d. [Notice repeated 25, 26, 27 Aug.]
- BF THE RIVAL LOVERS; or, The Gamester Bit. Gamester - Villars; Constant - Massey; Cheatwell - Palmer; Waitwell - Richardson; Paddy Drogheda - Morgan; Jenny - Mrs Butler; Mrs Cheatwell - Mrs Hind; Lady Fanciful - Mrs Phillips. Also HARLEQUIN CAPTIVE; or, the Sallee Rover. Harlequin - Phillips; Colombine - Mrs Morgan; Captain - Jones; Spaniard - Richardson; Gripe - Smith; 'Squire - Villars; Blunder - Morgan.
- COMMENT. An Opera. At Phillips' Booth. Prices: 2s. 6d., 1s. 6d., 1s., 6d. To begin at Twelve each Day. [Notice repeated 25, 26, 27 Aug.]
- BF THE CONSEQUENCES OF INDUSTRY AND IDLENESS. Francis Goodchild the Prentice - Peterson; the Master - Pinner; Thomas the Idle Prentice - Costollo; Owen Gallows - Lowder; Ben Board'em - Miller; Barnaby Bustle - Taswell; Solomon Slender - Singleton; 'Squire Allnight - Casey; Scrawl - Brown; Taylor - Dogget; Jailor - Peters; Miss West - Miss Jones; Mrs Idle - Mrs Graham; Dorothy Slut - Miss Hippisley; Patrick MacMurder, an Irish Haymaker - Yates.
- SINGING. Signora Agnetta, being the first Time of her Performing since her Arrival. An extraordinary Band of Musick.
- COMMENT. *Delectando pariterque monendo.* At Yates's (from the Theatre Royal in Drury Lane) Great Theatrical Booth facing the Hospital Gate. During the short Time of Bartholomew Fair, will be presented an instructing and diverting Droll, call'd *The Consequences of Industry and Idleness*, or *The Apprentice's Guide*. To begin at Twelve noon. [Notice repeated 25, 26, 27 Aug.]
- BF THE UNNATURAL PARENTS. Sir Adam Wealthy - Brassey; Lord Worthy - Mackarnea; Sir John Lovewell - George; First Witch - Allen; Second Witch - Phenix; Third Witch - Sturgess; Fair Maid of the West - Mrs Daniel; Lady Wealthy - Mrs Ingall; Lady Worthy - Mrs Field; Lady Betty - Mrs Hickson; Trusty - Warner; Coachman - Harrison; Gardener - Thompson; Butler - Willson; Lucy - Mrs Peters; Gillion - Mrs Pile; Scullion - Miss Jones.
- DANCING. The original Dance perform'd by Three Wild Cats of the Wood; Dancing between the Acts - Adams, Mrs Ogden.
- MUSIC. A Good Band of Musick.
- COMMENT. At Lee and Yeates Sen and Jun great Theatrical Booth . . . will be reviv'd that celebrated Droll, call'd *The Unnatural Parents*; or, *The Fair Maid of the West*. Shewing the Manner of her being forced to wander from Home, by the Cruelty of her Parents, and beg her Bread; and directs her to a Nobleman's House: How she was there taken in as a Servant; and, at length, for her Beauty and modest Behaviour, married to a Gentleman of great Fortune; with her Return to her Parents, and their happy Reconciliation. Also the *Comical Humours and Adventures of Trusty* her Father's Man, and the three Witches. The Scenes and Cloaths are entirely new; and the Droll the same that was perform'd by Mrs Lee 15 Years ago with great Applause. Boxes: 2s. 6d. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d. To begin each Day at Twelve o'clock. [Notice repeated 25, 26, 27 Aug.]



## SEASON OF 1748-1749

**T**HIS SEASON was marked by a large number of performances—513 including 43 at the Opera. A great number of performers participated—some 312. Ten new plays were put on at the patent theatres; comic opera was introduced at the King's Opera House; and the riot of the season occurred at the Little Theatre in the Haymarket when the notorious Bottle Conjuror failed to appear. A mixed company of English actors put on at the Haymarket late in the season nine performances of the *Beggar's Opera*, translated into French as *L'Opéra du Gueux*. Terence's *Andria* with a Latin *Prologue* was given as a benefit for a grammar schoolmaster at the Haymarket, and the Royal Family with its juvenile friends put on Addison's *Cato* at Leicester House—to their great edification in sentiments of liberty.

Garrick, managing a company of over eighty, put on 175 performances at Drury Lane, including two new tragedies—Jonson's *Irene*, and Aaron Hill's *Meropé*, and two new afterpieces—Robert Dodsley's masque *The Triumph of Peace* and Woodward's *Tit for Tat; or, a Dish of the Auctioneer's [Foote's] own Chocolate*. An amusing competition ensued between Woodward at Drury Lane and Foote at the Haymarket.

Garrick's principal *Actors* and *Actresses* were: Adams, Arthur, Barnet, Barry, Beard, Mrs Bennet, Berry, Blakes, Bransby, Bridges, Mrs Bridges, Burton, Mrs Cibber, Mrs Clive, Mrs Cole, Miss Cole, Cooke, Cross, Mrs Cross, Master Cross, Mrs Elmy, Garrick, Mrs Green, Havard, Mrs Havard, James, Mrs James, King, Lee, Marr, Mills, Mrs Mills, Miss Murgetroyd, Neale, Palmer, Mrs Pitt, Miss Pitt, Mrs Pritchard, Raftor, Ray, Miss Royer, Simpson, Mrs Simpson, Sowdon, Sparks, Taswell, Miss Thurmond, Usher, Vaughan, Mrs Vaughan, Mrs Willoughby, Winstone, Woodward, Wright,

Yates, G. Yates, Mrs Yates, and Miss Yates. *Dancers*: Mrs Addison, Mrs Annesly, Anne Auretti, Janeton Auretti, Harrison, Master Harrison, Harvey, La Font, Leviez, Matthews, Mrs Mathews, Miss Medina, Master Morrison, Pelling, Roger, Shawford, Mrs Shawford, Master Shawford, The Little Swiss, and Master Yates. *Singers*: George Burton, Champness, The Child, and Reinhold.

Rich, with a company of eighty performers held 156 performances at Covent Garden. Among these he included six new pieces: James Wilder's ballad opera *The Gentleman Gardener*, Henry Bate's pastoral interlude *Henry and Emma*, James Thomson's *Coriolanus*, and three new Handel oratorios—*Susanna*, *Hercules*, and *Solomon*. His repertory was large—76 different plays and afterpieces, including a few interesting revivals such as the *Man of Mode*, the *Constant Couple*, *Measure for Measure*, *Comus*, *Henry VIII*, the *Emperor in the Moon*, *Theodosius*, and the pantomime *Apollo and Daphne*. He included much singing, and alternated three good teams of dancers—J. Granier and his sister, La Lauze and Sga Dedeschina, Atkins and Mlle Contair.

His principal *Actors* and *Actresses* were: Achurch, Miss Allen, Anderson, Arthur, Mrs Bambridge, Miss Bellamy, Bencraft, Bennet, Bridges, Mrs Bridges, Bridgewater, T. Cibber, Collins, Miss Copen, Cushing, Dance, Delane, Dunstall, Mrs Dunstall, Miss Faulkner, Miss Ferguson, Gibson, Giffard, Mrs Giffard, Mrs Hale, Miss Haughton, Miss Hippisley, Holtham, Mrs Horton, Kirby, Lacey, Lowe, Marten, Miss Morrison, Miss Mullart, Paget, Mrs Phillips, Quin, Ridout, Mrs Ridout, Ryan, Smith, Sparkes, Stoppelaer, Mrs Vallois, Waistkum, Ward, Mrs Ward, Wilder, Mrs Woffington, and Mrs Wright. *Dancers*: Atkins, Baker, Miss Baker, Billiony, Mlle De La Cointrie, Madam Contair, Delagarde, Mrs Delagarde, Sga Desdechina, Desse, Mrs Dumont, Froment, Mrs Gondou, J. Granier, Miss Granier, La Lauze, Leveridge, Oates, Phillips, Miss Vallois, Villeneuve, Mrs Villeneuve, and Vincent. *Singers*: Courtney, Sga Giacomazzi, Miss Norris, Roberts, Sga Sibilla, and Miss Young.

Dr John Francis Croza and his relatively small company of expert singers performed seven different comic operas and a "Serenade," entertaining the public on about 43 occasions. His company, as reconstructed from the playbills was: Signora Giustina Amoretti, Francesco Bianci, Signora Frasi, Signora Galli, Gaetano Guadagni, Anna Laschi, Filippo Laschi, Signora Mellini, Caterina Pertici, Pietro Pertici, Angelica Saiz. *Dancers*: Master Charles, and Jenny Poitier.

Most of the 58 performances at the Little Theatre in the Haymarket were those of Foote's matinee *Auction of Pictures*. The theatre was used also

for sporadic benefits, and for the Quart Bottle hoax. Activity at the Fairs reached a record of eight booths running simultaneously. The minor theatres and booths combined employed about 135 actors, actresses, dancers, singers, and performers on musical instruments. It is well to list this group which could and did supply performers for the patent theatres, and which in turn was swelled late in the season by actors from the patent theatres: Mrs Adams, Miss Agnetta, Mrs Anderson, Banks, Bates, Beckham, Mrs Beckham, Miss Berry, Betts, Broudin, Brown, Mrs Brown, Mrs Butler, Clough, Coleman, Costollo, Coustos, Craven, Cunningham, Mrs Cushing, Cuthbert, Daniel, Mrs Daniel, Miss Davies, Miss Davis, D'Esser, Doorsming, Fern, Fie, Mrs Field, Foote, Fribourg, Furnival, George, Mrs George, Mrs Gilbert, Goodman, Mrs Greenwood, Hall, L. Hallam, Mrs Hallam, Hazard, Mrs Hickson, Jackson, Mrs Jackson, Jenkins, Johnson, Mrs Johnson, Jones, Miss Jones, Keale, Mrs King, Mrs Knight, Mrs Laguerre, Machen, Mackenna, Malone, Mason, Mrs Mason, Massey, Middleton, Mrs Miller, Miss Mills, Miss Minors, Monk, Morgan, Mrs Morgan, Murry, Miss Oldmixon, Paddick, Mrs Paddick, Page, Master Paget, Pearson, Mrs Pearson, Peters, Mrs Peters, Phenix, Mrs Pile, Pinner, Platt, Mrs Platt, Miss Platt, Redman, Reid, Reynolds, Richardson, Mrs Roberts, Rooker, Mrs Sandum, Santhilla, Miss Saunders, Scott, Mrs Shawford, Shuter, Simms, Mrs Simon, Singleton, Smith, Smithson, Stevens, Miss Stevens, Storer, Sturges, Thomson, Trye, Miss Tyler, Walker, Waters, White, Williams, Mrs Williamson, Wilson, Mrs Wilson, Mrs Yeates, and Yeates Jr. *Dancers*: L'Armand, Madam L'Armand, Gramont, Harrison, and Le Mont. *Singers*: Mrs Dodson, Miss Cassandra Fredrick, Green, Hague, Miss Karver, Messing Jr, and Walz. *Musicans*: J. M. Axt (Drums), Bellicourt (Flute), Dubourg (Violin), Jones (Violincello), Miller (Bassoon), and Snow (Trumpet).

I have made special mention, under the date 1 March 1749 of the activities of that theatrical maverick Charles Macklin, who moved from tavern to tavern with his "Dramatic Lectures" illustrated by the acting of parts and scenes from the plays of his choice. His performance is not strictly dramatic, but as he was an actor of central importance to the whole development of the "natural style" of acting in the mid-century, his activities seemed worthy of notice in this theatrical history.

## September 1748

- Monday 5 HAY*      **BUSIRIS, KING OF EGYPT.** Nicanor – Stevens; Miris – Mrs Hickson; Mandana – Young Lady, first time on any stage; with an *Occasional Prologue* to be spoken by a gentleman and lady, in the character of the ghosts of Mr Booth and Mrs Oldfield. *SINGING. IV:* A *Cantata* by Doorsming, who never appeared in public. *DANCING. V:* *Drunken Peasant* by Matthews, &c.
- COMMENT. At the Desire of several Eminent Citizens. A concert, etc. Benefit for Stevens (bookseller). Mainpiece: Written by E. Young, author of the *Midnight Thougts*. Boxes 5s. Pit 2s. 6d. Gallery 1s. 6d.
- Wednesday 7 SF*      **THE NORTHERN HEROS;** or, The Bloody Contest between Charles the Twelfth, King of Sweden, and Peter the Great, Czar of Muscovy. Charles XII – Usher; Prince of Wurtemburg – Jackson; Count Gillensternia – Hazard; Count Piper – Thomson; Mazeppa – Reid; Czar – Burton; Prince Dolguruki – Paget; Prince Menzikoif – Jones; Iwan – Shawford; Princess Ellimira – Mrs Cross. Also **THE VOLUNTEERS;** or, The Adventures of Roderick Random and His Friend Strap. Roderick – Cross; Corporal Garbage – Bridges; Slim – Storer; Strap – Paddick; Widow Vanspriggen – Mrs Bridges; Moll Trotfutter – Mrs Vaughan; Mrs Rank – Miss Ferguson; Mrs File – Mrs Shawford; Mrs Machegogan – Mrs Paddick; Madge – Miss Tyler; Janny – Vaughan.
- DANCING.* Particularly a *Hornpipe*.
- COMMENT. At Bridges, Cross, Burton, and Vaughan's Great Theatrical Booth on the Bowling Green, Southwark, (with a company from the theatres) during the short time of the Fair will be presented an Historical Drama (lately acted in Bartholemew Fair with universal applause) the *Northern Heroes* with the Loves of Count Gillensterniana, a Swedish General, and the fair Ellimira a Russian Princess, containing the most remarkable events of that time; and concluding with the memorable battle of Pultowa, and Charles's retreat into the Turkish dominions. Interspersed with a comic interlude, *The Volunteers*. Also the comical humours and amours of Corporal Garbage and Serjeant Slim, with Mrs Vanspriggen the Swedish sutler's widow, the merry pranks of her foolish son Janny, and several other diverting incidents. As the Fair will be of so short continuance, we shall begin very early each day (*General Advertiser*). [See 24 Aug. 1748, BF]
- SF*      **THE TEMPEST;** or, The Enchanted Island. Prospero – Goodman; Hippolito – Mrs Morgan; Ferdinand – Trye; Antonio – Brown; Gonzalo – Betts; Alonso – Machen; Stephano – Smith; Mustacho – Palmer; Ventoso – Richardson; Trinculo – Morgan; Caliban – Paget; Ariel – Master Paget; Sycorax – Simms; Miranda – Mrs Roberts; Dorinda – Mrs Phillips. Also **HARLEQUIN IMPRISON'D;** or, The Country Wake. Harlequin – Phillips; Gripe – Smith; Flash – Fie; Blunder – Morgan; Madge – Miss Minors; Colombine – Mrs Phillips.
- DANCING.* *Grand Dance of Furies* – D'Esser, Le Mont, Gramont, Fribourg; First Fury – Phillips.
- COMMENT. At Phillips's Booth, Bowling Green, Southwark. Taken from the celebrated Shakespear. Prices: 2s. 6d., 1s. 6d., 1s., 6d. To begin at Twelve.
- SF*      **THE FAIR MAID OF THE WEST.** As 24 Aug. BF, but Sir Adam – Phenix; Lord Worthy – Cuthbert; Sir John Lovewell – Cunningham; Coachman – Harrison; Gardener – Thompson; Butler – Mason; Lucy – Mrs Peters; Gillian – Mrs Pile; The Scullion – Miss Jones; Second Witch – Adams.
- SINGING. Sailor's Song* – Cunningham.

DANCING. By the Three Wild Cats of the Woods; <i>Hornpipe</i> by Adams; The <i>Black Jake</i> by Smith and Mrs Bullock.	Wednesday 7 SF
COMMENT. At Lee, Yeates Sen & Jun and Warner's Great Tiled Booth, Bowling Green, Southwark. [Prices and description as 24 Aug. BF.]	
THE NORTHERN HEROES. As 7 Sept. Also THE VOLUNTEERS. As 7 Sept.	Thursday 8 SF
COMMENT. At Bridges, Cross, Burton and Vaughan's Booth, Bowling Green, Southwark.	
THE UNNATURAL PARENTS; or, The Fair Maid of the West. As 7 Sept.	SF
COMMENT. At Lee, Yeates Sen & Jun and Warner's Booth, Bowling Green, Southwark.	
THE TEMPEST. As 7 Sept.	SF
COMMENT. At Phillips's Booth.	
THE NORTHERN HEROES. As 7 Sept. Also THE VOLUNTEERS. As 7 Sept.	Friday 9 SF
COMMENT. At Bridges, Cross, Burton and Vaughan's Booth, Southwark.	
THE UNNATURAL PARENTS; or, The Fair Maid of the West. As 7 Sept.	SF
COMMENT. At Lee, Yeates Sen & Jun and Warner's Booth, Southwark.	
THE TEMPEST. As 7 Sept.	SF
COMMENT. At Phillips's Booth.	
THE BUSIE BODY. Marplot - Woodward, first appearance in 7 years; Sir George Airy - Mills; Sir Francis Gripe - Yates; Sir Jealous Traffic - Berry; Charles - Havard; Whisper - James; Isabinda - Mrs Mills; Patch - Mrs Green; Scentwell - Miss Cole; Miranda - Mrs Clive. Also THE LOTTERY. Jack Stocks - Woodward; Stocks - Blakes; Cloe - Mrs Clive; Lovemore - Beard, 1st appearance there in 5 years.	Saturday 10 DL
COMMENT. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places for Boxes to be taken of Mr Hobson at the stage door of the Theatre. To begin exactly at six o'clock ( <i>General Advertiser</i> ). [This customary notice for all subsequent bills will not be mentioned further this season.] Receipts: £80 (Cross); £88 7s. 6d. (Powel).	
THE NORTHERN HEROES. As 7 Sept. THE VOLUNTEERS. As 7 Sept.	SF
COMMENT. At Bridges, Cross, Burton and Vaughan's Booth, Southwark.	
THE UNNATURAL PARENTS; or, The Fair Maid of the West. As 7 Sept.	SF
COMMENT. At Lee, Yeates Sen & Jun and Warner's Booth.	
THE TEMPEST. As 7 Sept.	SF
COMMENT. At Phillips's Booth.	
THE NORTHERN HEROES. As 7 Sept. Also THE VOLUNTEERS. As 7 Sept.	Monday 12 SF
COMMENT. At Bridges, Cross, Burton and Vaughan's Booth, Southwark.	
THE UNNATURAL PARENTS; or, The Fair Maid of the West. As 7 Sept.	SF
COMMENT. At Lee, Yeates Sen & Jun and Warner's Booth, Southwark. Mrs Bracegirdle died, at her House in Howard St. (Theatrical Clippings, Folger Library.)	

- Monday 12* SF THE TEMPEST. As 7 Sept. Also HARLEQUIN IMPRISONED. As 7 Sept.  
COMMENT. At Phillips's Booth.
- Tuesday 13* DL THE RELAPSE; or, Virtue in Danger. Foppington - Woodward; Loveless - Havard; Worthy - Mills; Sir Tunbelly - Taswell; Hoyden - Mrs Clive; Y. Fashion - Lee; Lory - James; Syringe - Yates; Coupler - Arthur; Shoemaker - Ray; Varole - Blakes; Sir John Friendly - Usher; Nurse - Miss Pitt; Amanda - Mrs Elmy; Berinthia - Mrs Pritchard. Also THE LYING VALET. Sharp - Yates; Kitty Pry - Mrs Green.  
COMMENT. Receipts: £70 (Cross); £95 13s. (Powel).
- SF THE NORTHERN HEROES. As 7 Sept. Also THE VOLUNTEERS. As 7 Sept.  
COMMENT. At Bridges, Cross, Burton and Vaughan's Booth, Southwark.
- SF THE FAIR MAID OF THE WEST. As 7 Sept.  
COMMENT. At Lee, Yeates Sen & Jun and Warner's Booth, Southwark.
- Thursday 15* DL THE CONFEDERACY. Moneytrap - Yates; Brass - Woodward; Gripe - Taswell; Dick - Havard; Clarissa - Mrs Pritchard; Araminta - Mrs Mills; Corinna - Mrs Green; Mrs Amlet - Mrs James; Mrs Cogget - Mrs Cross; Flippanta - Mrs Clive. Also THE ANATOMIST; or, The Sham Doctor. Doctor - Blakes; Old Gerald - Arthur; Crispin - Yates; Beatrice - Mrs Bennet.  
COMMENT. Mainpiece: By Desire. Receipts: £80 (Cross); £68 19s. (Powel).
- Friday 16* DL No Performance. Cross: Mrs Butler died.
- Saturday 17* DL SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. Manuel - Yates; Philip - Sparks; Octavio - Havard; Diego - Ray; Soto - Neale; Trappanti - Woodward; Corridore - Winstone; Alguazile - Bransby; Lewis - Usher; Stephano - Wright; Flora - Mrs Green; Rosara - Mrs Mills; Viletta - Mrs Clive; Hippolita - Mrs Pritchard. Also THE LOTTERY. As 10 Sept.  
MUSIC. I: A Solo upon the Flute, by a Child five years of age (1st time of his appearing on any stage); III: Another piece of music by the Child.  
COMMENT. [See Occasional Prologue spoken at CG by Mr Barry (28 Sept. 1750):  
*When vice and folly overruns the state,  
Weak politicians lay the blame on fate . . .  
If Shakespeare's Passion, or if Johnson's art  
Can fire your fancy, or can warm your heart,  
That task be ours;—but if you damn, their scenes  
And heroes must give way to Harlequins.  
We too can have recourse to Mime and Dance  
Nay there I think we have the better chance;  
And should the town grow weary of the Mute  
Why—we'll produce—a Child upon the flute*
- This infant piper referred to again satirically in a *Guide to the Stage*, 2nd ed., 1751, p. 7.] Rec'd of Mr Warner for arrears at his Benefit 16 May last, £5 14s. As this belong'd to last season's Account, I shall make an allowance, and accordingly subtract it from the sum total (Powel). Receipts: £70 (Cross); £92 12s. (Powel).
- Tuesday 20* DL LOVE FOR LOVE. Valentine - Havard; Scandal - Mills; Sir Sampson - Taswell; Tattle - Woodward; Foresight - Arthur; Jeremy - Neale; Trapland - Ray; Ben - Yates; Mrs Foresight - Mrs Cross; Nurse - Miss Pitt; Angelica - Mrs Pritchard; Mrs Frail - Mrs Elmy; Prue - Mrs Clive. Also THE DEVIL TO PAY.

Sir John – Beard; Jobson – Berry; Lady Loverule – Miss Pitt; Nell – Mrs Clive. *MUSIC.* I: Flute solo; III: Music by the Child. *DANCING.* V: *A Savoyard Dance* by Matthews and Mrs Addison. *COMMENT.* Receipts: £80 (Cross); £95 3s. (Powel).

Tuesday 20  
DL

**THE PROVOK'D WIFE.** Brute – Quin; Heartfree – Ryan; Constant – Ridout; Lady Fanciful – Mrs Giffard; Belinda – Mrs Ridout, 1st appearance on that stage; Rake – Gibson; Justice – Bridges; Razor – Anderson; Mademoiselle – Miss Morrison; Lady Brute – Mrs Woffington, 1st appearance that stage these 7 years. Also **THE MOCK DOCTOR.** Mock Doctor – Cibber; Dorcas – Mrs Dunstall.

*COMMENT.* Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. To begin exactly at six o'clock. No persons to be admitted behind the scenes, nor any money to be return'd after the curtain is drawn up. Places for the boxes to be taken of Mr Page at the Stage door (*General Advertiser*). [This notice appears on subsequent bills this season but will not be repeated further here.]

Wednesday 21  
CG

**LOVE MAKES A MAN;** or, *The Fop's Fortune.* Cludio – Woodward; Don Choleric – Yates; Carlos – Sowdon, 1st appearance there; Antonio – Arthur; Charino – Taswell; Don Duart – Berry; Governor – Winstone; Don Manuel – Usher; Sancho – James; Monsieur – Blakes; Jaques – Vaughan; Lawyer – Bransby; Honoria – Miss Pitt; Angelina – Mrs Elmy; Elvira – Mrs Mills; Louisa – Mrs Pritchard. Also **THE DEVIL TO PAY.** As 20 Sept.

Thursday 22  
DL

*MUSIC.* I: *Overture to Rodelinda* on Flute by the Child; III: Music by the Child. *DANCING.* V: *Savoyards*, as 20 Sept.

*COMMENT.* Mr Sowdon Play'd Ch; (Cross). Mainpiece: Not acted these 2 years. [See 15 Nov. 1743]. Receipts: £80 (Cross); £91 13s. (Powel).

CG

No Performance.

*COMMENT.* *General Advertiser:* Last week the celebrated Mr and Mrs Lampe and Mrs Vincent arrived in Dublin from England.

**THE RECRUITING OFFICER.** Ballance – Quin; Plume – Ryan; Brazen – Cibber; Worthy – Ridout; Kite – Bridges; Bullock – Dunstall; Constable – Stoppelaer; Recruits – Bencraft and Cushing; Melinda – Mrs Horton; Rose – Mrs Ridout; Lucy – Mrs Dunstall; Sylvia – Mrs Woffington. Also **THE LYING VALET.** Valet – Cushing.

Friday 23  
CG

**HAMLET, PRINCE OF DENMARK.** Hamlet – Barry; King – Sparks; Ghost – Berry; Horatio – Havard; Polonius – Taswell; Laertes – Blakes; Ostrick – Woodward; Lucianus – James; Rosencraus – Simpson; Guildenstern – Usher; Marcellus – Bransby; Player King – Winstone; Player Queen – Mrs Yates; Gravediggers – Yates and Vaughan; Ophelia – Mrs Clive; Queen – Mrs Pritchard. Also **THE ANATOMIST.** As 15 Sept., but Old Gerald – Taswell.

Saturday 24  
DL

*COMMENT.* Receipts: £150 (Cross); £150 1s. (Powel).

**THE BEGGAR'S OPERA.** Macheath – Lowe, 1st appearance on that stage; Peachum – Arthur; Lockit – Dunstall; Mrs Peachum – Mrs Dunstall; Lucy – Miss Young; Player – Anderson; Beggar – Paddick; Mat-o-Mint – Stoppelaer; Ben Budge – Bencraft; Filch – Cushing; Wat Dreary – Smith; Twitcher – Paget; Drawer – Bennet; Jenny Diver – Miss Allen; Mrs Coaxer – Miss Ferguson; Dolly Trull – Miss Copen; Sukey Tawdry – Mrs Vallois; Mrs Slammekin – Miss Hippisley; Mrs Vixen – Miss Haughton; Molly Brazen – Miss Morrison; Betty Doxy – Mrs Villeneuve; Polly – Miss Faulkner. With *Hornpipe* by Oates, and a *Country Dance* by the characters of the opera.

Monday 26  
CG

- Monday 26*  
SOU KING RICHARD THE THIRD. Richard - Morgan; Queen Elizabeth - Mrs Morgan; Lady Anne - Mrs Phillips. Also NEW PANTOMIME ENTERTAINMENT. *Cast not listed*, but *New Prologue* - Miss Platt a Child of Five Years.  
*SINGING. III: Genius of England*; End of the Play: *New Mad Tom* - Platt, Sen.  
COMMENT. At Mr Phillips New Theatre at the Bowling Green. To begin at seven o'clock. Benefit for Phillips and Mrs Phillips (*Daily Advertiser*), but benefit for Morgan and Mrs Morgan (Hogan).
- Tuesday 27*  
DL THE SUSPICIOUS HUSBAND. Ranger - Garrick; Strictland - Berry; Jack Meggot - Woodward; Frankly - Havard; Bellamy - Blakes; Buckle - Usher; Simon - Bransby; Valet - James; Landlady - Mrs Yates; Jacintha - Mrs Willoughby, her first appearance on any stage; Tester - Vaughan; Chairman - Winstone; Milliner - Mrs Cole; Maid - Mrs Simpson; Clarinda - Mrs Pritchard; Mrs Strictland - Mrs Elmy; Lucetta - Mrs Green. To conclude with a *Country Dance*. Also THE ANATOMIST. As 24 Sept.  
COMMENT. Afterpiece: By desire. Powel: Rec'd of Mr Wolfall [Woodfall?] for a ticket for the season to admit one into any part of the house, behind the scenes and to Benefit nights excepted - £15 15s. N.B.: These tickets us'd to be no more than ten guineas each before Mr Garrick's time, as for example Mr Ibbeston upon Ludgate hill, and Mr Tinker gave no more for theirs. Receipts: £170 (Cross); £166 6d. (Powel).
- Wednesday 28*  
CG THE SPANISH FRYAR; or, The Double Discovery. Dominic - Quin; Torrismond - Ryan; Raymond - Gibson; Pedro - Anderson; Queen - Mrs Horton; Lorenzo - Giffard; Gomez - Arthur; Alphonso - Paget; Teresa - Miss Copen; Bertran - Ridout; Elvira - Mrs Woffington. Also THE DEVIL TO PAY. Loverule - Lowe (in which will be introduc'd *The Early Horn*); Lady Loverule - Miss Haughton; Jobson - Dunstall; Nell - Mrs Dunstall.
- Thursday 29*  
DL KING RICHARD THE THIRD. King Richard - Garrick; King Henry - Berry; Buckingham - Sparks; Richmond - Havard; Stanley - Winstone; Tressel - Blakes; Catesby - Usher; Lieutenant - Ray; Edward v - Miss Cole; Duke of York - Miss Yates; Ratcliff - Simpson; Blunt - Palmer; Lord Mayor - Taswell; Oxford - Bransby; Dutchess of York - Mrs James; Lady Anne - Mrs Mills; Queen - Mrs Pritchard. Also THE LOTTERY. As 10 Sept.  
COMMENT. Receipts: £190 (Cross); £183 15s. (Powel).
- Friday 30*  
CG THE OLD BACHELOR. Batchelor - Quin; Belmour - Ryan; Sharper - Ridout; Vainlove - Gibson; Fondlewife - Arthur; Sir Joseph - Cibber; Bluff - Marten; Setter - Bencraft; Belinda - Mrs Horton; Araminta - Miss Copen; Sylvia - Mrs Ridout; Lucy - Mrs Dunstall; Laetitia - Mrs Woffington. Also THE MOCK DOCTOR. As 21 Sept.

## October 1748

- Saturday 1*  
DL THE PROVOK'D HUSBAND; or, A Journey to London. Lord Townly - Barry; Manly - Havard; Sir Francis - Yates; Basset - Woodward; Richard - Blakes; Moody - Winstone; Poundage - Usher; Lady Grace - Mrs Elmy; Jenny - Mrs Green; Mrs Motherly - Mrs Cross; Myrtilla - Mrs Cole; Trusty - Mrs Yates; Lady Wronghead - Mrs Clive, first time in that part; Lady Townly - Mrs Pritchard. Also THE DEVIL TO PAY. As 20 Sept.  
*DANCING. V: Savoyards*, as 20 Sept.  
COMMENT. Receipts: £80 (Cross); £94 5s. (Powel).

THE FAIR MAID OF THE WEST. As 7 Sept. COMMENT. At Lee and Yeates's Booth on Blackheath during the Fair.	Saturday 1 BHB
KING LEAR AND HIS THREE DAUGHTERS. Lear - Quin; Edgar - Ryan; Gloster - Bridgwater; Kent - Gibson; Bastard - Ridout; Cornwall - Bencraft; Albany - Anderson; Burgundy - Paddick; Gentleman Usher - Cushing; Goneril - Miss Haughton; Regan - Mrs Ridout; Cordelia - Mrs Ward, 1st appearance on that stage.	Monday 3 CG
OTHELLO, MOOR OF VENICE. Othello - Barry; Iago - Sparks; Cassio - Mills; Brabantio - Berry; Roderigo - Woodward; Duke - Winstone; Desdemona - Mrs Cibber; Emilia - Mrs Pritchard; Montano - Bransby; Gratiano - Simpson; Ludovico - Blakes. Also THE INTRIGUING CHAMBERMAID. Drunken Colonel - Woodward; Lettice - Mrs Clive. COMMENT. Receipts: £150 (Cross); £139 10s. 6d. (Powel).	Tuesday 4 DL
THE UNHAPPY FAVOURITE; or, The Earl of Essex. <i>Cast not listed.</i> Also THE MOCK DOCTOR. <i>Cast not listed.</i> DANCING. Jockey dancing by Mr Adams. COMMENT. At the Tiled Booth on Blackheath. By Desire of several Gentlemen and Ladies. To begin at 6 P.M.	BHB
KING LEAR. As 3 Oct. COMMENT. By Desire.	CG
THE CONSCIOUS LOVERS. Tom - Woodward; Daniel - Vaughan; Lucinda - Miss Cole; Isabella - Mrs James; Mrs Sealand - Mrs Cross; Young Bevil - Barry; Sir John Bevil - Winstone; Sealand - Berry; Myrtle - Lee; Cimberton - Taswell; Humphrey - Blakes; Phillis - Mrs Clive; Indiana - Mrs Cibber. In Act II, a <i>Scotch Cantata</i> by Beard. Also THE ANATOMIST. As 24 Sept. MUSIC. II: By Desire a piece of Music by the Child. DANCING. III: <i>Savoyards</i> , as 20 Sept. COMMENT. Receipts: £160 (Cross); £135 7s. 6d. (Powel).	Thursday 6 DL
THE STRATAGEM. Archer - Ryan; Aimwell - Giffard; Sullen - Bridgwater; Bonniface - Marten; Sir Charles - Anderson; Foigard - Arthur; Gibbet - Bencraft; Scrub - Collins; Lady Bountiful - Mrs Bambridge; Dorinda - Mrs Hale; Cherry - Miss Hippisley; Gipsy - Miss Young; Mrs Sullen - Mrs Woffington. To conclude with a <i>Country Dance</i> . Also THE LOTTERY. Lovemore - Lowe; Jack Stocks - Ward, 1st appearance that stage; Chloe - Mrs Dunstall. COMMENT. Afterpiece: With the scene of the Drawing in the Guildhall.	Friday 7 CG
KING LEAR. Lear - Garrick; Gloster - Berry; Edgar - Havard; Bastard - Lee; Kent - Winstone; Albany - Usher; Cornwall - Blakes; Gentleman Usher - Neale; Burgundy - Marr; Goneril - Mrs Mills; Regan - Mrs Cross; Cordelia - Mrs Cibber. Also THE SCHOOL BOY. Master Johnny - Yates; Young Rakish - Lee; Dominic - Blakes; Lettice - Mrs Green; Rakish - Bridges; Lady Manlove - Mrs James. COMMENT. Receipts: £190 (Cross); £180 15s. (Powel).	Saturday 8 DL
THE FAIR PENITENT. Calista - Mrs Ward; Sciolto - Gibson; Lothario - Ryan; Altamont - Ridout; Rossano - Anderson; Lavinia - Mrs Ridout; Lucilla - Mrs Hale; Horatio - Quin. Also THE MOCK DOCTOR. As 21 Sept., but Mock Doctor - Dunstall.	Monday 10 CG

- Monday 10*     THE PROVOK'D HUSBAND; or, A Journey to London. Lord Townly - Goodman; Lady Townly - Mrs Phillips. Also MISS IN HER TEENS. Miss Biddy - Miss Saunders; Fribble - Morgan; Flash - Goodman; Tag - Mrs Phillips.  
 SOU              SINGING. *Mad Tom* by Platt.
- COMMENT. At the New Theatre, Bowling Green, Southwark. A concert, etc. Benefit for Goodman. To begin at 7 P.M. Prices: 2s. 6d., 1s. 6d., 1s., 6d.
- Tuesday 11*     THE ORPHAN. Castilio - Barry; Polydore - Havard; Acasto - Berry; Chamont - Garrick; Chaplain - Blakes; Florella - Mrs Green; Serina - Miss Cole; Page - Miss Yates; Monimia - Mrs Cibber. Also THE LOTTERY. As 10 Sept.  
 DL              DANCING. V: *Savoyards*, as 20 Sept.
- COMMENT. By desire. Receipts: £170 (Cross); £147 17s. 6d. (Powel).
- CG              THE PROVOK'D WIFE. As 21 Sept., but Justice - Marten; add Col. Bully (with a song in character) - Lowe. Also THE LOTTERY. As 7 Oct.
- COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales.
- Wednesday 12*   No Performance.
- DL              COMMENT. Cross: Miss Pit went to play in the Beg: Opera for Mr Usher at Richmond & was deliver'd of a fine Girl—N.B.: She was Virgin.
- CG              THE FAIR PENITENT. As 10 Oct. Also THE DEVIL TO PAY. As 28 Sept.
- SOU              THE UNHAPPY FAVOURITE; or, The Earl of Essex. *Cast not listed.* Also THE DEVIL TO PAY. *Cast not listed.*
- COMMENT. At the New Theatre, Bowling Green, Southwark. A concert, etc. Benefit for a Person under very great Misfortunes (a blind man, initials A. M., now six years in prison). To begin (by particular Desire) at 7 P.M.
- Thursday 13*     KING HENRY THE FIFTH. King Henry - Barry; Canterbury - Bridges; Exeter - Berry; Bp. of Ely - Winstone; France - Mills; Dauphin - Havard; Constable of France - Sparks; Burgundy - Blakes; Montjoy - Lee; Gower - Bransby; MacMorris - James; Capt. Jamy - Neale; Nym - Taswell; Bardolph - Ray; Boy - Miss Yates; Fluellen - Yates; Pistol - Woodward; Isabel - Mrs Mills; Catherine - Mrs Green; Hostess - Miss Pitt. *Prologue* and *Chorus* - Garrick. Also THE INTRIGUING CHAMBERMAID. As 4 Oct.
- DL              COMMENT. Receipts: £120 (Cross); £115 8s. (Powel).
- Friday 14*     HAMLET. As 24 Sept., but Hamlet - Garrick; 2nd Gravedigger - Ray. Also THE INTRIGUING CHAMBERMAID. As 4 Oct.
- DL              COMMENT. Afterpiece: By Desire. Receipts: £170 (Cross); £141 9s. (Powel).
- CG              THE MERRY WIVES OF WINDSOR. Falstaff - Quin; Ford - Ryan; Page - Ridout; Fenton - Gibson; Shallow - Paget; Dr Caius - Stoppelaer; Slender - Collins; Host - Dunstall; Bardolph - Marten; Pistol - Cushing; Simple - Bencraft; Sir Hugh - Arthur; Mrs Page - Mrs Hale; Ann Page - Mrs Haughton; Mrs Quickly - Mrs Bambridge; Robin - Miss Mullart; Mrs Ford - Mrs Woffington. Also DAMON AND PHILLIDA. Damon - Lowe; Arcas - Anderson; Corydon - Arthur; Cymon - Collins; Mopsus - Dunstall; Phillida - Mrs Dunstall.
- COMMENT. Mainpiece: Written by Shakespear.
- Saturday 15*     THE BEGGAR'S OPERA. Macheath - Beard; Peachum - Yates; Lockit - Berry; Filch - Raftor; Mat-o-Mint - Blakes; Player - Bransby; Beggar - Winstone; Lucy - Mrs Clive; Mrs Peachum - Mrs Cross; Diana Trapes - Mrs Havard; Mrs Slammekin - Mrs Green; Sukey Tawdry - Mrs Yates; Jenny Diver - Miss

Royer; Molly Brazen – Mrs Vaughan; Polly – Mrs Cibber. In Act III, *Hornpipe* by Matthews, Vaughan, Shawford, Marr, Roger, &c. Whole to conclude with a *Country Dance* by the Characters of the Opera.

DANCING. I: *Savoyards*, as 20 Sept.

COMMENT. Receipts: £110 (Cross); £115 19s. 6d. (Powel).

Saturday 15  
DL

KING HENRY IV, PART I, WITH THE HUMOURS OF SIR JOHN FALSTAFF. Falstaff – Quin; King – Sparks, 1st appearance that stage; Wales – Ryan; Prince John – Miss Hippisley; Westmoreland – Holtham; Northumberland – Paget; Sir Walter Blunt – Ridout; Douglas – Anderson; Vernon – Gibson; Worcester – Dance; Carriers – Arthur and Dunstall; Francis – Collins; Gadshill – Bencraft; Bardolph – Marten; Peto – Stoppelaer; Sheriff – Oates; Traveller – Smith; Hostess – Mrs Bambridge; Lady Piercy – Mrs Woffington; Hotspur – Delane, who has not appeared that stage these 7 years.

Monday 17  
CG

THE PROVOKED WIFE. Belinda – Mrs Willoughby (her second appearance on the stage); Sir John Brute – Garrick; Constant – Havard; Heartfree – Mills; Col. Bully (with songs) – Beard; Rake – Blakes; Razor – Yates; Lady Fanciful – Mrs Clive; Lady Brute – Mrs Cibber; Mademoiselle – Mrs Green; Justice – Winstone; Constable – Ray; Watchman – Vaughan. Also THE MILLER OF MANSFIELD. King – Winstone; Miller – Berry; Dick – Blakes; Peggy – Mrs Green.

Tuesday 18  
DL

MUSIC. By particular Desire, *Concerto on Flute*, as 17 Sept.

COMMENT. Receipts: £160 (Cross); £124 10s. (Powel).

Wednesday 19  
DL

A NEW WAY TO PAY OLD DEBTS. Wellborn – Sowdon; Lord Lovell – Havard; Allworth – King, 1st time of appearing in any character; Greedy – Woodward; Marall – Neale; Sir Giles – Bridges; Order – Winstone; Furnace – Blakes; Amble – Vaughan; Tapwell – Taswell; Watchall – Bransby; Welldo – Simpson; Froth – Mrs Bridges; Margaret – Mrs Green; Lady Allworth – Mrs Pritchard.

DANCING. II: *Savoyards*, as 20 Sept.; v: Dance of *Gondoliers* by Cooke &c.

MUSIC. III: *Concerto on Flute*, as 17 Sept.

COMMENT. Written by Massenger, never acted there. Receipts: £120 (Cross); £93 14s. 6d. (Powel).

THE BEGGAR'S OPERA. As 26 Sept., but *Hornpipe* by Atkins; Dolly Trull – Mrs Vallois; Betty Doxy and Sukey Tawdry omitted.

CG

COMMENT. Opera By Desire.

CG

A NEW WAY TO PAY OLD DEBTS. As 19 Oct.

Thursday 20  
DL

DANCING AND MUSIC. As 19 Oct.

COMMENT. Receipts: £120 (Cross); £93 14s. 6d. (Powel).

DL

A NEW WAY TO PAY OLD DEBTS. As 19 Oct., but Order, Furnace, Amble, Tapwell, Watchall, Welldo omitted. Also MISS IN HER TEENS. Fribble – Garrick; Flash – Woodward; Puff – Yates; Tag – Mrs Clive; Miss Biddy – Mrs Green.

Friday 21  
DL

DANCING AND MUSIC. As 19 Oct.

COMMENT. *The Fair Penitent* is deferr'd, on account of Mr Barry's Indisposition, till tomorrow. Receipts: £110 (Cross); £95 (Powel).

JANE SHORE. Gloster – Quin; Hastings – Delane; Dumont – Ryan; Alicia – Mrs Ward; Jane Shore – Mrs Woffington. Also DAMON AND PHILLIDA. As 14 Oct.

CG

- Saturday 22**    **DL**    THE FAIR PENITENT. Lothario – Garrick; Sciolto – Bridges; Horatio – Berry; Altamont – Havard; Rossano – Blakes; Lavinia – Mrs Elmy; Lucilla – Mrs Green; Calista – Mrs Cibber. Also THE INTRIGUING CHAMBERMAID. As 4 Oct.  
**MUSIC.** *Concerto on Flute* by the Child.  
**COMMENT.** Mainpiece: At the particular desire of several Persons of Quality. Receipts: £140 (Cross); £131 6s. (Powel).
- CG**    VENICE PRESERVED; or, A Plot Discover'd. Pierre – Quin; Jaffier – Ryan; Priuli – Bridgwater; Bedamar – Gibson; Renault – Sparks; Eliot – Ridout; Belvidera – Miss Bellamy, who has not appeared that stage these 3 years. Also THE DEVIL TO PAY. As 28 Sept.
- Monday 24**    **CG**    THE ORPHAN; or, The Unhappy Marriage. Chamont – Quin; Castalio – Ryan; Polydore – Delane; Acasto – Sparks; Ernesto – Paget; Servant – Holtham; Chaplain – Anderson; Serina – Mrs Hale; Page – Miss Mullart; Florella – Mrs Bambridge; Monimia – Miss Bellamy. Also THE LOTTERY. As 7 Oct.
- SOU**    KING LEAR AND HIS THREE DAUGHTERS. *Cast not listed.* Also THE KING AND MILLER OF MANSFIELD. *Cast not listed.*  
**MUSIC.** A solo on the violin called *Ellen-a-Roon* by Santhilla, first Time of performing in Publick.  
**SINGING.** V: *Roratorio* – or a Medley of the *Cries of Dublin* – Morgan.  
**DANCING.** A *Hornpipe* by a Gentleman for his diversion.  
**COMMENT.** At the New Theatre, Bowling Green, Southwark. A Concert, etc. Benefit for Mrs Morgan. Never acted there. Being positively the last Night of Acting in the Borough (*Daily Advertiser*).
- Tuesday 25**    **DL**    THE SUSPICIOUS HUSBAND. As 27 Sept. Also THE MILLER OF MANSFIELD. As 18 Oct., but Joe – Beard.  
**DANCING.** III: *Savoyards*, as 20 Sept.  
**MUSIC.** *Scotch Sonata* on Flute by the Child.  
**COMMENT.** Receipts: £160 (Cross); £134 11s. 6d. (Powel).
- CG**    CATO. Cato – Quin; Portius – Ryan; Marcus – Lacey, 1st appearance that stage; Juba – Gibson; Sempronius – Sparks; Lucius – Anderson; Syphax – Ridout; Decius – Bridgwater; Marcia – Miss Bellamy; Lucia – Mrs Ward.  
**COMMENT.** Play By Command of their Royal Highnesses the Prince and Princess of Wales, Prince George, Prince Edward, and the Lady Augusta.
- Wednesday 26**    **DL**    KING LEAR. As 8 Oct. Also THE SCHOOL BOY. As 8 Oct.  
**COMMENT.** Receipts: £170 (Cross); £150 7s. 6d. (Powel).
- Thursday 27**    **DL**    LOVE FOR LOVE. As 20 Sept., but Ben advertised with a song and dance in character; Sir Sampson – Bridges; Foresight – Taswell; Nurse – Mrs James. Also THE ANATOMIST. As 24 Sept., but none listed.  
**DANCING.** II: A Grand Ballet call'd *L'Entree de Flore*, by Anne Auretti, Cooke, Janetone Auretti, &c.; End of Play: A Grand Ballet call'd *Vertumnus and Pomona*: Vertumnus – Cooke; his followers – Leviez, Pelling, Harvey, Shawford; Pomona – Anne Auretti; her followers – Mrs Addison, Miss Cole, Mlle Lafont, Mrs Annesly; Pan – Matthews; his followers – Vaughan, Shawford, Master Harrison, Master Yates.  
**COMMENT.** Receipts: £70 (Cross); £66 6s. (Powel).
- CG**    THE BUSY BODY. Busy Body – Cushing; Sir George – Ryan; Charles – Gibson; Sir Francis – Collins; Sir Jealous – Marten; Isabinda – Mrs Ridout; Patch – Mrs Hale; Miranda – Mrs Ward. Also APOLLO AND DAPHNE; or, The Burgo-

master Trick'd. Apollo - Villeneuve; Daphne - Mrs Delagarde; Followers of Daphne - Mrs Gondou, Mrs Villeneuve, Mrs Dumont, and Mrs Vallois; Morpheus - Leveridge; Mystery - Baker; Slumber - Vincent; Harlequin - Phillips; Burgo-master - Bencraft; Boor Servant - Lalauze; Colombine - Miss Haughton; Scaramouche - Desse; Venus - Miss Young; Silenus - Leveridge; Bacchus - Baker; Pan - Vincent; Diana - Miss Falkner; Frenchman - Villeneuve; Frenchwoman - Miss Granier; Spaniard - Desse; Spanish Woman - Mrs Gondou; Polonese - Delagarde; Polonese Woman - Mrs Villeneuve; Zephyrus - Froment; Flora, representing an Inconstant - Mrs Delagarde.

Tursday 27  
CG

**MACBETH.** Macbeth - Barry; Duncan - Mills; Macduff - Havard; Malcolm - Blakes; Banquo - Sowdon; Rosse - Lee; Lennox - Palmer; Seyward - Winstone; Donalbain - Miss Cole; Hecate - Berry; Witches - Bridges, Neale, Yates; Young Seyward - Bransby; Fleance - Master Cross; Seyton - Ray; Angus - Simpson; Doctor - Taswell; Lady Macduff - Mrs Mills; Lady - Mrs Yates; Lady Macbeth - Mrs Pritchard. Also **MISS IN HER TEENS.** As 21 Oct.

Friday 28  
DL

COMMENT. Mainpiece: As written by Shakespear. With the songs, dances and other decorations. Receipts: £120 (Cross); £120 3s. 6d. (Powel).

**OTHELLO, MOOR OF VENICE.** Othello - Quin; Iago - Ryan; Brabantio - Sparks; Cassio - Ridout; Lodovico - Anderson; Roderigo - Ward; Montano - Holtham; Emilia - Mrs Bambridge; Desdemona - Mrs Ward. Also **DAMON AND PHILLIDA.** As 14 Oct., but Phillida - Miss Young.

CG

COMMENT. Mainpiece: By Desire.

**THE LONDON CUCKOLDS.** Ramble - Woodward; Townly - Palmer, first time of his appearing in any character; Loveday - Blakes; Wiseacre - Yates; Doodle - Taswell; Dashwell - Neale; Roger - James; Tom - Master Cross; Constable - Ray; Linkman - Raftor; 1st Watch - Bransby; 2nd Watch - Simpson; 1st Chimney Sweeper - Vaughan; 2nd Sweeper - Marr; Peggy - Mrs Green; Eugenia - Mrs Mills; Engine - Mrs Cross; Jane - Mrs Havard; Aunt - Mrs James; Arbella - Mrs Pritchard. Also **TOM THUMB.** Tom - Miss Yates.

Saturday 29  
DL

**DANCING. II:** *Savoyards*, as 20 Sept.; End of Play: A New Dance, call'd *The Sailor's Revels* by Matthews, &c.

**MUSIC. III:** *Scotch Sonata on Flute*, as 25 Oct.

COMMENT. Mainpiece [by Ravenscroft]: Never acted there. Receipts: £100 (Cross); £100 8s. 6d. (Powel).

**THE LONDON CUCKOLDS.** Ramble - Ryan; Townly - Gibson; Wiseacre - Collins; Doodle - Marten; Dashwell - Arthur; Engine - Miss Haughton; Jane - Miss Young; Roger - Ward; Aunt - Mrs Bambridge; Loveday - Anderson; Eugenia - Mrs Hale; Peggy - Miss Hippisley; Lady No - Mrs Woffington. Also **APOLLO AND DAPHNE.** As 27 Oct.

CG

**THE CONSCIOUS LOVERS.** As 6 Oct., but Isabella - Mrs Bennet.

Monday 31  
DL

**DANCING. II:** *L'Entree de Flore*, as 27 Oct.; **III:** *The Savoyards*, as 20 Sept.; **v:** *Vertumnus and Pomona*, as 27 Oct.

COMMENT. Receipts: £90 (Cross); £89 1s. 6d. (Powel).

**THE MERRY WIVES OF WINDSOR.** As 14 Oct. Also **APOLLO AND DAPHNE.** Cast not listed, but see 27 Oct.

CG

**THE LONDON MERCHANT;** or, **The History of George Barnwell.** Barnwell - Mrs Hickson; Thorogood - Sturges; Trueman - Johnson; Blunt - Page; Uncle - Mackennea; Maria - Mrs Field; Lucy - Miss Mills; Millwood - Mrs Williamson. Also **THE LYING VALET.** Cast not listed.

JS

- Monday 31*      **SINGING AND DANCING.**  
 JS                    COMMENT. A concert, etc. By particular Desire. Prices: 2s. 6d., 1s. 6d.
- SOU**                **THE JEW OF VENICE.** *Cast not listed.* Also **THE LYING VALET.** *Cast not listed.*  
                       COMMENT. At the Tiled Booth, Bowling Green, Southwark. Benefit for Yeates, Jun will be perform'd a Comedy. Prices: 2s., 1s. 6d., 1s., 6d. Tickets delivered out by Daniel and Sturgess will be taken. This is the last Time of performing there this Season. [No concert formula.]

## November 1748

- Tuesday 1*      **THE RECRUITING OFFICER.** Plume - Garrick; Brazen - Woodward; Ballance - Bridges; Kite - Berry; Worthy - Havard; Bullock - Taswell; Welch Collier - Blakes; Recruits - Neale and Ray; Melinda - Mrs Mills; Rose - Mrs Green; Lucy - Mrs Bennet; Sylvia - Mrs Pritchard. Also **THE LOTTERY.** As 10 Sept., but Mr Stocks omitted.  
 DL                    **DANCING.** II: *L'Entree de Flore*, as 27 Oct.; End of Play: *Vertumnus and Pomona*, as 27 Oct.  
                       COMMENT. Receipts: £120 (Cross); £89 1s. 6d. (Powel).
- CG**                **THE SPANISH FRYAR.** As 28 Sept., but Lorenzo - Ryan; Torrismond - Delane. Also **APOLLO AND DAPHNE.** *Cast not listed*, but see 27 Oct.
- Wednesday 2*      **JANE SHORE.** Gloster - Bridges; Hastings - Garrick; Bellmour - Lee; Catesby - Winstone; Ratcliff - Blakes; Gentleman - Usher; Lady - Miss Cole; Shore - Barry; Jane Shore - Mrs Pritchard; Alicia - Mrs Cibber. Also **THE INTRIGUING CHAMBERMAID.** As 4 Oct.  
 DL                    COMMENT. Receipts: £170 (Cross); £158 10s. 6d. (Powel).
- Thursday 3*      **THE MERCHANT OF VENICE.** Shylock - Yates, 1st time; Antonio - Berry; Bassanio - Havard; Gratiano - Palmer, 2nd time of appearing in any character; Lorenzo (with proper songs) - Beard; Launcelot - Neale; Solanio - King; Duke - Winstone; Salarino - Blakes; Gobbo - Ray; Tubal - Taswell; Jessica - Miss Cole; Nerissa - Mrs Bennet; Portia - Mrs Clive. Also **THE SCHOOL BOY.** *Cast not listed*, but see 8 Oct.  
 DL                    **MUSIC.** I: *Scots Sonato on Flute* by the Child; IV: A Piece of *Music on Flute* by the Child.  
**DANCING.** II: *L'Entree de Flore*, as 27 Oct.; III: *The Savoyards*, as 20 Sept.; V: *Vertumnus and Pomona* by Cooke, Anne Auretti.  
                       COMMENT. Receipts: £30 (Cross); £49 12s. (Powel).
- CG**                **THE PROVOK'D HUSBAND;** or, A Journey to London. Townly - Ryan; Manly - Delane; Lady Grace - Mrs Hale; Sir Francis - Arthur; Lady - Wronghead - Mrs Bambridge; Squire Richard - Collins; Miss Jenny - Miss Haughton; Moody - Dunstall; Basset - Anderson; Lady Townly - Mrs Woffington. Also **APOLLO AND DAPHNE.** As 27 Oct.
- Friday 4*      **TAMERLANE.** Tamerlane - Sowdon, for the first time; Stratocles - Palmer; Selima - Mrs Elmy; Bajazet - Barry; Moneses - Havard; Arpasia - Mrs Cibber; Axalla - Lee; Omar - Winstone; Prince of Tanais - Blakes; Dervis - Berry; Haly - Usher. **Usual Prologue.** Also **THE ANATOMIST.** As 24 Sept.  
 DL                    COMMENT. Receipts: £180 (Cross); £141 14s. 6d. (Powel).

TAMERLANE.	Tamerlane – Delane; Moneses – Ryan; Axalla – Gibson; Omar – Sparks; Prince of Tanais – Anderson; Zama – Oates; Dervise – Paget; Stratocles – Ridout; Haly – Bencraft; Selima – Mrs Ridout; Arpasia – Mrs Ward; Bajazet – Quin. With the <i>Usual Prologue</i> .	<i>Friday 4</i> CG
TAMERLANE.	As 4 Nov. Also <b>THE DEVIL TO PAY</b> . As 20 Sept., but Lady Loverule – Mrs Bennet.	<i>Saturday 5</i> DL
DANCING.	<i>Vertumnus and Pomona</i> , as 3 Nov.	
COMMENT.	Receipts: £170 (Cross); £130 19s. (Powel).	
TAMERLANE.	As 4 Nov. Also <b>APOLLO AND DAPHNE</b> . As 27 Oct.	CG
THE ALCHEMIST.	Abel Drugger – Garrick; Subtle – Mills; Face – Cross; Sir Epicure – Berry; Kastril – Yates; Ananias – Neale; Tribulation – Taswell; Surly – Blakes; Lovewit – Bridges; Dapper – Vaughan; Dame Pliant – Miss Pitt; Doll – Mrs Cross. Also <b>THE LYING VALET</b> . As 13 Sept., but add Gayless – Blakes; Melissa – Mrs Bennet.	<i>Monday 7</i> DL
DANCING.	By the Aurettis, Cooke, Matthews, &c.	
COMMENT.	Mainpiece: By Particular Desire. Written by Ben Johnson. Receipts: £110 (Cross); £100 17s. 6d. (Powel).	
VENICE PRESERVED.	As 22 Oct. Also <b>DAMON AND PHILLIDA</b> . As 28 Oct.	CG
COMMENT.	To the Author of the <i>General Advertiser</i> : Sir: I beg leave by means of your paper, to acquaint the friends of Tom Harbin, that he intends shortly to have a Benefit at the Theatre Royal in Covent Garden: Having in consequence of the advice of many of them, apply'd himself to Mr Rich, on that account who very generously and readily said he would contribute anything in his power to serve him; and as one night of the week might be better than another, (as his Interest lay) he gave him his choice, whereupon he chose Wednesday, as being a night of most leisure amongst people eminent in trade, on whom the city depends. He persuades himself that those who have laughed with him, will not laugh at him for requesting a favour (which his circumstances could never be supposed to put him above accepting) from persons of affluent fortunes, which the generality of his friends are; and whose Experienc'd good nature, he doubts not, will serve him on this occasion. In a few days Publick notice will be given of the time, the Play, &c. I am &c. Jack Friendly, Grigsby's Coffee House, Nov. 7, 1748. [See <i>General Advertiser</i> , 8 Nov. See also 14 Dec.]	
VENICE PRESERV'D; or, A Plot Discovered.	Jaffier – Garrick; Priuli – Havard; Renault – Berry; Pierre – Barry; Duke – Winstone; Bedamar – Blakes; Belvidera – Mrs Cibber. Also <b>THE INTRIGUING CHAMBERMAID</b> . As 4 Oct.	<i>Tuesday 8</i> DL
COMMENT.	Receipts: £170 (Cross); £167 17s. 6d. (Powel).	
LA COMEDIA IN COMEDIA.	Lucinda – Angelica Saiz; Celindo – Gaetano Guadagni; Florilind – Filippo Laschi; Dorinna – Anna Laschi; Pandolfo – Pietro Pertici; Nobilia – Caterina Pertici; Marcion – Francesco Bianci; Vespino – Sga Giustina Amoretti [1748 <i>Libretto</i> ].	King's
DANCING.	<i>Grand Dance</i> (compos'd by Poitier) – Mlle Poitier, Master Charles, Miss Jenny Poitier.	
MUSIC.	By Rinaldo da Capua.	
COMMENT.	By Subscription. A Burletta, or Comic Opera . . . being the first of this Species of Musical Drama ever exhibited in England. [But see Burney, II, 248, on both cast and music.] Pit and Boxes Half a guinea. Gallery 5s. To begin at 6 P.M. Last Wednesday arrived in London, from Italy, Signor Croza, with his New Company of Italian Performers, who are to entertain the Town the approaching Season, at the King's Theatre in the Haymarket, with Operas of a new kind, call'd Burlettas ( <i>General Advertiser</i> , 23 Sept.).	

- Wednesday 9*    **TWELFTH NIGHT**; or, What you Will. Olivia – Mrs Clive; Orsino – Mills; Sebastian – Havard; Sir Toby – Berry; Sir Andrew – Woodward; Curio – Bransby; Valentine – Usher; Fabian – Winstone; Captain – Blakes; Malvolio – Neale; Clown – Yates; Maria – Mrs Green; Viola – Mrs Pritchard. Also **THE MILLER OF MANSFIELD**. As 25 Oct., but only the Miller listed.  
**MUSIC.** I: *Scots Sonato* by the child; IV: Piece of Music by the Child.  
**DANCING.** III: New Comic Dance call'd *The Italian Cabaret*, by Matthews, Mrs Addison, &c.; V: *Vertumnus and Pomona*, as 3 Nov.  
**COMMENT.** Receipts: £50 (Cross); £64 2s. (Powel).
- CG**    **THE ROVER**; or, The Banish'd Cavaliers. Willmore – Ryan; Col. Belvile – Ridout; Frederick – Anderson; Pedro – Sparks; Antonio – Gibson; Blunt – Bridgwater; Sancho – Collins; Valeria – Mrs Hale; Florinda – Miss Copen; Moretta – Mrs Bambridge; Lucetta – Miss Hippisley; Angelica – Mrs Horton; Hellen – Mrs Woffington. Also **APOLLO AND DAPHNE**. *Cast not listed*, but see 27 Oct.
- Thursday 10*    **THE ORPHAN**. As 11 Oct. Also **THE LYING VALET**. As 7 Nov.  
**DL**    **DANCING.** V: *Saroyards*, as 20 Sept.  
**COMMENT.** By Particular Desire. [A long critical analysis of *The Orphan* appeared in the *Gentleman's Magazine* this month, admitting that it evoked compassion, but finding it deficient in "exhibiting some useful instruction."] Receipts: £130 (Cross); £109 4s. 6d. (Powel).
- CG**    **THE MERRY WIVES OF WINDSOR**. As 14 Oct., but Pistol – Holtham. Also **APOLLO AND DAPHNE**. *Cast not listed*, but see 27 Oct.  
**COMMENT.** Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales, Prince George, Prince Edward, the Lady Augusta and the Lady Elizabeth.
- Friday 11*    **THE STRATAGEM**. Archer – Garrick; Aimwell – Havard; Sullen – Winstone; Scrub – Woodward; Gibbet – Neale; Boniface – Berry; Foigard – James; Sir Charles – Blakes; Dorinda – Mrs Elmy; Lady Bountiful – Mrs Cross; Cherry – Mrs Green; Mrs Sullen – Mrs Cibber, first time in this character. Also **THE DEVIL TO PAY**. As 5 Nov.  
**DANCING.** V: *L'Entree de Flore*, as 27 Oct.  
**COMMENT.** Receipts: £120 (Cross); £103 9s. 6d. (Powel).
- CG**    **AS YOU LIKE IT**. Jaques – Quin; Orlando – Ryan; Touchstone – Arthur; Oliver – Anderson; Celia – Mrs Ridout; Amiens (with the songs adapted to the play) – Lowe; Rosalind – Mrs Woffington. Also **APOLLO AND DAPHNE**. *Cast not listed*, but see 27 Oct.  
**COMMENT.** Mainpiece: Written by Shakespear.
- Saturday 12*    **THE PROVOK'D HUSBAND**. As 1 Oct. Also **THE MOCK DOCTOR**. Doctor – Woodward; Leander – Usher; Sir Jasper – James; Dorcas – Mrs Pitt.  
**MUSIC.** I: *Scots Sonato* on Flute by the Child.  
**DANCING.** II: *L'Entree de Flore*; III: *Italian Cabaret*, as 9 Nov.; V: *Vertumnus and Pomona* – Cooke, Anne Auretti, Matthews.  
**COMMENT.** By particular Desire. Receipts: £60 (Cross); £87 2s. 6d. (Powel).
- CG**    **CATO**. As 25 Oct., but Marcus – Anderson; Lucius – Paget; Also **THE DEVIL TO PAY**. As 28 Sept., but Nell – Mrs Phillips, 1st appearance on that stage.
- King's**    **LA COMEDIA IN COMEDIA**. *Cast not listed*, but see 8 Nov.  
**DANCING.** *Grand Dance*, as 8 Nov.

**MUCH ADO ABOUT NOTHING.** Benedick – Garrick, for the first time; Don Pedro – Havard; Leonato – Berry; Don John – Winstone; Claudio – Lee; Friar – Bridges; Borachio – Blakes; Dogberry – Taswell; Sexton – Ray; Town Clerk – James; Verges – Neale; Conrade – Bransby; 1st Watchman – Vaughan; 2nd – Marr; Margaret – Mrs Havard; Ursula – Miss Cole; Hero – Mrs Elmy; Beatrice – Mrs Pritchard; Musical parts: Beard, Reinhold, Mrs Clive, &c.

COMMENT. Play Never acted there, written by Shakespear. Receipts: £160 (Cross); £134 1s. 6d. (Powel).

Monday 14  
DL

**VENICE PRESERVED;** or, A Plot Discovered. Pierre – Gentleman who played Gloucester in Jane Shore; Belvidera – Mrs Daniel. Also **THE LYING VALET.** *Cast not listed.*

COMMENT. Benefit for Mr and Mrs Daniel who live at No 17, Stewarts Rents, bottom of Great Wild St.

HAY

**MUCH ADO ABOUT NOTHING.** As 14 Nov.

COMMENT. The songs and chorusses new set by Mr Arne. Receipts: £70 (Cross); £71 4s. (Powel).

Tuesday 15  
DL

**OROONOKO.** Oroonoko – Delane; Aboan – Sparks; Governor – Anderson; Blandford – Ridout; Driver – Dunstall; Stanmore – Gibson; Widow – Mrs Bammbridge; Daniel – Collins; Jack Stanmore – Bencraft; Hotman – Holtham; Charlotte – Mrs Ridout; Lucy – Miss Copen; Imoinda – Miss Bellamy. Also **APOLLO AND DAPHNE.** As 27 Oct.

CG

COMMENT. To the Author of the *General Advertiser*, &c. Sir: When I read the letter in your paper [see 7 Nov.] concerning Tom Harbin's intention of having a Benefit at Covent Garden, I own I was much pleas'd, as it would give me the opportunity of making him merry, who has often made me so: But I have since been in some concern to hear he was to perform himself—I would not have him appear in an Ill-Light; and as it is easy to conceive what confusion a Man unus'd to the stage must be in, to appear on it, I would in Friendship advise him to desist from that design.—If he does it from an opinion of his Capacity, I am sorry for him: but if it is only to draw people together, I think he need not have any Apprehensions on that Account:—For there ever was and ever will be in London, a number of Persons of Fortune and Generosity, sufficient to do what he wants, whenever they have an Inclination to serve a man they like.—And as he is Generally allow'd to be what is call'd a Fiddle in Company, and plays as often as anybody, it would be but right to keep him in tune: For my part I shall use my interest in his Favour and wish him success with his Acquaintance. I am &c. T. Meanwell. Lloyd's Coffee House, 14 Nov. [See 14 Dec.]

**LA COMEDIA IN COMEDIA.** *Cast not listed*, but see 8 Nov.

King's

**DANCING.** As 12 Nov.

**MUCH ADO ABOUT NOTHING.** As 14 Nov., but in Act II, a *Masquerade Dance* by Matthews, &c. and to conclude with a *Country Dance* by the Characters. Also **THE MOCK DOCTOR.** As 12 Nov., but only the Mock Doctor listed.

Wednesday 16  
DL

**DANCING. II:** *L'Entree de Flore*, as 27 Oct.

COMMENT. Mainpiece: By Particular Desire. Afterpiece: By Desire. Receipts: £120 (Cross); £108 13s. 6d. (Powel).

**THE ROYAL MERCHANT;** or, The Beggar's Bush. Royal Merchant – Ryan; Woolfort – Sparks; Hubert – Ridout; Hemskirk – Gibson; VanDunk – Marten; Gertrude – Mrs Hale; Jaqueline – Miss Haughton; Prigg – Dunstall; Merchants: Oates, Holtham, Anderson, Paget; Higgen – Arthur; Boor – Collins; Ferret – Stoppelaer; Ginks – Bencraft; Snap – Paddick; Clause – Quin. Also **THE ROYAL**

CG

- Wednesday 16* CG CHACE; or, Harlequin Skeleton. Chasseur Royal - Lowe; Merlin - Leveridge; Jupiter (Harlequin) - Oates; Mercury - Wilder; Doctor - Bencraft; Colombine - Miss Haughton; Pierot - LaLauze.
- NTW THE BEAUX STRATAGEM. *Cast not listed.* Also AN OLD MAN TAUGHT WISDOM; or, The Virgin Unmasked. *Cast not listed.*  
COMMENT. At the New Theatre, at Mr Bradley's, Distiller, in Old Gravel Lane, Wapping. A Concert, etc. Prices: 2s., 1s. To begin at 6:30 P.M.
- Thursday 17* DL MUCH ADO ABOUT NOTHING. As 16 Nov. Also THE LYING VALET.  
Sharp - Yates, but see 13 Sept.  
DANCING. II: *L'Entree de Flore*, as 27 Oct.  
COMMENT. Receipts: £140 (Cross); £133 4s. 6d. (Powel).
- Friday 18* DL MUCH ADO ABOUT NOTHING. As 16 Nov. Also THE INTRIGUING CHAMBERMAID. As 4 Oct.  
MUSIC. II: *Scots Sonato on Flute by the Child.*  
DANCING. IV: *Italian Cabaret*, as 9 Nov.  
COMMENT. Receipts: £130 (Cross); £115 11s. (Powel).
- CG THE PROVOK'D HUSBAND. As 3 Nov. Also THE ROYAL CHACE. As 16 Nov.  
COMMENT. Mainpiece: By Desire.
- Saturday 19* DL MUCH ADO ABOUT NOTHING. As 16 Nov. Also THE ANATOMIST.  
As 24 Sept.  
DANCING. II: *L'Entree de Flore*, as 27 Oct.  
COMMENT. The play of *Romeo and Juliet*, written by Shakespear, is now in rehearsal. Receipts: £160 (Cross); £144 6s. (Powel).
- CG THE BEGGAR'S OPERA. As 19 Oct., but Mrs Peachum - Mrs Phillips; Dye Trapes - Mrs Bambridge; Tawdry, Slammekin, and Dolly Trull not listed. Also THE ROYAL CHACE. *Cast not listed*, but see 16 Nov.  
COMMENT. The Tragedy called the *Revenge* is deferr'd on account of the Indisposition of a Principal performer.
- Monday 21* DL MUCH ADO ABOUT NOTHING. As 16 Nov. Also THE INTRIGUING CHAMBERMAID. As 4 Oct.  
DANCING. II: *L'Entree de Flore*, as 27 Oct.  
COMMENT. Mainpiece: By particular Desire. Afterpiece: By Desire. Receipts: £130 (Cross); £117 1s. 6d. (Powel).
- CG THE OLD BACHELOR. As 30 Sept., but Sir Joseph - Cushing; Araminta - Mrs Hale; Lucy - Mrs Phillips. Also THE ROYAL CHACE. *Cast not listed*, but see 16 Nov.
- NWC THE BEGGAR'S OPERA. Macheath - Yeates, Jun; Polly - Mrs Yeates. Also MISS IN HER TEENS. Flash - Yeates, Jun; Biddy - Mrs Yeates.  
COMMENT. At the New Wells near the London Spa Clerkenwell. By Desire. For one night only. Benefit for Yeates, Jun. A Concert, etc. Prices: 2s., 1s. 6d., 1s. To begin exactly at 6 P.M. There will be fires in proper Places to keep the Wells warm. It will be moonlight. Mr Yeates entreats the favor of those Gentlemen and Ladies who intend to honour him . . . that they will please to come at the time prefix'd on account of the length of the Performances; and they may depend on the whole being conducted with the utmost Decorum (*General Advertiser*).

MUCH ADO ABOUT NOTHING. As 16 Nov. Also THE MILLER OF MANSFIELD. As 25 Oct. Tuesday 22  
DL

COMMENT. Receipts: £80 (Cross); £96 19s. 6d. (Powel).

THE ORPHAN. As 24 Oct. Also THE ROYAL CHACE. *Cast not listed*, but see 16 Nov. CG

THE STRATAGEM. *Cast not listed.*

SINGING. By Miss Karver, particularly, by Desire, *Women and Wine*, who sang some years ago at the Theatre-Royal in Drury Lane; since at Mr Foote's Theatre in the Haymarket.

COMMENT. Benefit Miss Karver. A Concert, etc. Prices: 4s., 2s. 6d., 1s. 6d. To begin at 6 P.M.

OTHELLO. As 4 Oct., but Iago - Havard; Roderigo - Yates. Also THE VIRGIN UNMASK'D. Coupee - Yates; Blister - Bridges; Goodwill - Taswell; Quaver - Beard; Lucy - Mrs Clive. Wednesday 23  
DL

DANCING. II: *L'Entree de Flore*, as 27 Oct.; V: *Vertumnus and Pomona*, as 12 Nov. MUSIC. IV: *Scots Sonato on Flute* by the Child.

COMMENT. Mainpiece: By particular Desire. Receipts: £140 (Cross); £149 3s. 6d. (Powel).

THE FAIR PENITENT. As 22 Oct., but Horatio - Barry; Sciolto - Berry. Also THE LYING VALET. As 17 Nov. Thursday 24  
DL

DANCING. V: *Italian Cabaret*, as 9 Nov.

COMMENT. Receipts: £130 (Cross); £127 17s. 6d. (Powel).

JULIUS CAESAR WITH THE DEATHS OF BRUTUS AND CASSIUS. Brutus - Quin; Cassius - Ryan; Antony - Delane; Caesar - Bridgwater; Caska - Sparks; Trebonius - Anderson; Ligarius - Holtham; Lepidus - Bencraft; Decius Brutus - Ridout; Octavius - Gibson; Metellus - Paddick; Cinna - Paget; Pindarus - Oates; Plebeians - Collins and Dunstall, Stoppelaer, Arthur, &c.; Calphurnia - Mrs Horton; Portia - Mrs Woffington. CG

THE RELAPSE. As 13 Sept., but Coupler - Winstone. Also THE MOCK DOCTOR. As 16 Nov. Friday 25  
DL

MUSIC. I: *Scots Sonato on Flute* by the Child.

DANCING. II: *L'Entree de Flore*, as 27 Oct.; IV: *The Sailors' Revels*, by Matthews &c.; End of Play: *Vertumnus and Pomona*, as 12 Nov.

COMMENT. Receipts: £70 (Cross); £74 3s. (Powel).

JULIUS CAESAR. As 24 Nov. Also THE ROYAL CHACE. *Cast not listed*, but see 16 Nov. CG

THE SUSPICIOUS HUSBAND. As 27 Sept. Also THE VIRGIN UNMASK'D. As 23 Nov. Saturday 26  
DL

MUSIC. V: *Scots sonato on Flute* by the Child.

DANCING. III: *Savoyards*, as 20 Sept.

COMMENT. By Desire. Receipts: £160 (Cross); £143 6d. (Powel).

MEASURE FOR MEASURE. Duke - Quin; Claudio - Ryan; Angelo - Sparks; Lucio - Cushing; Escalus - Gibson; Provost - Ridout; Abhorson - Bencraft; Barnardine - Stoppelaer; Clown - Arthur; Elbow - Marten; Mariana - Mrs Hale; Juletta - Miss Haughton; Francisca - Miss Copen; Bawd - Mrs Bambridge; Isabella - Mrs Woffington. Also THE ROYAL CHACE. *Cast not listed*, but see 16 Nov. CG

- Saturday 26*     LA COMEDIA IN COMEDIA. *Cast not listed*, but see 8 Nov.  
 King's            DANCING. As 12 Nov.
- Monday 28*     THE COUNTRY WIFE. Horner - Palmer; Pinchwife - Bridges; Sir Jasper Fidget - Yates; Sparkish - Woodward; Country Wife - Mrs Clive; Harcourt - Havard; Dorilant - Blakes; Quack - Winstone; Harry - Simson; Alithea - Mrs Willoughby; Lady Fidget - Mrs Mills; Lucy - Mrs Bennet; Mrs Dainty Fidget - Miss Pitt; Mrs Squeamish - Mrs Yates. Also THE ANATOMIST. As 24 Sept.  
 DL                MUSIC. III: Piece of Music By Desire by the Child.  
 DANCING. II: *L'Entree de Flore*, as 27 Oct. IV: *Savoyards*, as 20 Sept. V: *Vertumnus and Pomona*, as 12 Nov.  
 COMMENT. Receipts: £70 (Cross); £81 12s. 6d. (Powel).
- CG                THE CONSCIOUS LOVERS. Young Beville - Delane; Myrtle - Ryan; Tom - Anderson; Sir John - Bridgwater; Cimberton - Arthur; Humphrey - Marten; Sealand - Sparks; Daniel - Collins; Phillis - Mrs Woffington; Lucinda - Mrs Hale; Mrs Sealand - Mrs Bambridge; Indiana - Mrs Bellamy; Song in Act II by Lowe. Also DAMON AND PHILLIDA. As 28 Oct.
- Tuesday 29*     ROMEO AND JULIET. Romeo - Barry; Escalus - Winstone; Capulet - Berry; Paris - Lee; Benvolio - Usher; Tybalt - Blakes; Friar Lawrence - Havard; Old Capulet - Wright; Friar John - Champness; Gregory - Taswell; Sampson - James; Balthasar - Bransby; Abraham - Marr; Mercutio - Woodward; Apothecary - Simpson; Peter - Vaughan; Page - Mas Cross; Guards - Raftor, Gray, Ray; Lady Capulet - Mrs Bennet; Nurse - Mrs James; Juliet - Mrs Cibber; with a new dance proper to the play by Cooke, Miss Janneton Auretti, &c.  
 DL                COMMENT. Play Never acted there. Characters New Dress'd. toller: [tolerable(?)] (Cross). We hear a new Tragedy called *Mahomet and Irene* will be acted at the Theatre Royal in Drury Lane after Christmas (*General Advertiser*). Receipts: £160 (Cross); £155 6d. (Powel).
- CG                THE BEGGAR'S OPERA. As 19 Nov. Also THE ROYAL CHACE. *Cast not listed*, but see 16 Nov.  
 COMMENT. Mainpiece: By Particular Desire.
- King's            ORAZIO. *Cast not listed*.  
 DANCING. Between the Acts.  
 COMMENT. A Comic Opera. Tickets at half a Guinea. [Latilla's comic opera; but music for this production by Pietro Auletta. See Loewenberg, *Annals of Opera*, Cols. 187-88.] Books will be delivered this morning at Mrs Sylvester's (*Daily Advertiser*).
- Wednesday 30*     MUCH ADO ABOUT NOTHING. As 16 Nov.  
 DL                DANCING. By Cooke, Matthews, Anne Auretti.  
 COMMENT. By Command of His Majesty. Receipts: £185 (Cross); £175 8s. 6d. (Powel).
- CG                MEASURE FOR MEASURE. As 26 Nov. Also THE ROYAL CHACE.  
*Cast not listed*, but see 16 Nov.  
 COMMENT. Mainpiece: By Desire.
- NW SM            OROONOKO; or, The Royal Slave. *Cast not listed*. Also MISS IN HER TEENS.  
*Cast not listed*.  
 COMMENT. By Particular desire at the New Wells, Shepherd's Market, Mayfair. A Concert, etc. Prices: 1s. 6d., 1s., 6d.

## December 1748

**ROMEO AND JULIET.** As 29 Nov., but with a new *Masquerade Dance* proper to the play. *Tursday 1 DL.*

COMMENT. Receipts: £150 (Cross); £126 1s. 6d. (Powel).

**THE REVENGE.** Zanga - Quin; Alonzo - Ryan; Carlos - Delane; Alvarez - Sparks; Don Manuel - Ridout; Isabella - Mrs Bambridge; Leonora - Miss Bellamy. Also **THE ROYAL CHACE.** *Cast not listed*, but see 16 Nov. *CG*

**AUCTION OF PICTURES**, also A Piece of Musick by the Child between the parts of the Auction. *HAY*

COMMENT. By Desire, at his Auction Room, late the New Theatre in the Haymarket, Mr Foote will exhibit a Choice Collection of Pictures, all warranted Originals, with some entire new Lots. Places for boxes to be taken at the Auction Room. The Thirty-ninth Day. The auction to begin at exactly half an hour after six.

**ROMEO AND JULIET.** As 1 Dec., but add Montague - Barnet. Friar John, Apothecary, Page, Peter, and Guards not listed. Also **THE LYING VALET.** *Friday 2 DL*  
As 17 Nov.

COMMENT. Receipts: £140 (Cross); £113 11s. (Powel).

**THE STRATAGEM.** As 7 Oct., but Aimwell - Delane. Also **APOLLO AND DAPHNE.** As 27 Oct. *CG*

**ROMEO AND JULIET.** As 2 Dec. Also **THE INTRIGUING CHAMBERMAID.** *Saturday 3 DL*  
As 4 Oct.

**DANCING. III: Dutch Dance** - Cooke, Anne Auretti.

COMMENT. Receipts: £160 (Cross); £133 1s. 6d. (Powel).

**JANE SHORE.** As 21 Oct., but Alicia - Miss Bellamy. Also **APOLLO AND DAPHNE.** *Cast not listed*, but see 27 Oct. *CG*

**ORAZIO.** *Cast not listed.*

*King's*

**DANCING.** Between the Acts.

**ROMEO AND JULIET.** As 2 Dec. Also **THE VIRGIN UNMASK'D.** As 23 Nov. *Monday 5 DL*

COMMENT. Receipts: £170 (Cross); £149 7s. 6d. (Powel).

**JANE SHORE.** As 3 Dec. Also **APOLLO AND DAPHNE.** *Cast not listed*, but see 27 Oct. *CG*

**AUCTION OF PICTURES**, also an Oration in Praise of Sight, as at Edinburgh, Oxford, Cambridge, Dublin, Foreign Universities. A Piece of Musick by the Child. *HAY*  
COMMENT. The Fortieth Day.

**ROMEO AND JULIET.** As 2 Dec. Also **SCHOOL BOY.** As 8 Oct., but see 3 Nov. *Tuesday 6 DL*

COMMENT. Receipts: £160 (Cross); £127 4s. (Powel).

**KING HENRY IV, Part I.** As 17 Oct., but Worcester - Kirby. *CG*

- Tuesday 6*      ORAZIO. *Cast not listed.*  
 King's            DANCING. Between the Acts.
- Wednesday 7*    ROMEO AND JULIET. As 2 Dec. Also THE MILLER OF MANSFIELD.  
 DL                As 22 Nov.  
                   COMMENT. Receipts: £170 (Cross); £158 9s. 6d. (Powel).
- Thursday 8*     ROMEO AND JULIET. As 2 Dec. Also THE ANATOMIST. As 24 Sept.  
 DL                COMMENT. Receipts: £150 (Cross); £125 (Powel).
- CG                JULIUS CAESAR. As 24 Nov. Also THE DEVIL TO PAY. As 12 Nov.  
                   COMMENT. Mainpiece: By desire.
- HAY              AUCTION OF PICTURES. As 5 Dec.  
                   COMMENT. Forty-first day.
- Friday 9*        ROMEO AND JULIET. As 2 Dec. Also THE LOTTERY. As 1 Nov.  
 DL                COMMENT. Receipts: £140 (Cross); £124 9s. 6d. (Powel).
- CG                THEODOSIUS; or, The Force of Love. Theodosius – Ryan; Varanes – Delane;  
                   Marcian – Sparks; Leontine – Bridgwater; Atticus – Marten; Aranthes – Ridout;  
                   Lucius – Anderson; Pulcheria – Mrs Horton; Athenais – Miss Bellamy. Also  
                   APOLLO AND DAPHNE. *Cast not listed*, but see 27 Oct.
- HAY              CONCERT OF VOCAL AND INSTRUMENTAL MUSIC. Vocal Parts by Sga  
                   Sybilla, Miss Young, Waltz, Hague, Messing, Jr. Act I: The overture in *Otbo*;  
                   A *Concerto* of Geminiani; A *Solo on the German Flute* – Balicourt; *Powerful Guardians*  
                   and *Come ever Smiling Liberty* composed by Handel – Sga Sybilla; *Concerto on the*  
                   *Bassoon* – Miller; *Solo on the Violincello* – Jones; First Trumpet – Snow; A *Grand*  
                   *Concerto* with Trumpets, French Horns, and four Kettle Drums beat by John  
                   Mitchell Axt, who has had the honour to perform before several Sovereigns  
                   and English General Officers with great applause. Between the Acts: *Preamble on*  
                   *Kettle Drums* – Axe, and a piece of music by six of the best French Horns in England,  
                   never attempted before. Act II: The Music on the Thanksgiving Day, compos'd  
                   by John Frederick Lampe, as it was perform'd on Thursday the 9th day of October  
                   1746, in the Savoy. The words by Christian Benjamin Schlaiblin, dedicated to the  
                   Duke of Cumberland. Concluding with the *Water Music* of Handel accompanied  
                   with four kettle drummers.  
                   COMMENT. Benefit for Waltz. Pit and Boxes put together at 5s. Gallery 2s. 6d.  
                   To begin at exactly Half an Hour after six.
- Saturday 10*     ROMEO AND JULIET. As 2 Dec. Also THE INTRIGUING CHAMBERMAID.  
 DL                As 4 Oct.  
                   COMMENT. Published at 1s. 6d. *Romeo and Juliet*, revised by Theo. Cibber,  
                   first rev[ived] in Sept. 1744 at the Theatre in the Haymarket. Now acted at the  
                   Theatre Royal in Drury Lane. Great objects only strike the Gen'rous Heart / Praise  
                   the Sublime, o'er look the Mortal Part / Be there your judgment, Here your  
                   Candor shown / Small is our Portion—and we wish 'Twere none.—Prologue to  
                   *Comus alter'd*, &c. To which is added a Serio-Comic Apology for part of the life of  
                   Theophilus Cibber, Comedian, written by himself. Interspers'd with Memoirs and  
                   Anecdotes relating to the Stage managements, Theatrical Resolutions, &c., also  
                   Cursory Observations on some Principal players. Particularly, Mr Quin, Ryan,  
                   Delane, Mrs Woffington, Mrs Ward, Miss Bellamy, Mr Garrick, Barry, Mrs Cibber,  
                   Mrs Clive, Mrs Pritchard and others. Likewise Original Letters that passed bet-  
                   ween the late Sir Thomas de Veil and Mr Theophilus Cibber relating to the Stage  
                   Act. "Each Puny Critic can Objections raise / The Greatest still is Knowing when

to praise,"—Buckingham. Concluding with a Copy of Verses called The Contrite Comedian's Confession. Printed for C. Corbett &c. ( <i>General Advertiser</i> ). [This pamphlet details Cibber's troubles with Fleetwood during the years 1743-46.] Receipts: £160 (Cross); £151 11s. (Powel).	Saturday 10 DL
COMUS. Comus — Quin; Elder Brother — Ryan; Younger Brother — Ridout; 1st Spirit — Sparks; 2nd Spirit — Anderson; Bacchanal — Lowe; Euphrosyne — Miss Norris, 1st appearance on any stage; Sabrina — Miss Falkner; Lady — Mrs Woffington. Attendant spirits of Comus: Leveridge, Baker, Wilder, Roberts, Miss Young, &c. With Dances proper to the mask.	CG
COMMENT. Adapted to the stage, as alter'd [by Dr John Dalton] from Milton's <i>Masque at Ludlow Castle</i> .	
ORAZIO. <i>Cast not listed.</i>	King's
DANCING. Between the Acts.	
ROMEO AND JULIET. As 2 Dec. Also THE DEVIL TO PAY. As 5 Nov. COMMENT. Receipts: £150 (Cross); £139 (Powel).	Monday 12 DL
COMUS. As 10 Dec.	CG
AUCTION OF PICTURES. Also An Oration in Praise of Sight, as at Edinburgh, Oxford, Cambridge, Dublin and Foreign Universities.	HAY
DANCING. A Dance in Character.	
COMMENT. Forty-second Day. By Desire.	
ROMEO AND JULIET. As 2 Dec. Also THE MILLER OF MANSFIELD. As 22 Nov. COMMENT. Receipts: £140 (Cross); £119 7s. (Powel).	Tuesday 13 DL
COMUS. As 10 Dec.	CG
ORAZIO. <i>Cast not listed.</i>	King's
DANCING. Between the acts.	
ROMEO AND JULIET. As 2 Dec. Also THE VIRGIN UNMASK'D. As 23 Nov. COMMENT. Receipts: £130 (Cross); £142 17s. (Powel).	Wednesday 14 DL
THE PROVOK'D HUSBAND. As 3 Nov. Also DAMON AND PHILLIDA. As 28 Oct. COMMENT. Benefit for Mr Harbin, by desire of his Friends. Ladies are desired to send their servants early to keep places. [See advance letters and notices of this benefit in the <i>General Advertiser</i> , Nov. 8, 15, 25.]	CG
AUCTION OF PICTURES. As 12 Dec. COMMENT. Forty-third Day.	HAY
ROMEO AND JULIET. As 2 Dec. Also THE ANATOMIST. As 24 Sept. COMMENT. Receipts: £130 (Cross); £113 3s. (Powel).	Thursday 15 DL
COMUS. As 10 Dec., but Mrs Wright added to Attendant Spirits. COMMENT. To the Printer of the <i>General Advertiser</i> , &c Sir: Imagine a heart satisfy'd beyond its wishes, and overflowing with gratitude; conceive this to be your situation, and then help me to words to express my feeling. [Tom Harbin inserted a long letter of thanks to the numerous audience which appeared at his benefit the night before.]	CG

- Friday 16*    MUCH ADO ABOUT NOTHING. As 16 Nov., but add Mrs Addison to *Masquerade Dance*. Also THE MOCK DOCTOR. As 16 Nov.  
 DL            DANCING. II: *L'Entree de Flore*, as 27 Oct.; IV: *Dutch Dance*, as 3 Dec.  
                 COMMENT. Tomorrow, By desire *Hamlet. Romeo and Juliet* is oblig'd to be deferr'd. Receipts: £90 (Cross); £110 14s. 6d. (Powel).
- CG            COMUS. As 15 Dec.
- HAY           AUCTION OF PICTURES. As 12 Dec.  
                 COMMENT. Forty-fourth Day.
- Saturday 17*    HAMLET. As 14 Oct., but King - Bridges. Also THE VIRGIN UNMASK'D.  
 DL            As 23 Nov.  
                 COMMENT. Receipts: £170 (Cross); £174 8s. (Powel).
- CG            THE MERRY WIVES OF WINDSOR. As 10 Nov., but Pistol - Cushing. Also APOLLO AND DAPHNE. *Cast not listed*, but see 27 Oct.  
                 COMMENT. Mainpiece: By Desire.
- King's       ORAZIO. *Cast not listed*.  
                 DANCING. Between the Acts.  
                 COMMENT. His Majesty, and Princess Amelia, were at the theatre . . . to see *Orazio*, a Comic Opera.
- Monday 19*    MACBETH. As 28 Oct., but Macbeth - Garrick. Also THE DEVIL TO PAY.  
 DL            As 5 Nov.  
                 COMMENT. Receipts: £170 (Cross); £179 15s. (Powel).
- CG            JANE SHORE. As 3 Dec. Also APOLLO AND DAPHNE. *Cast not listed*, but see 27 Oct.
- HAY           AUCTION OF PICTURES. As 12 Dec.  
                 COMMENT. Forty-fifth Day.
- Tuesday 20*    ROMEO AND JULIET. As 2 Dec. Also THE SCHOOL BOY. As 8 Oct.  
 DL            COMMENT. There has been sometime in rehearsal the *Emperour of the Moon*, alter'd into two acts, which will be perform'd on Monday next, with the Music, New Dances, Scenes, Machines and other Decorations. Receipts: £140 (Cross); £130 9s. 6d. (Powel).
- CG            VOLPONE; or, The Fox. Volpone - Quin; Mosca - Ryan; Corbaccio - Collins; Voltore - Ridout; Corvino - Sparks; Sir Politick - Arthur; Bonario - Gibson; First Avocatori - Marten; Peregrine - Anderson; Celia - Miss Bellamy; Lady Wou'dbe - Mrs Horton. Also APOLLO AND DAPHNE. *Cast not listed*, but see 27 Oct.  
                 DANCING. *Comic Dance* by Master and Miss Granier.  
                 COMMENT. Mainpiece: Not acted these 2 years. [But see 18 April 1748.]
- JS            THE BUSY BODY. Airy and Traffick by Gentlemen who never appear'd before; Miranda - Mrs Daniel; Gripe - Daniel. Also THE KING AND MILLER OF MANSFIELD. *Cast not listed*.  
                 COMMENT. A concert, etc. By particular Desire. Prices: 3s., 2s., 1s.
- Wednesday 21*    THE DOUBLE DEALER. Maskwell - Berry; Sir Paul Plyant - Yates; Brisk - Woodward; Lord Froth - Neale; Lady Froth - Mrs Clive; Lady Touchwood - Mrs Pritchard; Cynthia - Mrs Willoughby; Careless - Mills; Mellefont - Havard; Touchwood - Winstone; Saygrace - James; Lady Pliant - Miss Pitt.

DANCING. Several Entertainments by Cooke, the Aurettis, Mathews, Mrs Addison, &c.	Wednesday 21 DL
COMMENT. By His Majesty's Command. Play not acted these 7 years. [See 23 Apr. 1744] Receipts: £150 (Cross); £156 17s. (Powel).	
CATO. As 12 Nov., but Juba - Delane; Lucia - Mrs Hale. Also FLORA. Friendly - Lowe; Hob - Dunstall; Sir Thomas - Arthur; Dick - Anderson; Flora - Miss Young; Betty - Mrs Hale.	CG
COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales, Prince George, Prince Edward, Prince William, the Lady Augusta and Princess Elizabeth.	
THE PROVOKED WIFE. As 18 Oct. Also THE LYING VALET. As 17 Nov., but add Gayless - Blakes; Melissa - Mrs Bennet; Kitty Pry - Mrs Green.	Thursday 22 DL
DANCING. As 21 Dec.	
COMMENT. Receipts: £130 (Cross); £126 1s. 6d. (Powel).	
LOVE MAKES A MAN; or, The Fop's Fortune. Cludio - Cibber; Carlos - Delane; Antonio - Dunstall; Charino - Arthur; Manuel - Ridout; Governor - Sparks; Duart - Ryan; Cholerick - Bridgwater; Sanchio - Collins; Monsieur - Bencraft; Jacques - Oates; Honoria - Miss Haughton; Angelina - a Young Gentlewoman, who never appeared on the stage before; Louisa - Mrs Horton; Elvira - Mrs Woffington. Also FLORA. As 21 Dec.	CG
AUCTION OF PICTURES. As 12 Dec.	HAY
COMMENT. Forty-sixth Day.	
KING RICHARD III. As 29 Sept., but Buckingham - Bridges; Blunt - Barnet; Duchess of York - Mrs Bennet. Also THE INTRIGUING CHAMBERMAID. As 4 Oct.	Friday 23 DL
COMMENT. [Garrick] promised me the Part of Tressel; when the Play was given out, and I prepar'd for it, I saw in the Bills next Morn, another Person's Name [Blakes].—Charles Adams to John Gilbert-Cooper, quodet in <i>Theatre Notebook</i> , XI (1957) p. 136. Receipts: £180 (Cross); £182 9s. 6d. (Powel).	
VOLPONE. As 20 Dec., but 2nd Avocatori - Dunstall; 3rd Avocatori - Oates. Also APOLLO AND DAPHNE. <i>Cast not listed</i> , but see 27 Oct.	CG
DANCING. Several Entertainments by the Three young Graniers.	
COMMENT. By Desire. Being the last time of acting till the Holidays. On Monday next not acted these ten years, will be reviv'd a farce call'd <i>The Emperor of the Moon</i> .	
AUCTION OF PICTURES. As 12 Dec.	Saturday 24 HAY
COMMENT. Forty-seventh Day. Being the last Time of performing it this Season.	
A BOLD STROKE FOR A WIFE. Col. Feignwell - Woodward; Sir Philip Modelove - Neale; Obadiah Prim - Taswell; Tradelove - Barnet; Perriwinkle - James; Freeman - Palmer; Sackbut - Winstone; Simon Pure - Usher; Mrs Prim - Mrs James; Betty - Mrs Bennet; Lady - Miss Cole; Anne Lovely - Mrs Clive. Also THE EMPEROUR OF THE MOON. Harlequin - Woodward; Scaramouch - Yates; Charmante - Palmer; Cinthio - King; Bellemante - Miss Murgatroyd; Mopsophil - Mrs Green; Elaria - Miss Cole; Dr Baliardo - Winstone; Vocal Parts - Beard, Reinholt &c; Dances - Cooke, Mlle Janeton Auretti, Mathews, & his scholar a child of 5 years old; Mrs Addison &c.	Monday 26 DL
MUSIC. A Piece of Music by the Child.	

- Monday 26*
- DL      **DANCING.** *The Sailors Revels* – Mathews.  
 COMMENT. Mainpiece: Not acted these 10 Years. Afterpiece: Not acted these 20 Years. Music, Dances and Other Decorations for afterpiece entirely new. [In a letter to John Gilbert-Cooper, the actor Charles Adams states that "the Prompter gave me a little Part in the *Emperor of the Moon* . . . I appear'd in it thrice." He was "paid Twenty Shillings Pr Week." See *Theatre Notebook*, xi (1957), p. 136. The only male parts left were Bialiardo's servant Peter and the figures in the tableau of the final scene.] Receipts: £160 (Cross); £158 11s. (Powel).
- CG      **THE EMPEROR OF THE MOON.** Doctor Bialiardo – Sparks; Harlequin – Cushing; Scaramouch – Dunstall; Clerk – Anderson; Kepler – Holtham; Officer – Arthur; Gallileus – Atkins; Charmante – Ryan; Cinthio – Delane; Mopsophil – Mrs Hale; Florindo – Miss Haughton; Elaria – Miss Bellamy; Bellemante – Mrs Woffington. Also **THE ROYAL CHACE.** Chasseur – Lowe and Pierot – Lalauze. "The other parts as usual," but see 16 Nov.  
**SINGING.** By Miss Falkner and Miss Norris.  
**DANCING.** A *Scaramouche* by Phillips; *Grand Masquerade Dance* (with new scenes Habits and other decorations).  
 COMMENT. Mainpiece: Not acted these 10 Years.
- JS      **JANE SHORE.** Gloster – A Young Gentlewoman of 18; Jane Shore – Mrs Daniels. Also **LOVE IN A MIST.** As performed at the Theatre Royal, Dublin.  
**SINGING.** i: *Go Rose* sung by Mr Scott; ii: *'Tis Liberty*; iii: *Early Morn*; iv: *Dialogue*, written by Stevens.  
**DANCING.** v: *Hornpipe* – Matthews.  
 COMMENT. Benefit a great Sufferer in Trade, a concert, etc. Prices: 3s., 2s., 1s.
- NWC     **A BOLD STROKE FOR A WIFE.** Fainwell – Morgan; Modelove – Daniel; Periwinkle – Malone; Tradelove – Sturgess; Obadiah – James; Freeman – Williams; Sackbut – Johnson; Mrs Prim – Mrs Daniel; Betty – Mrs Johnson; Ann Lovely – Mrs Morgan. Also **THE VIRGIN UNMASKED.** Lucy – Mrs Yates; Goodwill – Sturgess; Coupee – Morgan; Quaver – Yates, Jun.  
 COMMENT. At the New Wells, London Spaw, Clerkenwell. Benefit for Mrs Yeates. By Desire of some Gentlemen and Ladies. Particular care is taken to have the House warm. To begin at half an hour after six.
- NW SM    **THE ORPHAN;** or, The Unhappy Marriage. *Cast not listed.* Also **CHRONON-HOTONTHOLOGOS.** *Cast not listed (Daily Advertiser).*  
**SINGING.** *Nancy, or the Parting Lovers.*  
 COMMENT. At the New Wells, Shepherd's Market, May Fair. Benefit for Butler. [No concert formula.]
- Tuesday 27*
- DL      **A BOLD STROKE FOR A WIFE.** As 26 Dec. Also **THE EMPEROUR OF THE MOON.** As 26 Dec.  
**MUSIC.** As 26 Dec.  
**DANCING.** As 26 Dec., but add the *Black Joke* by Mathews, Mrs Addison, &c.  
 COMMENT. A Dramatick Satire call'd *Letbe* is now in Rehearsal at Drury Lane and will be acted in a few days (by Desire). Receipts: £130 (Cross); £127 14s. 6d. (Powel).
- CG      **THE EMPEROR OF THE MOON.** As 26 Dec. Also **THE ROYAL CHACE.** As 26 Dec.  
**SINGING.** By Miss Falkner and Miss Norris.  
**DANCING.** A *Scaramouche* by Phillips; *Comic Dance* by the Graniers; and a *Grand Masquerade Dance*.

THE SIEGE OF DAMASCUS. Acted by Gentlemen with an <i>Occasional Prologue.</i> Also THE LYING VALET. <i>Cast not listed,</i> but an <i>Epilogue</i> in the Character of Sharp.	Tuesday 27 HAY
COMMENT. Benefit for a Family under Misfortune, a Concert, etc. Prices: 4s., 2s. 6d., 1s. 6d. To begin at six o'clock.	
THE SQUIRE OF ALSATIA. Squire - Woodward; Sir William Belfond - Yates; Sir Edward Belfond - Bridges; Truman - King; Cheately - Neale; Shamwell - Blakes; Mrs Termagant - Mrs Pritchard; Isabella - Mrs Clive; Belford, Jun. - Havard; Capt. Hackum - Taswell; Lollopoop - James; Teresa - Mrs Mills; Ruth - Miss Pitt; Lucia - Mrs Green. Also EMPEROUR OF THE MOON. As 26 Dec.	Wednesday 28 DL
MUSIC. As 26 Dec.	
DANCING. <i>Sailors Revels</i> and <i>Black Joke</i> , as 27 Dec.	
COMMENT. Mainpiece: Not acted these 10 Years. Afterpiece: Acted for the last time these Holidays. Receipts: £140 (Cross); £137 6s. 6d. (Powel).	
JANE SHORE. As 3 Dec. Also APOLLO AND DAPHNE. As 27 Oct.	CG
AUCTION OF PICTURES. As 12 Dec.	HAY
COMMENT. By Particular Desire. Forty-eighth Day. Being positively the last time of performing it this Season.	
THE SUSPICIOUS HUSBAND. As 27 Sept. Also THE ANATOMIST. As 24 Sept.	Thursday 29 DL
DANCING. <i>Dutch Dance</i> , as 3 Dec.; <i>Italian Cabaret</i> , as 9 Nov.	
COMMENT. Receipts: £120 (Cross); £128 15s. (Powel).	
THE BEGGAR'S OPERA. As 19 Nov. Also APOLLO AND DAPHNE. <i>Cast not listed,</i> but see 27 Oct.	CG
THE BEGGAR'S OPERA. <i>Cast not listed.</i>	NW SM
DANCING. <i>Jockey Dance</i> - Adams.	
COMMENT. At the New Wells, Shepherds Market, May Fair. <i>Daily Advertiser</i> , 3 Jan. 1749: The House being so crowded on Thursday last, Tickets that could not be taken will be admitted on Thursday next.	
THE LONDON MERCHANT; or, The True and Ancient History of George Barnwell. Barnwell - Morgan; Thorogood - Malone; Truman - Sturgess; Uncle - Phenix; Blunt - Yeates, Jun; Maria - Mrs Mason; Lucy - Mrs Johnson; Millwood - Mrs Morgan. Also THE LYING VALET. Gayless - Yeates Jun; Kitty - Mrs Yeates.	NWC
COMMENT. At the New Wells, London Spaw, Clerkenwell. A concert, etc. To begin at six o'clock. Last night of performing.	
ROMEO AND JULIET. As 2 Dec. Also THE VIRGIN UNMASK'D. As 23 Nov.	Friday 30 DL
COMMENT. Receipts: £140 (Cross); £134 13s. 6d. (Powel).	
THE MERRY WIVES OF WINDSOR. As 17 Dec. Also APOLLO AND DAPHNE. <i>Cast not listed,</i> but see 27 Oct.	CG
KING LEAR. As 8 Oct., but Goneril - Mrs Bennet. Also THE LYING VALET. As 22 Dec.	Saturday 31 DL
COMMENT. Receipts: £150 (Cross); £151 6s. (Powel).	

Saturday 31     MEASURE FOR MEASURE. As 26 Nov. Also APOLLO AND DAPHNE.  
CG                *Cast not listed*, but see 27 Oct.

King's          LA FINTA FRASCATANA. *Cast not listed.*  
                  DANCING. Between the Acts.

COMMENT. A new Comic Opera. [Leo's *Amor Vuol Sofferenza*. See Loewenberg, *Annals of Opera*, I, 195.] By His Majesty's Command no Person whatsoever to be admitted behind the Scenes.

## January 1749

Monday 2        THE CONSCIOUS LOVERS. As 31 Oct., 1748, but in Act II Singing by Beard instead of the *Scotch Cantata*. Also LETHE. Parts by Garrick, Woodward, Yates, Beard, Taswell, Winstone, King, Vaughan, Bridges, Mrs Green, Mrs Clive. [Poet, Frenchman, and Drunken Man - Garrick; Fine Gentleman - Woodward; Taylor - Yates; Old Man - Taswell; Charon - Winstone; Tatoo - King; Aesop - Bridges; Mercury - Beard; Mrs Riot - Mrs Clive; Mrs Tatoo - Mrs Green.— Edition of 1749.]

COMMENT. This farce of Lethe was wrote some years ago and play'd with Success, & was reviv'd this Night with great Alterations, & was but indifferently receiv'd by the Audience (Cross). The Poet, Frenchman, & Sot Mr Garrick perform'd most inimitably (Charles Adams to John Gilbert-Cooper, *Theatre Notebook*, XI (1957) p. 138). No After Money will be taken, and no Persons will be Admitted behind the Scenes (*General Advertiser*). Receipts: £180 (Cross); £186 7s. (Powel). N.B.: Mr G—k is the author of *Lethe* and did receive £36 8s. 6d. for this night which is the overplus after the charge of £63 for the House is paid, and which I must subtract from the rest (Powel). [A letter appeared in the *General Advertiser* this day giving advance notice and approval of a performance of *Cato* to be put on at Leicester House 7 Jan. by members of the Royal Family. The author noted that "proper Habits are absolutely in the making," and that the Princes would learn the principles of liberty from the lines of the play.]

CG                THE RELAPSE; or, Virtue in Danger. Foppington - Cibber; Loveless - Ryan; Worthy - Ridout; Young Fashion - Anderson; Coupler - Arthur; Lory - Bencraft; Bull - Stoppelaer; Syringe - Collins; Sir Tunbelly - Marten; Varole - Cushing; Amanda - Mrs Hale; Nurse - Mrs Bambridge; Miss Hoyden - Miss Haughton; Berinthia - Mrs Woffington. Also APOLLO AND DAPHNE. *Cast not listed*, but see 27 Oct. 1748.

HAY              AUCTION OF PICTURES. As 12 Dec. 1748.  
                  COMMENT. Benefit for Lock Hospital. Forty-ninth Day.

SOU              THE BEGGAR'S OPERA. Macheath - Yeates Jun; Peachum - Sturgess; Lockit - Morgan; Mat - George; Filch - Coleman; Jack - Jones; Ned - Wilson; Budge - Pearson; Jenny Diver - Mrs Pearson; Sukey - Mrs Wilson; Moll Brazen - Mrs Johnson; Mrs Peachum - Mrs Morgan; Diana - Mrs Williamson; Mrs Slammekin - Mrs George; Lucy - Mrs Daniel; Polly - Mrs Yeates. Also THE VIRGIN UNMASKED. Lucy - Mrs Yeates.

COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. For one night only. Benefit for Mrs Yeates. A concert, etc. Prices: 2s. 6d., 1s. 6d., 1s., 6d. To begin at six o'clock.

THE BUSIE BODY.	As 10 Sept. 1748. Also LETHE. As 2 Jan. COMMENT. Great Applause to ye Farce, some little Hiss (Cross). This month was publish'd <i>A Letter to Mr Garrick</i> ; with some remarks upon <i>Lethe</i> . Printed for Reeve ( <i>Gentlemans Magazine</i> , Register of Books). Receipts: £160 (Cross); £146 14s. (Powel).	Tuesday 3 DL
THE RECRUITING OFFICER.	As 23 Sept. 1748, but Kite - Anderson; Lucy - Miss Haughton. Also THE MOCK DOCTOR. As 10 Oct. 1748, but Mock Doctor - Cibber; Dorcas - Mrs Phillips. COMMENT. Mainpiece: By desire.	CG
LA COMEDIA IN COMEDIA.	<i>Cast not listed</i> , but see 8 Nov. 1748. <i>DANCING</i> . Between the Acts. [See 8 Nov. 1748.]	King's
LOVE FOR LOVE.	As 27 Oct. 1748. Also LETHE. As 3 Jan. COMMENT. Receipts: £160 (Cross); £149 6s. (Powel).	Wednesday 4 DL
THEODOSIUS.	As 9 Dec. 1748. Also THE ROYAL CHACE. As 26 Dec. 1748.	CG
HAMLET.	As 17 Dec. 1748. COMMENT. Play by Command of His Majesty. Receipts: £170 (Cross); £181 16s. (Powel).	Thursday 5 DL
THE PROVOK'D HUSBAND.	As 3 Nov. 1748. Also DAMON AND PHILLIDA. As 28 Oct. 1748.	CG
JANE SHORE.	<i>Cast not listed</i> . Also MISS IN HER TEENS. <i>Cast not listed</i> . <i>DANCING</i> . <i>Jockey Dance</i> - Adams. COMMENT. At the New Wells, May Fair. [A notice to the effect that because of the large crowd "last Thursday" tickets for that day would be taken on 5 Jan. ( <i>Daily Advertiser</i> ).]	NW MF
OTHELLO.	As 23 Nov. 1748, Montano, Gratiano, Duke, and Ludovico omitted. Also LETHE. As 3 Jan. COMMENT. Receipts: £150 (Cross); £158 16s. (Powel).	Friday 6 DL
TWELFTH NIGHT.	As 9 Nov. 1748. Also LETHE. As 3 Jan., but Vaughan omitted. <i>DANCING</i> . By Cooke, Anne Auretti, Mathews, Mrs Addison, &c. COMMENT. Receipts: £160 (Cross); £149 13s. (Powel).	Saturday 7 DL
THE REVENGE.	As 1 Dec. 1748. Also THE ROYAL CHACE. <i>Cast not listed</i> , but see 26 Dec. 1748.	CG
LA COMEDIA IN COMEDIA.	<i>Cast not listed</i> , but see 8 Nov. 1748. <i>DANCING</i> . Between the Acts. [But see 8 Nov. 1748.]	King's
AUCTION OF PICTURES.	"Poet, Beau, Frenchman, Miser, a Taylor, a Sot, two young Gentlemen, and a Ghost." Ghost - Marr (Charles Adams to John Gilbert-Cooper, <i>Theatre Notebook</i> , XI (1957), p. 138). ORATION. As 12 Dec. 1748. <i>DANCING</i> . <i>Prince Eugene's March</i> . COMMENT. Benefit for the Performers. Fiftieth Day.	HAY
CATO.	Portius - Prince George; Juba - Prince Edward; Cato - Master Nugent; Sempronius - Master Evelyn; Lucius - Master Montague; Decius - Viscount	LEI

- Saturday 7*  
LEI Milsintown; Syphax – Lord North's son; Marcus – Master Madden; Marcia – Princess Augusta; Lucia – Princess Elizabeth. King George III (then Prince George) spoke the *Prologue*.  
 COMMENT. [Genest, iv, 288, reports this performance “in or before January 1749,” finding the account in the *London Magazine*. In the Prologue George said of himself, “In England born, in England bred.” Quin possibly superintended the royal rehearsals. See note, DL 2 Jan.]
- Monday 9*  
DL MEASURE FOR MEASURE. Duke – Berry; Angelo – Havard; Escalus – Winstone; Claudio – Lee; Clown – Yates; Father Peter – Usher; Father Thomas – Simpson; Provost – Blakes; Elbow – Taswell; Lucio – Woodward; Abhorson – Vaughan; Barnardine – Ray; Mariana – Mrs Bennet; Juliet – Mrs Simpson; Midnight – Mrs Bridges; Nun – Miss Cole; Isabella – Mrs Cibber. Also LETHE. As 7 Jan.  
*DANCING.* By Cooke, Anne Auretti, Mathews, Mrs Addison, &c.  
 COMMENT. Mainpiece: Not acted these 4 years. [See 11 Apr. 1746.] Receipts: £150 (Cross); £119 8s. 6d. (Powel).
- CG THE BEGGAR'S OPERA. As 19 Nov. 1748. Also THE ROYAL CHACE. *Cast not listed*, but see 26 Dec. 1748.  
 COMMENT. We hear that the Tragedy of *Coriolanus*, wrote by the late Mr Thompson, has been rehearsed at the Theatre Royal Covent Garden, and will be perform'd there on Friday next.
- HAY AUCTION OF PICTURES. As 7 Jan.  
*ORATION AND DANCING.* As 7 Jan.  
 COMMENT. Fifty-first Day.
- SOU THE RECRUITING OFFICER. Plume – Bates; Worthy – Yeates, Jun.; Ballance – Malone; Kite – George; Brazen – Murry; Bullock – Sturgess; Recruits – Monk, Smithson; Melinda – Mrs Williamson; Rose – Mrs Morgan; Lucy – Mrs George; Sylvia – Mrs Yeates. Also THE DEVIL TO PAY. Nell – Mrs Yeates; Sir John – Yeates.  
 COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. A concert, etc. Last time of performing. To begin exactly at six.
- Tuesday 10*  
DL THE MERCHANT OF VENICE. As 3 Nov. 1748. Also LETHE. As 7 Jan., but Vaughan listed.  
*MUSIC. I:* (By desire) a piece of Music by the Child.  
*DANCING. III:* *Characters de la Dance*, by Cooke, Anne and Janneton Auretti, &c; *IV: Italian Cabaret*, as 9 Nov. 1748.  
 COMMENT. Receipts: £120 (Cross); £124 8s. 6d. (Powel).
- CG KING HENRY IV, PART I. As 6 Dec. 1748, but Worcester – Arthur; 1st carrier – Cushing.
- NW MF JANE SHORE. *Cast not listed*. Also THE LYING VALET. *Cast not listed*.  
*DANCING. Jockey Dance* – Adams.  
 COMMENT. At the New Wells, May Fair. “Not acted but once.”
- King's LA COMEDIA IN COMEDIA. *Cast not listed*, but see 8 Nov. 1748.  
*DANCING.* Between the Acts. [But see 8 Nov. 1748.]
- Wednesday 11*  
DL THE PROVOK'D HUSBAND. As 1 Oct. 1748. Also LETHE. As 10 Jan.  
*MUSIC. I:* A Piece of Music by the Child.  
*DANCING. II:* *Vertumnus and Pomona*, as 12 Nov. 1748.

COMMENT. [Sat. 7-Wed. 11] I was sick (Cross). Receipts: £140 (Cross); £130 ss. (Powel).	Wednesday 11 DL
DON SEBASTIAN, KING OF PORTUGAL. Don Sebastian – Ryan; Muley Moluch – Sparks; Benducar – Bridgwater; Musti – Arthur; Mustapha – Dunstall; Antonio – Anderson; Alvarez – Ridout; Zeydan – Bencraft; Johayma – Mrs Bambridge; Morayma – Mrs Hale; Almeyda – Miss Bellamy; Dorax – Quin. DANCING. Mons Billony & Sga Desdechina, first appearance on an English Stage.	CG
COMMENT. On Friday will be presented a New Tragedy call'd <i>CORIOLANUS</i> .	
ROMEO AND JULIET. As 2 Dec. 1748. Also LETHE. As 10 Jan. COMMENT. Receipts: £160 (Cross); £167 ss. 6d. (Powel).	Thursday 12 DL
THE ROYAL MERCHANT. As 16 Nov. 1748, but Snap – Bennet. Also THE ROYAL CHACE. As 16 Nov. 1748. DANCING. As 11 Jan.	CG
THE FUNERAL; or, Grief A-La-Mode. Lady Brumpton – Mrs Pritchard; Hardy – Sowdon; Campley – Woodward; Brumpton – Winstone; Trusty – Berry; Trim – Yates; Sable – Neale; Puzzle – Bridges; Lady Charlotte – Mrs Elmy; Mrs Fardingale – Mrs Green; Tattleaid – Mrs Bridges; Mlle D'Epingle – Mrs Cross; Lady Harriot – Young Gentlewoman, her first appearance on any stage [Miss Thurmond – Cross] Also LETHE. As 10 Jan., but Yates and Vaughan not listed. COMMENT. Miss Thurmond play'd (Cross). Mainpiece: Not acted these 7 years. Receipts: £150 (Cross); £141 15s. (Powel).	Friday 13 DL
CORIOLANUS. Principal parts by: Quin, Ryan, Delane, Sparks, Ridout, Bridgwater, Anderson, Miss Bellamy, Mrs Woffington. [Coriolanus – Quin; Attius Tullus – Ryan; Galesus – Delane; Volusius – Sparks; Titus – Ridout; Minucius – Bridgwater; Cominius – Anderson; Volumnia – Miss Bellamy; Veturia – Mrs Woffington. <i>Prologue</i> – Quin; <i>Epilogue</i> – Mrs Woffington (Edition of 1749).] COMMENT. Play a Tragedy by James Thomson. Brought to the stage by the efforts of Lord Lyttleton and Quin (Baker, <i>Biographia Dramatica</i> ). [Genest, IV, 279, notes that Mrs Woffington had painted her beautiful face with wrinkles to suit the character of Venturia.]	CG
THE FUNERAL. As 13 Jan., but Tattleaid – Mrs James. Also LETHE. As 13 Jan. COMMENT. Receipts: £130 (Cross); £151 18s. 6d. (Powel).	Saturday 14 DL
CORIOLANUS. As 13 Jan.	CG
AUCTION OF PICTURES. As 7 Jan. ORATION AND DANCE. As 7 Jan. COMMENT. Fifty-second Day.	HAY
ORAZIO. <i>Cast not listed.</i> DANCING. Between the Acts. COMMENT. A comic Opera.	King's
MACBETH. As 19 Dec. 1748, but Macbeth – Barry. Also THE INTRIGUING CHAMBERMAID. As 4 Oct. 1748, also Goodall – Winstone; Mrs Highman – Mrs Bennet. COMMENT. Rout at ye Haymarket (Cross). Receipts: £90 (Cross); £118 16s. (Powel).	Monday 16 DL

Monday 16

CG

**CORIOLANUS.** As 14 Jan.

COMMENT. Benefit for the Sisters of the Deceased Author.

HAY

[No Performance.]

COMMENT. To be seen, a Person who performs the most surprizing Things... he presents you with a common Wine bottle, which any of the Spectators may first examine; this Bottle is plac'd on a Table in the Middle of the Stage, and he (without any Equivocation) goes into it in Sight of all the Spectators, and sings in it; during his Stay in the Bottle, any Person may handle it, and see plainly that it does not exceed a common Tavern Bottle. The Performance continues about Two Hours and a Half. These Performances have been seen by most of the Crowned Heads of Asia, Africa, and Europe, and never appear'd anywhere Public but once.

Stage 7s. 6d. where Masks may be worn. Boxes 5s. Pit 3s. Gallery 2s. [The famous Bottle Conjurer hoax.]

Theatre was crowded . . . by five o'clock; at seven the house was lighted up [but not music] . . . a Person came before the Curtain, and, bowing, promis'd if Mr Conjurer did not arrive in half an Hour, their Money should be return'd . . . after near an Hour . . . a Gentleman in the Box snatch'd a Candle lighted, and in Violence threw it on the Stage; this was the Signal for the Onset of Battle . . . the Boxes, Seats, Glasses, Scenes, Chairs, Machinery, and all the Furniture of the Play House, were in less than ten Minutes carried into the Street . . . an excellent Bonfire was made of Mr Foote's Auction Room . . . it may put a [pe]riod to the Auction, till the Theatre can be refitted.—Charles Adams to John Gilbert-Cooper, *Theatre Notebook*, xi (1957) p. 139. [Potter was still owner of this theatre.]

Those opposed to a recent late book would have been gratified had the Conjurer jumped into the bottle and proved "that miracles had not yet ceased."—*Daily Advertiser*, 17 Jan.

Last Night a numerous Audience, among whom were several Persons of Quality, was at the New Theatre in the Haymarket, in wonderful Expectation of seeing the Miraculous Man creep into a Bottle, and do several other Miracles; but the only one he perform'd was, that he render'd himself invisible (without any Equivocation) to the no small Disappointment of the gaping Multitude; who, being told from behind the Curtain that the Performer had not yet appear'd, but that if they would stay until the next Night, instead of a Quart Bottle he should creep into a Pint, immediately grew outrageous, and in a Quarter of an Hour's Time broke to Pieces all the Boxes, Benches, Scenes, and everything that was in their power to destroy, leaving only the Shell of the House remaining. Surely this will deter anyone from venturing to impose on the public in the like manner for the future.—*General Advertiser*, 17 Jan. [See also DL Comment 18, 19, 20, 27 Jan.]

Tuesday 17

DL

**THE STRATAGEM.** As 11 Nov. 1748. Also **THE ANATOMIST.** As 24 Sept. 1748, but Old Gerald – James.DANCING. IV: *Dutch Dance*, as 3 Dec. 1748.

COMMENT. By particular Desire, ["We have in Rehearsal a new Tragedy call'd *Irene*—Author, as yet, unknown."—Charles Adams to John Gilbert-Cooper, *Theatre Notebook*, xi (1957), pp. 138-39.] Receipts: £130 (Cross); £143 16s. 6d. (Powel).

CG

**CORIOLANUS.** As 14 Jan.

COMMENT. Note in *General Advertiser*: For the Benefit of the Author's Sisters, Box and Pit Tickets for *Coriolanus*, a Tragedy written by the late Mr Thomson, and now acting at Covent Garden Theatre, are to be had of A. Millar, opposite to Catherine Street in the Strand; J. Davidson in the Poultry; and R. Dodsley in Pall Mall.

King's

**ORAZIO.** Cast not listed.

DANCING. Between the Acts.

**THE DOUBLE DEALER.** As 21 Dec. 1748. Also **LETHE.** Frenchman - Garrick; Fine Gentleman - Woodward; Drunken Man - Yates; Aesop - Bridges; Miser - Taswell; Tattoo - King; Mercury - Beard; Charon - Winstone; Mrs Tattoo - Mrs Green; Fine Lady - Mrs Clive. Vaughan omitted.

Wednesday 18  
DL

**MUSIC.** I: A Piece of Music by the Child.

**DANCING.** II: *A New Scotch Dance* by Cooke, Ann Auretti, &c.

**COMMENT.** Letter from John Potter, Proprietor of the *New Theatre in the Haymarket*, to the author of the *General Advertiser*: As the resentment of the Town for the disappointment of the performance advertised to be exhibited at my theatre on Monday last, shall fall entirely upon me, I hope I may be allowed to acquaint the public with the nature of my case. [Suggests he should not be to blame for misbehavior of any person who hired his house, that he had some apprehensions in this case, but that the Bottle Conjuror paid the rent in advance and agreed to have a House officer in the box office to return the money if the audience was displeased.] All the caution above mentioned was taken, and the money locked up in the office, guarded by persons of reputation, who would have returned it, and publicly on the stage told them, that if the person did not appear, their money should be return'd. But instead of complying with that offer, my House was pulled down, the Office broken open, the money taken out, and the servants oblig'd to fly to save their lives. I hope therefore this may be deem'd a sufficient justification in my behalf, and all that could be reasonably expected from me; and that those gentlemen who are conscious of having injured me, will be so generous as to make me a reasonable Satisfaction, considering the damage I have suffer'd, which in a moderate computation will amount to upwards of four thousand pounds.

This day is Publish'd, at 1s. *Letbe, a Dramatic Satire*, by David Garrick as it is perform'd at Drury Lane. By Paul Vaillant, facing Southampton Street in the Strand.

[A letter from Samuel Foote to the Author of the *General Advertiser* clears himself from any imputation of confederacy in the Bottle Conjuror fraud. See also my Introduction, note 103.] Receipts: £100 (Cross); £119 2s. 6d. (Powel).

**CORIOLANUS.** As 14 Jan.

CG

**COMMENT.** Tomorrow will be publish'd at 1s. 6d., *Coriolanus*, a Tragedy; as it is now acting at Covent Garden, by the late James Thompson.

**MUCH ADO ABOUT NOTHING.** As 16 Dec. 1748, but Town Clerk, Verges, Sexton, Conrade, Watchmen, and Ursula, and concluding *Country Dance* not listed. Also **THE DEVIL TO PAY.** As 5 Nov. 1748.

Thursday 19  
DL

**COMMENT.** By desire. [N.B. John Potter's letter of 18 Jan. is repeated in the *General Advertiser* for this day. Also further statements by Potter and Foote concerning the use of Mr Lewis's name (Potter's attorney).] Receipts: £120 (Cross); £103 4s. 6d. (Powel).

**CORIOLANUS.** As 14 Jan.

CG

**COMMENT.** Benefit for the Sisters of the deceased Author. [Same advertisement for tickets that appeared 17 Jan., with the additional statement: "Tickets given out, mark'd for the Benefit of the deceased Author's sisters, 3rd night, will be receiv'd this day."]

**THE FOUNDLING.** Young Belmont - Garrick; Sir Charles - Barry; Faddle - Woodward; Col. Raymond - Havard; Sir Roger - Yates; Villiard - Winstone; Rosetta - Mrs Pritchard; Fidelia - Mrs Cibber. Also **THE VIRGIN UNMASK'D.** As 23 Nov. 1748.

Friday 20  
DL

**MUSIC.** I: By Desire, a piece of Music by the Child.

**DANCING.** II: *Savoyards*, as 20 Sept. 1748; v: *New Scotch Dance*, as 18 Jan.

**COMMENT.** [Potter reprinted his letter of 18 Jan., and added the footnote: "The person who took the House was a man of genteel appearance, said his name

- Friday 20*  
DL was William Nicholls, and directed letters to be left for him at the Bedford Coffee House, Covent Garden.”]
- [The Prologue and Epilogue spoken by the children of the Prince of Wales on their performing *Cato* at Leicester House, printed in the *General Advertiser*.]
- [This day published] A Letter to Mr G——k, relative to his treble Capacity of Manager, Actor, and Author; with some remarks upon *Lethe. All Three! All three!* Gay. Sold by W. Reeve in Fleet St.; and A. Dodd, at the Peacock opposite St. Clements Church in the Strand (*General Advertiser*). [This day published] *Lethe, A Dramatick Satire*, by David Garrick as it is perform'd at Drury Lane. Printed for P. Vaillant, facing Southampton Street in the Strand. Receipts: £140 (Cross); £144 17s. 6d. (Powel).
- CG CORIOLANUS. As 14 Jan.  
COMMENT. [Advertisement for tickets. See 17 Jan.]
- Saturday 21*  
DL THE FOUNDLING. As 20 Jan. Also THE LYING VALET. As 22 Dec. 1748.  
DANCING. *New Scotch Dance*, as 18 Jan.  
COMMENT. By Particular Desire. Receipts: £160 (Cross); £145 3s. (Powel).
- CG CORIOLANUS. As 14 Jan.  
COMMENT. [Advertisement of 17 Jan. repeated.]
- King's DON CALASCIONE. *Cast not listed.*  
. DANCING. Between the Acts.  
COMMENT. A New Comic Opera [by G. Barlocchi; music from Gaetano Latille's *La Finta Cameriera*, 1738].
- Monday 23*  
DL A NEW WAY TO PAY OLD DEBTS. As 19 Oct. 1748, but Froth – Miss Pitt.  
Also THE ANATOMIST. As 17 Jan.  
MUSIC. I: *Concerto on Flute* by a Child; III: Piece of Music by the Child.  
DANCING. II: *New Scotch Dance*, as 18 Jan.; V: *Savoyards*, as 20 Sept. 1748.  
COMMENT. By Desire. Receipts: £80 (Cross); £98 1s. 6d. (Powel).
- CG CORIOLANUS. As 14 Jan.  
COMMENT. Benefit for the sisters of the deceased Author. [Advertisement of 17 Jan. inserted.]
- Tuesday 24*  
DL THE FAIR PENITENT. As 24 Nov. 1748. Also THE INTRIGUING CHAMBERMAID. As 16 Jan.  
DANCING. II: *New Scotch Dance*, as 18 Jan.  
COMMENT. Receipts: £160 (Cross); £159 4s. 6d. (Powel).
- CG CORIOLANUS. As 14 Jan. Also THE ROYAL CHACE. As 16 Nov. 1748.
- King's DON CALASCIONE. *Cast not listed.*  
. DANCING. Between the Acts.
- Wednesday 25*  
DL THE MISER. Lovegold – Yates; Frederick – Havard; Clerimont – King; Ralalie – Woodward; James – Winstone; Furnish – Raftor; List – Marr; Mariana – Mrs Mills; Harriet – Mrs Willoughby; Mrs Wisely – Mrs Pitt; Wheedle – Mrs Bennet; Lappet – Mrs Clive (in which character will be introduc'd the song of *The Life of a Beau.*) Also MISS IN HER TEENS. As 21 Oct. 1748.  
DANCING. II: *New Scotch Dance*, as 18 Jan.  
COMMENT. Receipts: £100 (Cross); £105 14s. (Powel).

THE COMMITTEE; or, the Faithful Irishman. Teague - Cibber; Careless - Ryan; Blunt - Sparks; Day - Collins; Obadiah - Arthur; Abel - Cushing; Lt. Story - Anderson; Bookseller - Dunstall; Bailiff - Marten; Arabella - Mrs Ridout; Mrs Day - Mrs Hale; Mrs Chat - Mrs Bambridge; Ruth - Mrs Woffington. Also APOLLO AND DAPHNE. As 27 Oct. 1748.	Wednesday 25	CG
AUCTION OF PICTURES. As 7 Jan.	HAY	
ORATION AND DANCE. As 7 Jan.		
COMMENT. By particular desire. Fifty-third Day.		
HAMLET. As 17 Dec. 1748, but Hamlet - Barry; 2nd Gravedigger - Vaughan. Also LETHE. As 18 Jan.	Thursday 26	DL
COMMENT. Receipts: £190 (Cross); £108 15s. (Powel).		
THE BEGGAR'S OPERA. As 19 Nov. 1748, but Mrs Peachum - Mrs Dunstall; Dolly Trull - Mrs Vallois; Mrs Slammekin - Mrs Phillips. Also APOLLO AND DAPHNE. Cast not listed, but see 27 Oct. 1748.	CG	
COMMENT. [An additional scene inserted in <i>Apollo and Daphne</i> "of the Escape of Harlequin into a Quart Bottle."]		
THE COMMITTEE. Teague - Morgan, with a <i>Roratorio</i> (introduc'd in the part of Teague) the <i>Cries of Dublin</i> . Also TRICK UPON TRICK; or, Vintner in the Suds. Cast not listed.	SOU	
COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. Benefit for Mrs Morgan. A concert, etc.		
THE BEGGAR'S OPERA. As 15 Oct. 1748, but Mrs Peachum - Miss Pitt, and Harvey replaces Roger in the <i>Hornpipe</i> . Also THE MILLER OF MANSFIELD. As 22 Nov. 1748.	Friday 27	DL
DANCING. II: <i>New Scotch Dance</i> , as 18 Jan.		
COMMENT. By Desire. Don John de Nasaquinte, sworn brother and champion to the man that was to have jumped into the bottle . . . hereby invites all such as were then disappointed to repair to the theatre on Monday the 30th, and that shall be exhibited to them which never was before, nor ever will be hereafter seen. All such as shall swear upon the Book of Wisdom that they paid for seeing the Bottle man, will be admitted gratis; the rest at Gotham prices ( <i>General Advertiser</i> ). Receipts: £50 (Cross); £70 11s. 6d. (Powel).		
THE MERRY WIVES OF WINDSOR. As 17 Dec. 1748. Also APOLLO AND DAPHNE. As 26 Jan.	CG	
AUCTION OF PICTURES. A Choice Collection of Pictures, with a <i>New Prologue</i> .	HAY	
COMMENT. By particular Desire. Fifty-fourth Day.		
THE ORPHAN. As 11 Oct. 1748. Also THE INTRIGUING CHAMBER-MAID. As 16 Jan.	Saturday 28	DL
DANCING. V: <i>Savoyards</i> , as 20 Sept. 1748.		
COMMENT. By particular Desire. Receipts: £150 (Cross); £138 14s. (Powel).		
THE DISTRESSED MOTHER. Pyrrhus - Quin; Orestes - Ryan; Hermione - Mrs Ward; Pylades - Ridout; Phoenix - Anderson; Cephisa - Mrs Hale; Cleone - Miss Haughton; Andromache - Mrs Woffington. Also APOLLO AND DAPHNE. As 26 Jan.	CG	
DON CALASCIONE. Cast not listed.	King's	
DANCING. Between the Acts.		

- Saturday 28* HAMLET. *Cast not listed. Occasional Prologue and Epilogue.*  
 HAY COMMENT. A Concert, etc. Benefit for a Family under great Necessity.  
 Prices: 4s., 2s. 6d., 1s. 6d. [Announced for 21 and 24 Jan., but postponed because of damage to the theatre until a nobleman paid for some repairs. See *Daily Advertiser*.]
- Tuesday 31* THE SUSPICIOUS HUSBAND. As 27 Sept. 1748. Also THE DEVIL TO PAY.  
 DL As 5 Nov. 1748.  
 DANCING. II: *New Scotch Dance*, as 18 Jan.  
 COMMENT. Receipts: £150 (Cross); £154 11s. 6d. (Powel).
- CG THE DISTREST MOTHER. As 28 Jan. Also APOLLO AND DAPHNE.  
 As 26 Jan.
- King's DON CALASCIONE. *Cast not listed.*  
 DANCING. Between the Acts.

## February 1749

- Wednesday 1* ROMEO AND JULIET. As 2 Dec. 1748. Also THE INTRIGUING CHAMBERMAID. As 16 Jan.  
 COMMENT. Afterpiece: By desire. To Mr G——, Sir: You will very much oblige many of your friends by reviving the play of Ulisses wrote by the celebrated Mr Rowe; We apprehend there are four characters in which yourself, Mr Barry, Mrs Cibber and Mrs Pritchard would shine inimitably. If you think this hint worthy your notice, we make no doubt it will in every Respect answer your expectations, as well as gratify the town in general. S. W., S. T., &c. (*General Advertiser*).  
 This day is publish'd, at 1s. *Letbe Rebears'd* or a critical discussion of the beauties and blemishes of that performance; interspers'd with occasional remarks upon dramatick satires in general, as well as on some that have been best receiv'd in particular. The whole in a free conversation amongst several persons of distinction. Printed for J. Roberts (*General Advertiser*). [This is a fifty-two-page puff for *Letbe*, and for the usefulness of the stage for propagating morals. The characters who lead the discussion are: Sir Francis Friendly, a sensible learned Gentleman; Dr Heartfree, a candid, judicious person; who has a great opinion of Mr Garrick; Mr Snip-Snap, a vociferous modern Critic; and Two Women.] Receipts: £120 (Cross); £118 12s. 6d. (Powel).
- CG THE DISTREST MOTHER. As 28 Jan. Also APOLLO AND DAPHNE.  
 As 26 Jan.  
 COMMENT. Mainpiece: By Particular Desire. N.B. The Tragedy of *Coriolanus* is deferr'd till further notice.
- Thursday 2* THE PROVOK'D WIFE. As 18 Oct. 1748, but Taylor - Raftor. Also THE LYING VALET. As 22 Dec. 1748.  
 DL DANCING. By Mathews and Mrs Addison; and *New Scotch Dance*, as 18 Jan.  
 MUSIC. By Desire by the Child.  
 COMMENT. Peace Proclaim'd (Cross). Yesterday most of the Foreign Ministers had a very grand entertainment at Pontack's, on Account of the Peace being proclaimed yesterday at Paris. This morning the Peace is to be proclaim'd, pursuant to his majesty's royal warrant, signed for that purpose, the ceremony of which is to be in the following manner (*General Advertiser*). [Follows an account of the five places and times of reading the proclamation throughout the city.] Receipts: £120 (Cross); £116 15s. (Powel).

OROONOKO. As 15 Nov. 1748, but Jack Stanmore - Baker; Aboan - Quin. Also APOLLO AND DAPHNE. As 26 Jan.	Thursday 2 CG
COMMENT. Mainpiece: For the entertainment of two young Africans. On Friday 10 February will be perform'd a New Oratorio, call'd <i>Susanna</i> , with a Concerto. Pit and boxes to be put together, and no person to be admitted without tickets, which will be deliver'd that day, at the Office in Covent Garden Theatre, at half a guinea each. First Gallery 5s. Second Gallery 3s. 6d. Galleries opened at half past four. Pit and Boxes at Five. To Begin at Half an Hour after Six. [This advertisement repeated in the <i>General Advertiser</i> daily to 10 Feb. 1749.]	
MUCH ADO ABOUT NOTHING. As 19 Jan., but add <i>Country Dance</i> . Also THE VIRGIN UNMASK'D. As 23 Nov. 1748.	Friday 3 DL
DANCING. <i>New Scotch Dance</i> , as 18 Jan.	
COMMENT. Mainpiece: By Desire. Receipts: £80 (Cross); £89 9s. 6d. (Powel).	
THE DISTREST MOTHER. As 28 Jan. Also APOLLO AND DAPHNE. As 26 Jan.	CG
LOVE FOR LOVE. As 27 Oct. 1748, but Trapland - James; Nurse - Miss Pitt. Also THE ANATOMIST. As 17 Jan.	Saturday 4 DL
MUSIC. I: A Piece of Music by the Child.	
DANCING. III: <i>Peasant Dance</i> by Mathews, Mrs Addison, &c.; v: <i>Scotch Dance</i> , as 18 Jan.	
COMMENT. Mainpiece: By desire. Receipts: £40 (Cross); £59 6d. (Powel).	
CATO. As 21 Dec. 1748, but Juba - Gibson; Lucia - Mrs Ward. Also APOLLO AND DAPHNE. As 26 Jan.	CG
COMMENT. Mainpiece: By Desire.	
DON CALASCIONE. <i>Cast not listed</i> .	King's
DANCING. Between the Acts.	
AUCTION OF PICTURES. With a <i>New Prologue</i> .	HAY
COMMENT. By Particular Desire. Benefit for a performer. To begin at half an hour after Six. Being the last time of performing this Season.	
MAHOMET AND IRENE. Demetrius - Garrick; Mahomet - Barry; Cali Bassa - Berry; Abdalla - Havad; Mustapha - Sowdon; Leontius - Blakes; Hasan - Usher; Aspasia - Mrs Cibber; Irene - Mrs Pritchard. <i>Prologue</i> and <i>Epilogue</i> .	Monday 6 DL
COMMENT. Written by Mr Johnson—went off very well for 4 acts, ye 5th Hiss'd greatly (Cross). 'Tis hop'd no Gentlemen will take it ill they can't be admitted behind the scenes. [Cast from first edition, but listed in order of actors given in <i>General Advertiser</i> , except Caraza-Burton omitted by <i>General Advertiser</i> , and Murza-King omitted from 1st edition.] Receipts: £180 (Cross); £194 11s. (Powel).	
THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Delane; Sir Charles - Ryan; Lady Graveairs - Mrs Hale; Edging - Mrs Ridout; Lady Easy Mrs Ward; Lady Betty - Mrs Woffington. Also APOLLO AND DAPHNE. As 26 Jan.	CG
MAHOMET AND IRENE. Actors only, but see 6 Feb.	Tuesday 7
COMMENT. 5th Act hiss'd again (Cross). Receipts: £150 (Cross); £136 5s. 6d. (Powel).	DL
JANE SHORE. As 3 Dec. 1748, but Alicia - Mrs Ward. Also APOLLO AND DAPHNE. As 26 Jan.	CG

- Tbursday 9*    **MAHOMET AND IRENE.** As 7 Feb.  
 DL                COMMENT. Benefit for ye Author (Cross). Places for Boxes to be taken of Hobson at the stage door. Tickets to be had of Mr Miller, in the strand; Mr Dodsley in Pall Mall; at the Half-Moon Tavern, near Holborn Bars, and of Mr Hobson. Just Publish'd *Mahomet and Palmira*. A Tragedy as it is acted at the Theatre Royal in Drury Lane, by a Gentleman of Wadham College. [This would seem to be James Miller's *Mahomet*, with the printer capitalizing on Johnson's production at DL.] Receipts: £175 (Cross); house charges, £63 (Powel).
- CG                **THE DISTREST MOTHER.** As 28 Jan. Also **APOLLO AND DAPHNE.**  
                     As 26 Jan.  
 COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales, Prince George, Prince Edward, Lady Elizabeth, and Lady Augusta.
- Friday 10*     [No Performance (Cross).]  
 DL  
 CG                **SUSANNA**, an Oratorio. *Cast not listed.* Parts were: Chelsias (Susana's father); Joacim (Her Husband); Daniel; 1st Elder; 2nd Elder; Judge; Susannah; Attendant (Larpent MS). But Susanna – Signora Frasi; Attendant – Signora Sibilla; Daniel – the Boy; Joacim – Signora Galli; First Elder – Lowe; Second Elder – Rheinhold; Chelsias – Reinhold (Deutsch, *Handel*, p. 656).  
 COMMENT. [For Prices and times see Advertisement 2 Feb.] I think I never saw a fuller house. Rich told me that he believed he would receive near £400.— Deutsch, *Handel*, p. 657: Letter from Countess of Shaftesbury to James Harris, dated 11 Feb. 1749.
- HAY               [No Performance.]  
 COMMENT. *General Advertiser*: This day is publish'd at 6d. An Apology to the Town, for Himself and the Bottle. By J. Nick-all. N.B. Mr P—— was mistaken in the name. To which is prefix'd an exact representation of the scene of Harlequin's Escape into the Bottle, introduc'd into the Pantomime of *Apollo and Daphne*, or the Burgomaster Trick'd, the Character of Harlequin by Mr Phillips. Printed for B. Dickenson, the corner of Bell Savage Inn, Ludgate Hill.
- Saturday 11*    **MAHOMET AND IRENE.** As 7 Feb.  
 DL                COMMENT. Receipts: £120 (Cross); £137 19s. 6d. (Powel).
- CG                **THE DISTREST MOTHER.** As 28 Jan. Also **APOLLO AND DAPHNE.**  
                     As 26 Jan.  
 COMMENT. By Particular Desire.
- King's           **DON CALASCIONE.** *Cast not listed.*  
                     *DANCING.* Between the Acts.
- HAY               [No Performance.]  
 COMMENT. Mr Foote is so exceedingly Hoarse, that the Benefit intended this evening at the Haymarket must be deferr'd till some day next week.
- Monday 13*    **MAHOMET AND IRENE.** As 7 Feb.  
 DL                COMMENT. Receipts: £100 (Cross); £115 18s. (Powel).
- CG                **THE DISTREST MOTHER.** As 28 Jan. Also **APOLLO AND DAPHNE.**  
                     As 26 Jan.

THE COUNTRY LASSES; or, Custom of the Manor. *Cast not listed.* Also COLUMBINE COURTEZAN. Harlequin - Adams, with the Escapes of Harlequin into a quart bottle. Monday 13  
SOU

COMMENT. At the Old Theatre, Bowling Green, Southwark. A concert, etc. Benefit for Adams and Daniel. Prices: 2s. 6d., 1s. 6d., 1s., 6d.

MAHOMET AND IRENE. As 7 Feb.

COMMENT. Benefit for ye Author (Cross). [Tickets as of 9 Feb., with the additional note that they could be obtained of Mrs Payne at the White Hart in Paternoster Lane.] Receipts: £140 (Cross); house charges, £63 (Powel).

THE DISTREST MOTHER. As 28 Jan. Also APOLLO AND DAPHNE. As 26 Jan. CG

COMMENT. Smollett to Carlyle: I have wrote a sort of Tragedy on the story of *Alceste*, which will (without fail) be acted at Covent Garden next season, and appear with such magnificence of Scenery as was never exhibited in Britain before.—Knapp, *Smollett*, p. 85. [See also CG, 1 March 1750.]

IL GIRAMONDO. *Cast not listed.*

DANCING. Between the Acts.

COMMENT. A New Comic Opera.

Tuesday 14  
DL

[No Performance.]

COMMENT. Tomorrow will be publish'd, at 1s. 6d. *Irene*. A Tragedy, acted at the Theatre Royal Drury Lane, by Mr Samuel Johnson, Printed for R. Dodsley in Pall Mall, and sold by M. Cooper in Paternoster Row. [In 1749 was published an *Essay on Tragedy, with a Critical Examen of Mabomet and Irene* (T. P. Barton Collection, Boston Public Library).]

Wednesday 15  
DL

SUSANNA. As 10 Feb. Also a Concerto.

CG

MAHOMET AND IRENE. As 7 Feb. Also THE ANATOMIST. As 17 Jan. Thursday 16  
DL

DANCING. *The Scotch Dance*, as 18 Jan.

COMMENT. Afterpiece: By Desire. Receipts: £120 (Cross); £105 ss. 6d. (Powel).

THE DISTREST MOTHER. As 28 Jan. Also APOLLO AND DAPHNE. As 26 Jan. CG

SUSANNA. As 10 Feb. Also CONCERTO.

Friday 17  
CG

MAHOMET AND IRENE. As 7 Feb. Also THE LYING VALET. As 22 Dec. 1748.

Saturday 18  
DL

DANCING. *Scotch Dance*, as 18 Jan.

COMMENT. Afterpiece: By Desire. [A full column, front-page letter to the Author of the *General Advertiser* from one purporting to live many miles from London, but whose curiosity about the New Tragedy *Irene* brought him to see it, details his experience in the theatre the night of Tues. 14 Feb. Seems to be an ill-concealed "puff." The writer listens to three critics in the pit decry the performance, then after seeing it himself concludes: "It was receiv'd with universal approbation . . . Upon the whole I dare affirm that the Judgment of Posterity will concur with me in distinguishing *Irene* as the best tragedy which this age has produced, for Sublimity of thought, Harmony of numbers, strength of expression, a scrupulous observation of Dramatic Rules, the sudden Turn of events, the tender and generous distress, the unexpected catastrophe, and the extensive and important moral." He inquires why the play has not been so favorably received as others, and con-

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|-------------------|---|
| Saturday 18<br>DL | cludes it is too finely and artistically conceived to please the masses. He closes by complimenting the Ladies of Great Britain for he "scarce ever saw so shining an assembly in the Boxes. Their early approbation of a Tragedy in which not only the words but the ideas are entirely chaste; a tragedy filled with noble sentiment and poetic beauty is at once a proof of their delicacy and penetration."] Receipts: £100 (Cross); £101 (Powel).  |
| CG                | THE PROVOK'D WIFE. As 11 Oct. 1748, but Lady Fanciful - Miss Bellamy; Belinda - Mrs Hale. Also APOLLO AND DAPHNE. As 26 Jan.  |
| King's            | IL GIRAMONDO. <i>Cast not listed.</i><br><i>DANCING.</i> Between the Acts.<br>COMMENT. A Pasticcio (Burney, II, 848). A Dr Crosa is the promoter of the Italian company here ( <i>Daily Advertiser</i> ).   |
| HAY               | AUCTION OF PICTURES. With a <i>New Prologue</i> .<br>COMMENT. Benefit for a performer. Tickets for the 11th will be taken. Being the last time of performing it this Season.  |
| Monday 20<br>DL   | MAHOMET AND IRENE. As 7 Feb. Also THE VIRGIN UNMASK'D. As 23 Nov. 1748, only Lucy - Mrs Clive listed.<br><i>DANCING.</i> The Savoyards, as 20 Sept. 1748.<br>COMMENT. Benefit for the Author. Tickets to be had as 9 and 14 Feb. [The Gentleman's Magazine this month gave a nine-column article to the "Plan and Specimens of Irene a Tragedy by Mr Samuel Johnson acted at Drury Lane from 6-20 February inclusive." In it plot was first retold, then excerpts from speeches were given which illustrated the beautiful expression of the moral values contained in the play: "To instance every moral which is inculcated in this performance, would be to transcribe the whole; but, however difficult I shall select a few." No comments are made upon the stage presentation, all is presented upon the basis of examination of the text. William Shenstone thought not much of it as a play. See Letter to Lady Luxborough 22 March.] Receipts: £110 (Cross); house charges, £63 (Powel). |
| CG                | THE PROVOK'D WIFE. As 18 Feb. Also APOLLO AND DAPHNE. As 26 Jan.<br>COMMENT. Mainpiece: By Desire.  |
| SOU               | JANE SHORE. <i>Cast not listed.</i> Also THE BOTTLE CONJURER OUTDONE; or, The Power of Magick, and the Escape of Harlequin into a Quart Bottle. Harlequin - Morgan.<br>COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. A concert, etc. Benefit for Morgan.   |
| Tuesday 21<br>DL  | THE MISER. As 25 Jan., but Clerimont, James, Furnish, List, Mrs Wisely, Wheedle omitted. Also THE TRIUMPH OF PEACE. Mars - Cooke; his followers - Blakes, Vaughan, Marr, Adams, Shawford, Harvey, Yates, Harrison; War - Winstone; Power - Lee; Ambition - Palmer; Peace - Mrs Mills; Justice - Mrs LaFont; Liberty - Mrs Ansley; Shepherds - Havard, Beard, Reinhold, King, and Master Maddox; Shepherdesses - Mrs Clive, Miss Cole, Miss Medina; Britannia - Anne Auretti; Hungarians - Cooke and Janetone Auretti; French - Mathews and Mrs Addison; Dutchman - Pelling; Spaniard - Shawford; concluded with a view of the Temple of Peace.<br>COMMENT. [Afterpiece]: A <i>Masque</i> by Mr Dodsley. Went off Toll (Cross). New Dresses, Scenes, Decorations, &c. Music compos'd by Mr Arne. Nothing under Full prices will be taken. [Customary note for all subsequent performances this season. Will not be repeated.] Receipts: £170 (Cross); £161 19s. (Powel).                           |

THE CARELESS HUSBAND. As 6 Feb. Also APOLLO AND DAPHNE.	Tuesday 21
As 26 Jan.	CG
ORAZIO. <i>Cast not listed.</i>	King's
DANCING. Between the Acts.	
SUSANNA. As 10 Feb. Also CONCERTO.	Wednesday 22
	CG
THE BUSY BODY. As 10 Sept. 1748. Also THE TRIUMPH OF PEACE.	Tursday 23
As 21 Feb., but Mrs Mathews replaces Miss Medina as a Shepherdess. Mrs Shawford added as a Dutch character, and Miss Cole doubles as a Shepherdess and a Spaniard.	DL
COMMENT. This day is publish'd, at 6d. <i>A Criticism on Mabomet and Irene</i> in a Letter to the Author. Printed and sold by W. Reeve. Receipts: £130 (Cross); £126 14s. (Powel).	
THE SIEGE OF DAMASCUS. Caled - Quin; Phocyas - Ryan; Eumenes - Sparkes; Abudah - Ridout; Daran - Anderson; Herbis - Gibson; Artamon - Arthur; Sergius - Oates; Eudocia - Miss Bellamy. Also APOLLO AND DAPHNE.	CG
As 26 Jan.	
THE SUSPICIOUS HUSBAND. Husband - a young Gentleman; <i>Occasional Prologue and Epilogue</i> by a six year old child. Also MISS IN HER TEENS.	HAY
<i>Cast not listed.</i>	
DANCING. A Country Dance.	
COMMENT. A concert, etc. Benefit for a Person under Misfortune. By Desire of several Persons of Distinction. To begin at six o'clock. Prices: 4s., 2s. 6d., 1s. 6d.	
HERCULES. <i>Cast not listed.</i> Parts for six characters and two choruses: Hercules, Deianira, Hyllus, Iole, Lichas, Priest of Jupiter, Chorus of Trachinians; Chorus of Oechaliens. [For speculation as to probable cast, see Deutsch, <i>Handel</i> , p. 658.] Also a CONCERTO.	Friday 24
COMMENT. Tomorrow by particular Desire <i>The Distress'd Mother</i> .	CG
THE FUNERAL. As 14 Jan. Also THE TRIUMPH OF PEACE. As 23 Feb., but G. Yates replaces Yates as a follower.	Saturday 25
COMMENT. Receipts: £170 (Cross); £159 8s. (Powel).	DL
THE BEGGAR'S OPERA. As 26 Jan. Also APOLLO AND DAPHNE. As 26 Jan.	CG
COMMENT. The <i>Distress Mother</i> is deferr'd on account of the Indisposition of a Principal Performer.	
DON CALASCIONE. <i>Cast not listed.</i>	King's
DANCING. Between the Acts.	
THE FAIR PENITENT. As 24 Nov. 1748. Also THE TRIUMPH OF PEACE. As 24 Feb.	Monday 27
COMMENT. This day is publish'd written by Henry Fielding, Esq. the 4th edn. of <i>An Old Man taught Wisdom; or the Virgin Unmask'd</i> , a Farce, as it is now acting at Drury Lane. With the Music prefix'd to each song. Printed for I. Watts. Receipts: £170 (Cross); £171 12s. (Powel).	DL
KING HENRY IV, PART I. As 10 Jan.	CG
COMMENT. Benefit for Quin. Play By Command of their Royal Highnesses the Prince and Princess of Wales, Prince George, Prince Edward, Prince William, the	

- Monday 27* CG Lady Augusta, and Lady Elizabeth. In which will be reviv'd a scene not acted these 30 years. Five rows of the Pit will be laid into the Boxes, and for the better Accommodation of the Ladies the Stage will be enclos'd and formed into an Amphitheatre, where servants will be allowed to keep places. Ladies are desired to send servants to keep places at three o'clock.
- NW LS THE COMMITTEE. Careless - Furnival; Blunt - Pinner; Day - Malone; Obadiah - Costollo; Bookseller - Banks; Abel - Singleton; Story - Craven; Committeeman - Waters; Teague - L. Hallam; Arabella - Mrs Cushing; Mrs Day - Mrs Gilbert; Mrs Chat - Mrs King; Ruth - Mrs Hallam. Also FLORA; or, Hob in the Well. Friendly - Rooker; Flora - Miss Agnetta; Hob - L. Hallam.  
 COMMENT. At the New Wells, Lemon St., Goodman's Field. One night only. Benefit for L. Hallam . . . will be presented a Comedy. Boxes and Stage 3s. Pit and First Gallery 2s. Upper Gallery 1s. To begin at six o'clock.
- Tuesday 28* DL MUCH ADO ABOUT NOTHING. As 3 Feb., but Balthasar, Beard and *Country Dance* omitted. Also THE TRIUMPH OF PEACE. As 25 Feb.  
 COMMENT. Mainpiece: By Desire. Receipts: £170 (Cross); £143 5s. (Powel).
- CG THE RELAPSE. As 2 Jan. Also APOLLO AND DAPHNE. As 26 Jan.  
 COMMENT. This day publish'd Hercules an Oratorio in Score by Handel. Printed for J. Walsh.
- King's LA MAESTRA. *Cast not listed.*  
 ENTERTAINMENT. A new Interlude between the Acts, by Signor Laschi.  
 COMMENT. A New Comic Opera. Benefit for Sig Crossa who brought into England the comedy of Italy. Set to Musick by the celebrated Cocchi of Naples. [Subscriber's tickets will not be admitted this Night. *La Maestra* published this day.]

## March 1749

- Wednesday 1* DL [No Performance.]  
 COMMENT. This month, as recorded in the *Gentleman's Magazine* Register of Books, was published *A General History of the Stage*, from its origin in Greece down to the present time. With the Memoirs of most of the principal performers that have appeared on the English and Irish Stage. With notes antient and modern, foreign, domestic, serious, comic, moral, merry, historical, and geographical. Containing many theatrical anecdotes; also several pieces of poetry never before published. Collected and digested by W. R. Chetwood, twenty years prompter to His Majesty's Company of Comedians at the Theatre Royal in Drury Lane. Printed for W. Owen.
- CG HERCULES. As 24 Feb.
- BBT DRAMATIC LECTURE: Don Buskin - Socco, Professor of Dramatic Exercises, proposes to instruct (upon reasonable Terms, publickly or privately) such young Gentlemen, Ladies, etc., who for amusement, or otherwise, are willing to become Pupils in the Art of Theatrical Speaking and Acting . . . The Professor also gives Notice, that he intends to go through a Course of fifteen Dramatic Lectures founded on Shakespear's Plays. Each one to consist of three parts, and to be exhibited thrice weekly, as follow: The Heads of the first Lecture are as follow, viz. An

Introduction to the Course. An Account of Dramatick Poesy. Aristotle's Definition of Tragedy and Comedy. The Sentiments of the Judicious concerning Shakespear. His Play of *Hamlet* consider'd, the Fable, Manners, Sentiments, and with Remarks on his Instructions to the Actors.

*Wednesday 1*  
BBT

COMMENT. [Macklin apparently gave this lecture four times and advertised a fifth as follows]:

W 1 March 1749, at the Black Bull, Pudding Lane, 7 P.M., 1s.

F 3 March, Globe Tavern, Fleet St. (The Subsequent Lectures will conclude with a Rehearsal of some favourite Scenes taken from the Plays therein treated of.)

M 6 March, James St. at twelve o'clock.

W 8 March, Queen's Arms, Spittlefields, at seven o'clock.

M 13 March, James St. Prices: 2s. 6d., 1s. 6d., 1s. "it is no Joke" at half past twelve.

**ROMEO AND JULIET.** As 2 Dec. 1748, but Old Capulet, Montague, Gregory, Sampson, Balthazar, Abraham, omitted. Also THE TRIUMPH OF PEACE. *Tuesday 2*  
DL

As 5 Feb.

COMMENT. Receipts: £160 (Cross); £146 (Powel).

**KING HENRY IV, PART II. WITH THE HUMOURS OF SIR JOHN FALSTAFF.** Falstaff - Quin; King Henry - Delane; Wales - Ryan; Achbp. York - Bridgwater; Mowbray - Paget; Hastings - Anderson; Clarence - Miss Hippisley; Westmorland - Gibson; Coleville - Oates; Prince John - Ridout; Shallow - Arthur; Silence - Stoppelaer; Bardolph - Marten; Poins - Cushing; Bullcalf - Dunstall; Feeble - Collins; Mouldy - Bencraft; Hostess - Mrs Bambridge; Doll Tearsheet - Mrs Dunstall; Pistol - Cibber. Also APOLLO AND DAPHNE. *CG*  
As 26 Jan.

**SAMSON.** *Cast not listed.* Parts were: Samson, Manoa, Micah, Israelite Officer, Chorus of Israelites, Dalila, Harapha, Chorus of Philistine Women and Priests of Dagon (Larpent MS). Also a CONCERTO. *Friday 3*  
CG

COMMENT. [No record of the cast exists, but Deutsch, *Handel*, p. 658, speculates on a probable one.] This day Publish'd *Samson* an Oratorio at 1s. as it is performed at Covent Garden. The words taken from *Samson Agonistes* of Milton. The Music by Handel. Printed for J. and R. Tonson, and S. Draper in the Strand.

**KING RICHARD THIRD.** As 23 Dec. 1748. Also THE TRIUMPH OF PEACE. As 25 Feb. *Saturday 4*  
DL

COMMENT. Supposed for Mr Garrick (Cross). Receipts: £190 (Cross); £187 6s. (Powel). N.B.: This Play was for benefit of Mr G——k, clear of all charges as before, which must be subtracted from the Account (Powel).

**THE CONSTANT COUPLE; or A Trip to the Jubilee.** Sir Harry (by desire) - Mrs Woffington; Col. Standard - Delane; Vizard - Ridout; Smuggler - Arthur; Young Clincher - Cushing; Dickey - Collins; Tom - Dunstall; Constable - Marten; Beau Clincher - Cibber; Lady Darling - Mrs Bambridge; Parley - Mrs Dunstall; Angelica - Mrs Ridout; Lady Lurewell - Mrs Ward. Also THE DEVIL TO PAY. As 12 Nov. 1748, but Nell - Mrs Dunstall. *The Early Horn* not advertised. *CG*

COMMENT. Mainpiece: By Particular Desire.

**DON CALASCIONE.** *Cast not listed.* *DANCING.* Between the Acts. *King's*

- Monday 6**    **MACBETH.** As 16 Jan., but Doctor – Burton. Also **THE TRIUMPH OF PEACE**  
DL                As 25 Feb.  
                     COMMENT. N.B. Being last time of performing the Mainpiece this season.  
                     Last time of performing the Afterpiece before the Benefits (*General Advertiser*).  
                     Receipts: £120 (Cross); £131 7s. (Powel).
- CG                **THE FAIR PENITENT.** As 10 Oct. 1748, but Fair Penitent – Mrs Woffington;  
                     Sciolto – Sparks; Horatio – Gibson; Lothario – Delane.  
                     SINGING. After the play, by Sga Margarita Giacomazzi, lately arriv'd from Italy.  
                     COMMENT. Benefit for Mrs Woffington. Stage to be formed into an amphitheatre.
- Tuesday 7**    **TANCRED AND SIGISMUNDA.** Tancred – Garrick; Siffredi – Berry; Osmond –  
DL                Havard; Rhadolpho – Usher; Laura – Mrs Elmy; Sigismunda – Mrs Cibber, who  
                     by particular desire will speak the *Original Epilogue* in the character of the Tragic  
                     Muse. Also **THE INTRIGUING CHAMBERMAID.** As 16 Jan., but Goodall  
                     and Mrs Highman not listed.  
                     DANCING. By Cooke, the Aurettis, &c.  
                     COMMENT. Benefit for Mrs Cibber. Mainpiece: Not acted these 6 years. [See  
                     2 April 1745]. Pit and Boxes laid together, where servants will be allowed to keep  
                     Places, and on the stage; which for the better Accommodation of the Ladies will be  
                     inclos'd and form'd into Front and Side Boxes. Ladies send servants by 3 o'clock.  
                     Tickets of Mrs Cibber at New Street, Spring Garden, and of Hobson. Receipts:  
                     £275 (Cross); house charges, £60. This must be subtracted as before (Powel).
- CG                **OROONOKO.** As 2 Feb., but Jack Stanmore – Bencraft; Aboan – Sparks. Also  
                     **APOLLO AND DAPHNE.** As 26 Jan.  
                     COMMENT. Being the last time of performing the afterpiece this season.
- King's          **ORAZIO.** *Cast not listed.*  
                     DANCING. *New Dances.*  
                     COMMENT. Benefit for Mlle Roland and Master & Miss Jenny Poitier.
- Wednesday 8**    **SAMSON.** As 3 March. Also a **CONCERTO.**  
CG
- Thursday 9**    **OTHELLO.** As 6 Jan., but Iago – Garrick, 1st time; Cassio – Palmer. Also **THE**  
DL                **DEVIL TO PAY.** As 5 Nov. 1748.  
                     DANCING. By Cooke and the Aurettis, &c.  
                     COMMENT. Benefit for Barry. Pit and boxes laid together, and Front and Side  
                     Boxes built on Stage [see 7 March]. Tickets to be had at Mr Barry's, the corner of  
                     Bow St., Covent Garden. Mr Garrick first play'd Iago (Cross). [He had played it  
                     in Dublin 28 Feb. 1746.] Receipts: £289 (Cross); house charges, £60 (Powel).
- CG                **THE PROVOK'D WIFE.** As 18 Feb., but Lady Brute – Mrs Ward; Rake, Justice,  
                     Razor, and Mademoiselle not listed. Also **THE MUSES LOOKING GLASS.**  
                     Colax – Ryan; the Extremes of Fortitude, Liberality and Meekness in the characters  
                     of Aphobus, Deilus, Anelitheurus, Asotas, Orgylus, Argus, by Ridout, Collins,  
                     Arthur, Cibber, Marten and Cushing; Mediocrity in the character of Urania –  
                     Mrs Ward. To conclude with a *New Masque* of Singing in the characters of War,  
                     Peace and Plenty, set to music by Arne. War – Lowe; Peace – Miss Falkner;  
                     Plenty – Miss Norris. The Intellectual Virtues by Master and Miss Granier;  
                     Villeneuve, Desse, Delagarde, Dupre, Mrs Villeneuve, Mrs Gondou, Miss Baker,  
                     Miss Vallois.  
                     COMMENT. Benefit for Ryan. Afterpiece: Written by Randolph, revised and  
                     shortened. Tickets deliver'd for the *Merry Wives of Windsor* will be taken.

SAMSON. As 3 March. Also CONCERTO.

*Friday 10*

CG

HAY

[No Performance.]

COMMENT. Letter to Mr W——d——d in the *General Advertiser* signed F. [Woodward and Foote]: Oh! ho! is it come?—What at your Irish tricks again?—No my Dear, they won't do; I am too well establish'd here; Do you think we have so soon forgot your H——n Puffs: you defeat me in Ireland! Very likely; as if we did not know you!—but what *you* (or the whole Town) could mean by propagating such a report, the Devil take me if I know; unless you have taken an antipathy to the Irish, and found out this method to damn their judgment at once. Which by the Bye, Hal, would be a little ungrateful, considering how you profited by their ignorance. But let what will be the motive, if it produces a piece of Dullness equal to your last, I shan't quarrel at the means, or be uneasy now than then, Yours F. (From my Auction Room). [See 18 March.]

THE FOUNDLING. As 20 Jan. Also THE LOTTERY. As 1 Nov. 1748.

*Saturday 11*

DL

DANCING. By Cooke, the Auretis, &c.

COMMENT. Benefit for Mrs Pritchard (Cross). Being the last time of performing *The Foundling* this season. Pit and Boxes laid together, &c as on 7 March. Tickets at Mrs Pritchard's Duke's Court, Bow St., Covent Garden. Receipts: £180 (Cross); house charges, £60. N.B.: I shall subtract ten guineas from this charge as before (Powel).

KING HENRY IV, PART II. As 2 March, but Lord Chief Justice — Sparks. Also THE ROYAL CHACE. Harlequin — Phillips, but see 16 Nov. 1748.

CG

COMMENT. *General Advertiser*, 13 March: Don *Jumpedo*, who lately was to have performed at the Little Theatre in the Haymarket, appeared on Saturday last, at the Theatre in Covent-Garden, in the Character of Harlequin in the ROYAL CHACE; in which he made his first Essay of *Jumping down bis own Throat*, and was universally applauded.

LA COMEDIA IN COMEDIA. *Cast not listed*, but see 8 Nov. 1748.

King's

DANCING. Between the Acts. [But see 8 Nov. 1748.]

THE SUSPICIOUS HUSBAND. As 27 Sept. 1748, but Clarinda — Mrs Clive, first time. Strictland, Valet, Chairman, Milliner, Maid, Buckle, Simon, Landlady and Tester omitted. Also THE INTRIGUING CHAMBERMAID. As 7 March, but no characters listed.

*Monday 13*

DL

DANCING. By Cooke, Janneton Auretti, Mathews, Mrs Addison.

SINGING. By particular desire, *The Life of a Beau* — Mrs Clive.

COMMENT. Benefit for Mrs Clive. Part of Pit laid into the Boxes [as on 7 March]. Tickets and places to be had of Mrs Clive in Great Queen St., Lincoln's Inn Fields, and of Hobson at the stage door. [According to the Larpent MS, No. 77 additions were made to the afterpiece of some fifty lines to bring Lettice back into the picture, and enable her to resolve the plot, and to sing *The Life of a Beau* as a take-off.] Receipts: £206 (Cross); house charges, £60 (Powel).

JANE SHORE. As 7 Feb., but Belmour — Gibson; Ratcliff — Bencraft; Catesby — Anderson. Also THE DEVIL TO PAY. As 4 March.

CG

DANCING. Comic by Master J. Granier and Miss Granier.

COMMENT. Benefit for Delane. To Mr H——. Sir: A Number of your Friends have wished to see performed the Oratorio of *Joshua*, which, if you would direct to be performed this season, would be much gratified, and in particular, Your Humble Servant, A Virtuoso (*General Advertiser*).

- Tuesday 14*    THE PROVOK'D WIFE. As 2 Feb., but Rake, Justice, Constable, Watchman and DL Taylor omitted. Also THE LYING VALET. As 22 Dec. 1748, but *cast not listed*.  
 DANCING. I: *L'Entree de Flore*, as 27 Oct. 1748; II: *Scotch Dance*, as 18 Jan.; III: *A Harlequin Dance*, by Matthews and Anne Auretti; V: *Louvre and Minuet* by Cooke and Anne Auretti.  
 COMMENT. Benefit for Mlle Anne Auretti. Five rows of the Pit will be laid into the boxes, &c. [as on 7 March]. Tickets to be had at Mlle Auretti's at the second House on the left hand, the corner of Panton St., Leicester Fields, and of Hobson at the stage door. Receipts: £180 (Cross); house charges, £63 (Powel).
- CG    THE RIVAL QUEENS; or, The Death of Alexander the Great. Alexander – Delane; Lysimachus – Ryan; Hephestion – Ridout; Polyperchon – Gibson; Philip – Paget; Meleager – Bencraft; Thessalus – Oates; Perdicas – Anderson; Aristander – Arthur; Cassander – Sparkes; Clytus – Quin; Sysigambis – Mrs Bambridge; Parisatis – Miss Haughton; Roxana – Mrs Ward; Statira – Miss Bellamy. Also THE MOCK DOCTOR. As 3 Jan., but Dorcas – Mrs Dunstall.  
 SINGING. Between the acts by Miss Norris and Miss Falkner (Theatrical Clippings, Folger Library).  
 COMMENT. Benefit for Sparkes. Mainpiece: Not acted these 8 years.
- King's    LE TRE CICISBEI RIDICOLI. *Cast not listed*.  
 DANCING. *New Dances* between the Acts.  
 COMMENT. Other Decorations entirely new. A new Comic Opera [by Ciampi]. The New Comic Opera, entitled *Le Tre Cicisbei Ridicoli*, was perform'd last Tuesday at the King's Theatre in the Hay Market; though large Bills were stuck up in various Parts of the Town and Hand Bills dispers'd insinuating the Contrary (*General Advertiser*, 18 March).
- Wednesday 15*    SAMSON. As 3 March.  
 CG  
 JS    JANE SHORE. *Cast not listed*. Also DAMON AND PHILLIDA. Damon – Platt; Phillida – Mrs Platt.  
 SINGING. Mad Tom – Platt.  
 COMMENT. Benefit for a Person in Distress, a Concert, etc. Prices: 3s., 2s., 1s.
- Thursday 16*    JANE SHORE. As 2 Nov. 1748. Also MISS IN HER TEENS. As 21 Oct. 1748, DL but Fribble – Yates; Puff – James; Capt. Loveit – Havard.  
 COMMENT. Benefit for Yates. Afterpiece: By Desire. Tickets and places to be had of Yates next Door to Mr Walsh's Music Shop in Catherine St. in the Strand. Receipts: £230 (Cross); house charges, £60 (Powel).
- CG    KING HENRY IV, PART II. As 11 March. Also THE ROYAL CHACE; or, Merlin's Cave. *Cast not listed*. But with an additional scene in which Don JUMPEDO in the character of Harlequin, will jump down his own throat. [See 11 March.]
- Friday 17*    SOLOMON. *Cast not listed*. Parts were: Zadoch (High Priest); a Levite; Chorus of Priests; Chorus of Israelites; Pharaoh's Daughter; Nicaule (Queen of Sheba); 1st and 2nd Harlots (Larpent MS). [Deutsch, *Handel*, p. 660, lists cast as: Solomon – Signora Galli; Zadok – Lowe; Levite – Reinhold; Pharaoh's Daughter, Nicaule, and First Harlot – Signora Frasi; Second Harlot – Signora Sibilla.] Also a CONCERTO.
- Saturday 18*    THE STRATAGEM. As 11 Nov. 1748. Also CHOCOLATE. By particular desire Woodward will present his very good friend the Auctioneer with Tit for Tat, or One Dish of his own Chocolate.  
 DL  
 DANCING. IV: *Savoyards*, as 20 Sept. 1748.

**COMMENT.** Benefit for Woodward. [Stage accommodated as of 7 March.] Tickets of Woodward at Mr Dove's Surgeon in James St., Covent Garden. This was in one speech, a bam, in mimickry upon Mr Foote given by Mr Woodward for his Own Benefit (Cross). [This afterpiece was advertised well in advance and elicited from Foote the outburst in the *General Advertiser* of 10 March. On 21 March the *General Advertiser* wrote: "Last Saturday the *Stratagem* with *Tit for Tat* were performed at Drury Lane for the Benefit of Mr Woodward, when there was the greatest audience that ever was seen there. And the *Dish of Chocolate* was receiv'd with uncommon applause."] Receipts: £286 (Cross); house charges, £63 (Powel).

Saturday 18  
DL

**KING HENRY IV, PART II.** As 11 March. Also **THE ROYAL CHACE.** As CG  
16 March.

**COMMENT.** Last time of the Company's acting till the Easter Holidays.

**LI TRE CICISBEI RIDICOLI.** Cast not listed.  
**DANCING.** New Dances between the Acts.

King's

**THE ORPHAN.** As 11 Oct. 1748.

**DANCING.** I: *Savoyards*, as 20 Sept. 1748; v: *L'Entree de Flore*, as 27 Oct. 1748.

**MUSIC.** II: *Flute*, as 17 Sept. 1748.

Monday 20  
DL

**COMMENT.** Benefit for ye Fire at Honiton (Cross). For the sufferers at the town of Honiton by fire. This Benefit was given at the request of a gentleman of Distinction, who is Mr Garrick's particular Friend (Powel). Being the last time of the company's performing till the Holidays. Receipts: £200 (Cross). Charges to the sufferers, £70; tickets were: £199 10s. 6d. (Powel).

**SOLOMON.** As 17 March. Also **CONCERTO.**

CG

**AN ENTERTAINMENT OF MUSIC.** Part I. An *Overture* composed by Paradies; Songs: *Perdona Amato Bene* (Lampugnani) sung by Saiz; *Contento in Grembo a Morte* (Cocchi) sung by Laschi; *Ritorn' al Caro Bene* (Bernasconi) sung by Sga Galli; *Concerto* by Pasqualino; *Pupille Amobile* (Jomelli) sung by Guadagni; *Scherza il Noccbler* (Brevio) sung by Sga Frasi. Part II. *Concerto* by Carbonelli. Songs: *Peno, si per un Ingrata* (Jomelli) sung by Sga Mellini; *Spezza lo Stral piagato* (Jomelli) sung by Sga Saiz; *Parto non bo Costanza* (Galuppi) sung by Sga Frasi; *Concerto* by Miller; *Ab! non lasciarmi, No* (Bertoni) sung by Guadagni; *Prove Sono* (Handel) sung by Sga Galli. Part III. Concerto by Vincent. Songs: *Di questo Cor Fedele* (Lampugnani) sung by Laschi; *Horses, When with Glory Burning* (Handel) sung by Signora Galli; *O Sleep* (Handel) sung by Sga Frasi; *Son Confusa Pastorella* (Jomelli) sung by Sga Mellini; *O Lovely Peace* (Handel) sung by Signoras Frasi and Galli. A Grand Concerto of Handel's.

Tuesday 21  
King's

**COMMENT.** Benefit and Increase of a Fund established for the Support of Decayed Musicians or their Families. Pit and Boxes to be put together and no Persons to be admitted without Tickets, which will be deliver'd this Day at the said Office at Half a Guinea each. Gallery 5s. To begin at 6 P.M.

**KING RICHARD III.** Cast not listed. Also **MISS IN HER TEENS.** Cast not listed.

JS

**SINGING.** By Platt.

**COMMENT.** A concert, etc. Benefit persons in misfortune. [This is during Holy Week.]

**SOLOMON.** As 17 March. Also **CONCERTO.**

Wednesday 22  
CG

**THE MESSIAH.** Cast not listed. Also **CONCERTO.**

Thursday 23  
CG

- Monday 27**
- DL A BOLD STROKE FOR A WIFE. As 26 Dec. 1748, but Obadiah Prim - Yates.  
Also THE TRIUMPH OF PEACE. As 25 Feb.  
MUSIC. I: A piece of Music by the Child.  
COMMENT. Receipts: £60 (Cross); £91 16s. (Powel).
- CG THE BEGGARS OPERA. As 26 Jan. Also APOLLO AND DAPHNE. As 26 Jan., but with the last New Scene of Don Jumpedo jumping down his own throat. [See 16 March.]
- JS THE RECRUITING OFFICER. Plume - Williams. Also THE KING AND MILLER OF MANSFIELD. *Cast not listed.*  
COMMENT. At the Desire of the Loyal Regiment of Hungarian Volunteers, For the Benefit of a Brother Volunteer, M'Kenna, and Daniel. A concert, etc. Prices: 3s., 2s., 1s. (*General Advertiser*, 25 March).
- Tuesday 28**
- DL THE BUSY BODY. As 10 Sept. 1748. Also TIT FOR TAT. As 18 March.  
And TRIUMPH OF PEACE. As 25 Feb.  
COMMENT. This interlude by particular desire. Choclate great Applause. (Cross). Receipts: £50 (Cross); £79 9s. 6d. (Powel).
- CG OROONOKO. As 7 March, but Jack Stanmore - Baker. Also APOLLO AND DAPHNE. As 27 March.
- JS THE ORPHAN. *Cast not listed.* Also THE LYING VALET. *Cast not listed.*  
COMMENT. A Concert, etc. Prices: 3s., 2s., 1s. To begin at five o'clock. Benefit Mr Davies, Printer, with a large family in distress.
- Wednesday 29**
- DL HAMLET. As 26 Jan., but 2nd Gravedigger - Ray; Polonius - James; Ophelia - Mrs Cibber, 1st time; Lucianus, Rosencraus, Guildenstern, Marcellus, Player King, Player Queen omitted. Also TIT FOR TAT. As 18 March.  
SINGING. By Beard.  
COMMENT. Benefit for Beard. Mrs Cibber first did Ophelia (Cross). Afterpiece: By particular desire. Five rows of Pit laid into Boxes and stage as on 7 March. Tickets and places of Hobson at the stage door. Receipts: £275 (Cross); house charges, £ 63 (Powel).
- CG THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling - Cibber; Dorimant - Ryan; Medley - Sparks; Old Bellair - Arthur; Young Bellair - Gibson; Shoemaker - Collins; Smirk - Cushing; Handy - Anderson; Fopling's Page - Miss Mullart; Townley's Page - Miss Morrison; Orange Woman - Stoppelaer; Lady Townly - Miss Copen; Lady Woodville - Mrs Bambridge; Busy - Miss Haughton; Bullies - Dunstall and Bencraft and Oates; Aemilia - Mrs Copen; Pert - Mrs Ridout; Belinda - Mrs Ward; Harriet - Miss Bellamy; Loveit - Mrs Woffington. Also THE GENTLEMAN GARDINER. Colin - Wilder, being his 1st attempt in the dramatic way; Sir Jasper Freeman - Arthur; Sir Jeffrey Addlehead - Dunstall; Glastonbury - Stoppelaer; Trick - Cushing; Sham - Collins; Harriet - Miss Young; Kitty - Miss Falkner. To conclude with a *Country Dance*, proper to the opera.  
DANCING. By Mr J. Granier and his sister.  
COMMENT. Benefit for Cibber. Mainpiece: Reviv'd, not acted these 4 years [see 1 March 1746]. Afterpiece: Taken from the French of Dancourt, a Ballad Opera, performed by particular desire. Tomorrow, The Jubilee, for Benefit of Mrs Horton. [Baker, *Biographia Dramatica*, lists the afterpiece as written by James Wilder, taken from Dancourt. Cibber had announced (*General Advertiser*, 27 Feb.) for his benefit *The Man of Mode*, with *Pasquin*, with Alterations. In which would be performed The Rehearsal of a Comedy call'd *The Election*; or, Bribes on Both Sides, by the Author of *Tom Jones*.]

**THE BEGGARS OPERA.** Macheath – a Citizen; Polly – a young Gentlewoman, her first appearance on any stage. Also **THE TAVERN BILKERS.** *Cast not listed.* Wednesday 29  
JS

**SINGING AND DANCING.**

COMMENT. Benefit of a Citizen of London. Prices: 3s., 2s., 1s. A Concert, etc. By Particular Desire.

**MUCH ADO ABOUT NOTHING.** As 28 Feb., but Dogberry – James and *Country Dance* included at end of play. Also **THE ANATOMIST.** *Cast not listed.* Thursday 30  
DL

**DANCING.** I: *Pastoral Dance* by Cooke and Anne Auretti; II: *Scotcb Dance*, as 18 Jan.; III: *The Gondoliers* by Cooke; V: *Louvre and Minuet* by Cooke and Anne Auretti.

COMMENT. Benefit for Cooke. [*The Devil to Pay* was advertised in today's bill, but "Mrs Clive was taken ill, the Anatomist was Play'd" (Cross). Stage and Pit arranged as of 7 March.] Tickets and places to be had of Cooke at Mr Clarke's an Upholsterer in James St., Covent Garden. Receipts: £200 (Cross); charges, £60 (Powel).

**THE CONSTANT COUPLE.** As 4 March, but Lady Lurewell – Mrs Horton; Young Clincher – Collins; Dicky – Cushing. Also **THE GENTLEMAN GARDINER.** As 29 March. CG

**DANCING.** By J. Granier and his sister.

COMMENT. Benefit for Mrs Horton. Tickets to be had at the Golden Head in Long-acre. (*Daily Advertiser*).

**THE FAIR PENITENT.** As 24 Nov. 1748, but Lucilla – Miss Cole. Also **TIT FOR TAT.** As 18 March. Friday 31  
DL

**DANCING.** *Savoyards*, as 20 Sept. 1748.

COMMENT. Benefit for Havard. [Stage arranged as on 7 March.] Tickets and places at Havard's House in Broad Court the upper end of Bow St., and of Hobson at the stage door.

The manager of the Smock Alley theatre [Dublin] in order to support decayed players, has resolved to apply the whole receipts of one night every year towards raising a fund for the purpose, which is to be increased by the players allowing a small portion of their salaries to be deducted weekly. A scheme worthy the imitation of the managers and players of our theatres.—*Gentleman's Magazine*, March 1749, p. 238.

**MEASURE FOR MEASURE.** Duke – Quin; Claudio – Ryan; Angelo – Sparks; Lucio – Cushing; Isabella – Mrs Woffington, but see 26 Nov. 1748. Also **HENRY AND EMMA;** or, *The Nut Brown Maid.* Principal parts by: Ridout, Gibson, Arthur, Anderson, Mrs Ridout, Miss Hippisley, Mrs Hale. Vocal parts by Lowe, Miss Falkner, Miss Norris and Miss Young. [The parts (Larpent MS 79) were: Reginald, Henry, Alan, Sir Aymeri, Emma, Adelinda, Editha, Huntsmen, &c.] CG

COMMENT. Benefit for Lowe. Afterpiece: *A New Musical Drama*, never performed, taken from Prior. The Music by Mr Arne. Stage will be formed into an amphitheatre where servants may keep places. This day publish'd at 10s. 6d. *Susanna*, an Oratorio in score by Handel. Printed for J. Walsh.

## April 1749

**ROMEO AND JULIET.** As 2 March, but Montague also omitted. In Place of the *Masquerade Dance*, "In Act I, a Dutch Dance," as 3 Dec. 1748. Also **THE ANATOMIST.** As 17 Jan. Saturday 1  
DL

- Saturday 1*
- DL      DANCING. *Savoyards*, as 20 Sept. 1748.  
       COMMENT. Benefit for Berry. Tickets to be had of Berry at Mr Pope's, Peruke Maker in Russel St., Covent Garden and of Hobson at the Stage Door. [From the Gentleman's Magazine Register of Books for this month: *An Account of the Life of that Celebrated Tragedian, Mr Thomas Betterton*, containing a distinct relation of his excellencies in his profession and character in private life, and interspersed with an account of the English theatre during his time. Printed for J. Robinson.] Receipts: £160 (Cross); house charges, £60 (Powel).
- CG      THE MERRY WIVES OF WINDSOR. As 17 Dec. 1748. Also APOLLO AND DAPHNE. As 27 March.
- King's     LI TRE CICISBEI RIDICOLI. *Cast not listed.*  
           DANCING. New Dances between the Acts.
- Monday 3*
- DL      THE CONSCIOUS LOVERS. As 2 Jan., but Phillis - Mrs Elmy for the first time; Myrtle - Mills. Also MISS IN HER TEENS. As 16 March, but Fribble - Garrick; Puff - Yates; Tag - Mrs James. Capt. Loveit omitted.  
       DANCING. *Savoyards*, as 20 Sept. 1748.  
       COMMENT. Benefit for Mrs Elmy. Tickets and places to be had of Mrs Elmy at the corner of Tavistock St., next Southampton St., Covent Garden, and of Hobson at the stage door. Receipts: £220 (Cross); house charges, £63 (Powel).
- CG      DON SEBASTIAN. As 11 Jan., but Almeyda - Mrs Ward, 1st time. Also THE LYING VALET. As 23 Sept. 1748, but Sharp - Mr Achurch, from York; Kitty Pry - Mrs Ward.  
       DANCING. By J. Granier and his sister; and by Particular Desire the *Drunken Peasant* by Phillips.  
       COMMENT. Benefit for Mrs Ward.
- HAY     THE KNIGHTS. Sir Gregory Gazette - Shuter; Tim - Costollo; Hartop - Foote (*Daily Advertiser*).  
       COMMENT. First time of performance. The Company to be waited on by two Knights, from the Land's End, and a Brace of Cats from Italy. The Ladies and Gentlemen are desired to leave their Lapdogs and Spaniels at home because of the Cats. To begin exactly at twelve.
- Tuesday 4*
- DL      JANE SHORE. As 2 Nov. 1748, but Bellmour - Blakes; Ratcliff - Bransby. Also MISS IN HER TEENS. As 3 April, but Fribble - Yates. Puff, Tag omitted.  
       COMMENT. Benefit for Mrs Green. Being the last time of performing the mainpiece this season. Tickets of Mrs Green in Broad Court, Bow St., Covent Garden. There is now in Rehearsal a new Tragedy called *Merope*. Receipts: £140 (Cross); house charges, £63 (Powel).
- CG      THE SPANISH FRYAR. As 1 Nov. 1748. Also PHEBE; or, The Beggar's Wedding. Hunter - Lowe; Chaunter - Bridgwater; Quorum - Marten; Phoebe - Miss Falkner, her first in that.  
       SINGING. Miss Falkner.  
       COMMENT. Benefit for Miss Falkner. We hear that the two young Africans will be at the Theatre Royal in Covent Garden this night, to see the *Spanish Fryar*, for the Benefit of Miss Falkner. [Page missing from the *General Advertiser* with the Bill this day.]
- HAY     THE KNIGHTS. *Cast not listed*, but see 3 April.  
       DANCING. A new Dance.  
       COMMENT. The Second Day.

**THE DISTRESS'D MOTHER.** Pyrrhus - Sowdon for the first time; Orestes - Barry; Pylades - Havard; Phoenix - Winstone; Cleone - Mrs Green; Cephisa - Mrs Bennet; Hermione - Mrs Pritchard; Andromache - Mrs Cibber. Also **THE INTRIGUING CHAMBERMAID.** As 7 March.

Wednesday 5  
DL

**DANCING.** II: *Savoyards*, as 20 Sept. 1748; IV: *The Gondoliers* by Cooke.

**MUSIC.** III: *Concerto on Flute* by the Child.

**SINGING.** V: *Mad Bess* by Beard.

**COMMENT.** Benefit for Sowdon. Tickets to be had of Sowdon at Mr Haymer's in James St., Covent Garden, or Hobson at the Stage Door; at Will's Coffee House, Cornhill, and of Mr Thomas Sowdon, in Blackman St., Southwark. Receipts: £160 (Cross); no house charges. N.B.: A present was made to him of the charge of the House, because he had acted this season and receiv'd no salary (Powel).

**THE DOUBLE DEALER.** Maskwell - Quin; Touchwood - Bridgwater; Careless - Ryan; Mellefont - Ridout; Brisk - Cibber; Froth - Gibson; Sir Paul Pliant - Collins; Saygrace - Paget; Lady Froth - Miss Bellamy, 1st time; Lady Pliant - Mrs Hale; Cynthia - Mrs Ridout; Lady Touchwood - Mrs Woffington, 1st time. Also **PHOEBE.** As 4 April, but Tippet - Miss Young; Phebe - Mrs Dunstall.

CG

**SINGING.** III: a Ballad call'd *Lothario*, by Miss Norris.

**DANCING.** Comic Dance by J. Granier and his Sister.

**COMMENT.** Benefit for Miss Bellamy.

**THE KNIGHTS.** Cast not listed. See 3 April.

HAY

**COMMENT.** The Third Day.

**KING RICHARD III.** As 23 Dec. 1748. Also **THE LYING VALET.** As 22 Dec. 1748.

Thursday 6  
DL

**COMMENT.** N.B. As the Auctioneer [Foote] gives *Tea* tomorrow at Covent Garden Mr Woodward (by particular desire) on Saturday next will present him with a dish of his own chocolate, with an addition of one Mew at his cats. Receipts: £170 (Cross); £168 18s. 6d. (Powel).

**CATO.** As 21 Dec. 1748, but Juba - Gibson; Lucia - Mrs Ward. Also **APOLLO AND DAPHNE.** As 27 March.

CG

**CONCERT.**

HAY

**COMMENT.** Benefit of Sga Frasi. The breakfasting in the Haymarket is deferred till Saturday morning on account of the [benefit for] Sga Frasi; and Mr Foote has promised to give his first entertainment tomorrow at Covent Garden for the Benefit of Mr Bencraft and Mrs Hale.

**MACBETH.** As 6 March, but Ross, Lenox, Siward, Donalbain, Young Siward, Fleance, Seyton, Angus, Doctor, Gentlewoman omitted. Also **LETHE.** As 18 Jan., but Frenchman - Blakes; Miser - Neale. Poet not listed.

Friday 7  
DL

**DANCING.** II: *Hornpipe* by the Little Swiss (not 5 years old) scholar to Mathews; End of Play: *The Savoyards*, as 20 Sept. 1748.

**COMMENT.** Benefit for Blakes. Tickets at his house in Cranbourne Alley, Leicester Fields, and of Hobson at the stage door. Being positively the last time of [Barry's] performing Macbeth this season. Receipts: £140 (Cross); house charges, £63 (Powel).

**THE WAY OF THE WORLD.** Mirabel - Ryan; Fainall - Ridout; Petulant - Bencraft; Sir Wilful - Dunstall; Waitwell - Arthur; Witwou'd - Cibber; Lady Wishfort - Mrs Bambridge; Mrs Fainall - Mrs Hale; Foible - Mrs Dunstall; Mincing - Miss Copen; Marwood - Mrs Ward; Millamant - Mrs Woffington.

CG

- Friday 7** CG A Comic *Dance* in Act iv by J. Granier and his Sister. Also T.E.A. *Cast not listed.* To conclude with a Grand *Country Dance* call'd *Foote's Vagaries*.  
 COMMENT. Benefit for Bencraft and Mrs Hale. Afterpiece: By particular Desire and for that night only. Mainpiece: Written by Congreve.
- Saturday 8** DL THE STRATAGEM. As 11 Nov. 1748, but Mrs Sullen - Mrs Pritchard. Also TIT FOR TAT WITH ADDITIONS. As 18 March, with an addition of one *Mew* at his *Cats*.  
*DANCING. Dutch Dance* as 3 Dec. 1748; IV: *Scotch Dance* by Cooke, Anne Auretti.  
 COMMENT. Being the last time of acting the Mainpiece this season. Mrs Cibber Sick. Mrs Pritchard play'd Sullen (Cross). Receipts: £180 (Cross); £149 2s. (Powel).
- CG KING HENRY IV, PART II. As 11 March. Also APOLLO AND DAPHNE. As 27 March.
- HAY THE KNIGHTS. *Cast not listed.*  
*DANCING. A new Country Dance.*  
 COMMENT. The Company may depend upon having an Additional Treat of Chocolate, but vastly different from that lately distributed by Harry the Smuggler [repeated 12, 15 April 1749]. As the Italian Cats would not do for the Haymarket, he has dispos'd of them to Drury Lane. The Fourth Day. [See 3 April.]
- Monday 10** DL THE BEGGAR'S OPERA. As 27 Jan., but Player - Mills; Roger returns to the *Hornpipe* in place of Harvey. Filch, Mat, Beggar, Mrs Slammakin, Sukey Tawdry, Jenny Diver, Molly Brazen omitted. Also MISS IN HER TEENS. As 4 April, but Loveit - Havard; Puff - James; Tag - Mrs Clive.  
*DANCING. I: (By Desire) Savoyards*, as 20 Sept. 1748; II: *Dutch Dance*, as 3 Dec. 1748.  
*MUSIC. Between Play and Afterpiece a piece of Music by the Child.*  
 COMMENT. Benefit for Mr Mills & Wife (Cross). Three rows of the Pit will be laid into Boxes. Tickets and places to be had of Mills at Gardyner's Printing Office, in Russel St., Covent Garden; or of Hobson at the stage door. Servants allowed to keep places on the stage. Last time of acting the opera this season. Receipts: £240 (Cross); house charges, £60 (Powel).
- CG SIR COURTLY NICE; or, It Cannot Be. Sir Courtly - Cibber; Farewell - Ridout; Surly - Bridgwater; Hothead - Dunstall; Testimony - Arthur; Crack - Waistkum, who never appeared on that stage before; Aunt - Mrs Dunstall; Violante - Mrs Horton; Leonora - Mrs Woffington. Also FLORA. As 21 Dec. 1748, but Hob's Mother - Mrs Dunstall.  
*DANCING. I: Comic Dance* by J. Granier and his Sister.  
 COMMENT. Benefit for Arthur and Dunstall. Mainpiece: Reviv'd. Not acted these 4 years. [See 4 May 1747.]
- HAY A CONCERT OF MUSICK. Vocal Parts - Frasi, Galli; Harpsichord - Miss Cassandra Frederick, a child of five and a half years and a scholar of Mr Paradies.  
 COMMENT. Benefit for Miss Frederick. Pit and Boxes together for half a guinea. Gallery 5s. To begin at seven o'clock.
- Tuesday 11** DL THE PROVOK'D WIFE. As 14 March, but Lady Brute - Mrs Pritchard. Also TIT FOR TAT. As 8 April.  
*DANCING. II: Savoyards*, as 20 Sept. 1748; IV: *L'Entree de Flore* - Anne Auretti.  
 COMMENT. Receipts: £100 (Cross); £102 6d. (Powel).
- CG THE DOUBLE GALLANT; or, The Sick Lady's Cure. Double Gallant - Cibber; Clerimont - Anderson; Careless - Gibson; Dr Bolus - Arthur; Rhubarb - Oates;

Wilful - Marten; Old Atall - Dunstall; Finder - Cushing; Supple - Paddick; Sir Solomon - Collins; Strut - Stoppelaer; Lady Dainty - Mrs Horton; Clarinda - Mrs Ridout; Silvia - Mrs Cowper; Wishwell - Mrs Hale; Situp - Mrs Dunstall; Lady Sadlife - Mrs Woffington. Also PHEBE. As 5 April.

Tuesday 11  
CG

SINGING. Between the acts by Miss Young.

DANCING. I: *Comic Dance* by J. Granier and his Sister.

COMMENT. Benefit for Stoppelaer and Miss Young.

THE KNIGHTS. *Cast not listed.*

HAY

DANCING. *New Country Dance.*

COMMENT. The Fifth Day. As 8 April.

THE ALCHEMIST. As 7 Nov. 1748, but Doll Common - Mrs James; Tribulation - James. Also THE DEVIL TO PAY. As 5 Nov. 1748.

Wednesday 12  
DL

DANCING. By Mathews, Cooke, Anne Auretti, and Mrs Addison, particularly the *Sailors Revels* in which will be introduce'd a *Hornpipe* by a scholar of Mathews, a child five years of age.

COMMENT. Benefit for James and Mathews. No tickets bought at the door will be admitted. Receipts: £190 (Cross); house charges, £63. (Powel).

LOVE MAKES A MAN. As 22 Dec. 1748, but Angelina - Mrs Cowper; Don Cholerick - Waistkum. Antonio, Charino, Sanchio, Monsieur, Jaques not listed. Also COLOMBINE COURTEZAN. Harlequin - Phillips; Spaniard - Bencraft; Columbine - Mrs Phillips; Pierot - LaLauze.

CG

DANCING. By Phillips, J. Granier and his Sister and others, particularly (by desire) a *Minuet* by LaLauze and two of his scholars.

COMMENT. Benefit for LaLauze. Mainpiece: Acted but once this season. Afterpiece: Never performed there before. In it will be introduced the Scene of Harlequin RESTORED. The Decorations entirely new. N.B. That the entertainment may not be interrupted in the performance, there will be no building on the Stage: And as Mr LaLauze has been at some expence in bringing this Entertainment on the stage, he humbly hopes that the Town will not take it amiss, that nothing under Full Price will be taken.

THE KNIGHTS. *Cast not listed.*

HAY

DANCING. *New Country Dance.*

COMMENT. The Sixth Day. As 8 April.

THE PROVOK'D HUSBAND. As 1 Oct. 1748, but Richard, Moody, Poundage, Mrs Motherly, Myrtilla, Trusty omitted. Also LETHE AND JUMPEDO. Frenchman - Garrick [the only character listed, but see 7 April]. The whole to conclude with an extraordinary and surprising performance of the Original Seignor Capitello Jumpedo, who after entertaining the audience with a *Hornpipe*, will in a manner entirely new, Jump down his own throat.

Thursday 13  
DL

COMMENT. Benefit for Mr and Mrs Bridges. Tickets to be had of Mr Bridges at Mr Courteen's in Bow St., Covent Garden; and of Hobson at the stage door. Publish'd this day at 1s. *Miss in Her Teens*; or, the Medley of Lovers, a Farce in Two Acts, as it is performed at Drury Lane. Written by Mr Garrick. Printed for J. and R. Tonson. Receipts: £140 (Cross); charges, £63 (Powel).

KING HENRY IV, PART I. As 10 Jan., but Lady Percy - Miss Bellamy. Also APOLLO AND DAPHNE. As 27 March, but Don Jumpedo (Tho' not the Original) will Jump DOWN his Own Throat; and (as a New Addition) afterwards Jump UP again.

CG

COMMENT. Being the last time of performing the mainpiece this season. Tickets deliver'd out for this night will be taken.

- Friday 14**     THE MERCHANT OF VENICE. As 3 Nov. 1748, but Duke, Gobbo and Tubal omitted. Also MISS IN HER TEENS & YE SCENE OF PEACE. As 10 April, but Fribble - Garrick, rest omitted. To conclude with the Last Grand Scene of *The Triumph of Peace* (see 21 Feb.) in which will be a *Grand Dance* by Cooke, Anne Auretti, Mathews, Mrs Addison, &c.  
*DANCING.* III: *Hornpipe* by the Little Swiss; IV: *Scotch Dance*, as 18 Jan.; V: *Savoyards*, as 20 Sept. 1748.  
*COMMENT.* Benefit for Leviez, Ballet Master. Tickets deliver'd for *Romeo and Juliet* will be taken. Mr Leviez is oblig'd to change the play on account of Mrs Cibber's illness. *Romeo* advertis'd but Mrs Cibber's illness chang'd it (Cross). Tickets to be had of Leviez at his house in Great Queen St., and of Hobson at the Stage Door. Receipts: £180 (Cross); house charges, £63 (Powel).
- CG**     THE CARELESS HUSBAND. As 6 Feb.  
*SINGING.* I: *Lotario* by Miss Falkner; II: *The Truly Happy Man* by Leveridge; IV: *Mirth Gives Courage* by Leveridge.  
*DANCING.* V: *Comic Dance* by J. Granier and his Sister.  
*COMMENT.* Benefit for Leveridge. *Epilogue* sung by Leveridge.
- Saturday 15**     MEROPÉ. Eumenes - Garrick; Poliphontes - Havard; Narbas - Berry; Euricles - Lee; Erox - Bridges; Priest - Winstone; Ismene - Mrs Green; Meropé - Mrs Pritchard. [From London edition of 1749 but listed in the order as given for the actors in *General Advertiser*. London edition gives Beard as Priest, and Dublin edition of 1749 lists Winstone and Beard as Priests.]  
*COMMENT.* By Aaron Hill. Receiv'd with great applause (Cross). Receipts: £123 18s. 6d. (Powel).
- CG**     THE RELAPSE. Foppington - Cibber; Loveless - Ryan; Berinthia - Mrs Wofington, but see 2 Jan. Also APOLLO AND DAPHNE. As 13 April.  
*DANCING.* By Villeneuve and Madem. Contair, her 1st appearance on the English Stage.  
*COMMENT.* Benefit for Miss Copen, Miss Haughton, Mrs Gondou, and Madem Contair. Tickets deliver'd out for the support of the two orphan children of the late Mr Mullart will be taken.
- King's**     DON CALASCIONE. *Cast not listed.*  
*COMMENT.* Benefit for Sga Mellini.
- HAY**     THE KNIGHTS. The Auctioneer will dispose of some Originals, particularly a Portrait of Harry the Smuggler, as he look'd at his Trial.  
*DANCING.* *New Country Dance.*  
*COMMENT.* The Seventh Day. [See 8 April.]
- Monday 17**     MEROPÉ. Actors only, but see 15 April.  
*DL*     *COMMENT.* Receipts: £130 (Cross); £126 14s. (Powel).
- CG**     THE PROVOK'D HUSBAND. As 3 Nov. 1748, but Basset - Cibber; Trusty - Miss Copen. Also THE KING AND MILLER. King - Gibson; Miller - Marten; Dick - Anderson; Peggy - Mrs Hale; Joe - Lowe.  
*DANCING.* By J. Granier and his Sister, also the *Drunken Peasant* by Phillips.  
*COMMENT.* Benefit for Marten, and White (Treasurer).
- Tuesday 18**     MEROPÉ. As 17 April.  
*DL*     *COMMENT.* [Benefit] for ye Author but not put up so (Cross). Receipts: £140 (Cross); charges, £63 (Powel).

THE CONSCIOUS LOVERS.	As 28 Nov. 1748, but Tom - Cibber, and Song in Act II, <i>Lothario</i> by Roberts replacing Song by Lowe. Also THE KING AND MILLER. As 17 April.	<i>Tuesday 18</i> CG
SINGING. IV:	<i>The Smiling Hours</i> by Roberts.	
DANCING. V:	<i>Comic Dance</i> by J. Granier and his Sister.	
COMMENT.	Benefit for Roberts.	
THE KNIGHTS.	As 15 April.	HAY
DANCING.	As 5 April.	
COMMENT.	The 8th Day. [12:00 Noon.]	
THE FAIR PENITENT.	By Gentlemen performing for their own Diversion. Also THE LYING VALET. <i>Cast not listed. New Prologue.</i>	HAY
COMMENT.	By particular desire. To begin at half past six.	
MEROPÉ.	As 17 April.	<i>Wednesday 19</i> DL
COMMENT.	Friday Next at Five O'Clock in the Afternoon will be publish'd <i>Meropé</i> ; or, <i>The Princely Shepherd</i> , a Tragedy as it is now acting at Drury Lane, with Universal Applause. Printed for A. Millar in the Strand. Receipts: £140 (Cross); £110 9s. (Powel).	
THE CONSTANT COUPLE.	As 30 March, but Lady Lurewell - Mrs Ward. Also MISS IN HER TEENS. Fribble - Cushing; Loveit - Anderson; Flash - Cibber; Miss Biddy - Miss Haughton.	CG
DANCING.	I: <i>A Peasant Dance</i> by Master and Miss Granier; III: <i>Comic Dance</i> by J. Granier and his Sister.	
COMMENT.	Benefit for Anderson, Cushing, Delagarde. Mainpiece: By Particular Desire. Tickets deliver'd out for <i>The Kind Impostor</i> will be taken.	
A CONCERT OF MUSICK.	Vocal parts by Lowe.	HAY
COMMENT.	Benefit Frederick Shlagel, who on the 4th instant had the misfortune to have his House broke open and robb'd. Prices: 5s., 2s. 6d. To begin at 7 P.M. ( <i>Daily Advertiser</i> ).	
MEROPÉ.	As 17 April.	<i>Thursday 20</i> DL
COMMENT.	Receipts: £140 (Cross); £107 17s. (Powel).	
THE PROVOK'D WIFE.	As 9 March, but Lady Brute - Mrs Woffington; Belinda - Mrs Ward, 1st time; Justice - Marten; Razor - Anderson; Mademoiselle - Miss Morrison. Also DAMON AND PHILLIDA. As 28 Oct. 1748.	CG
DANCING.	By J. Granier and his Sister.	
COMMENT.	Benefit towards the increase of a Fund for the support of a Public Charity. Ladies send Servants by 3 O'clock. Last time of performing the Mainpiece this season.	
THE KNIGHTS.	As 15 April.	HAY
DANCING.	<i>New Country Dance.</i>	
COMMENT.	The 9th Day.	
MEROPÉ.	As 17 April.	<i>Friday 21</i> DL
COMMENT.	Benefit for ye Author (Cross). Receipts: £94 (Cross); house charges, £63 (Powel).	
LOVE'S LAST SHIFT;	or, The Fool in Fashion. Sir Novelty - Cibber; Elder Worthy - Ridout; Young Worthy - Gibson; Sir William - Arthur; Snap - Oates; Sly - Bencraft; Lawyer - Holtham; Loveless - Ryan; Hillaria - Mrs Hale; Flareit -	CG

- Friday 21**  
CG      Mrs Ridout; Amanda – Mrs Ward; Narcissa – Mrs Woffington. Also THE DEVIL TO PAY. As 4 March, but in which will be introduc'd *The Early Horn*.  
**DANCING.** III: By Villeneuve and Mlle De La Cointrie, her 2nd appearance on English Stage; IV: *Comic Dance* by J. Granier and his Sister; End of Play: *Louvre and Minuet* by Villeneuve and a Young Lady, a Scholar of his.  
 COMMENT. Benefit for Oates and Villeneuve.
- HIC      ACIS AND GALATEA. Parts by Sga Galli, Beard, Reinhold, and Miss Oldmixon. Solo by Dubourg, who conducts the Performance.  
 COMMENT. Benefit Miss Oldmixon. Composed by Mr Handel. At Hickford's Room in Brewer St. Tickets 5s., to be had of Mr Hickford. To begin at 7:30 P.M.
- VAUX     [No Performance.]  
 COMMENT. The rehearsal of Handel's Music for the Royal Fireworks, by a band of 100 musicians, to an audience of above 12,000 persons.—Deutsch, *Handel*, p. 666., from *Gentleman's Magazine*, April 1749.
- Saturday 22**  
DL      MEROPÉ. As 17 April.  
**DANCING.** By particular desire, *Scotch Dance*, as 18 Jan.  
 COMMENT. Receipts: £160 (Cross); £124 5s. (Powel).
- CG      THE MAN OF MODE. As 29 March, but Townley's Page – Bennet; Pert – Miss Morrison. Also THE KING AND MILLER. As 17 April.  
**DANCING.** As 29 March.  
 COMMENT. Benefit for Stede, Hatchet, Miss Morrison, and Page (House-keeper). Tickets deliver'd by Rawlings, the Widow Dupre, &c. will be taken.
- King's     DON CALASCIONE. *Cast not listed.*  
 COMMENT. Benefit for Sga Anna Laschi.
- HAY      THE KNIGHTS. As 15 April.  
**DANCING.** *New Country Dance.*  
 COMMENT. The 10th Day.
- Monday 24**  
DL      MEROPÉ. As 17 April.  
**DANCING.** As 22 April.  
 COMMENT. Receipts: £170 (Cross); £137 9s. (Powel).
- CG      THE BEGGAR'S OPERA. As 27 March, but *Hornpipe* by Harrison; Jemmy Twitcher – Holtham. Also THE LYING VALET. As 3 April, but Valet – Cushing; Kitty – Miss Haughton.  
**DANCING.** I: *Comic Dance* by J. Granier and his sister; II: A *New Scotch Dance*, in which will be introduced by Particular Desire the *Scotch Measure* and the *Highland Reel* by Froment and Mad De La Cointrie; V: *Minuet* by Froment and Mad De La Cointrie.  
 COMMENT. Benefit for Desse, Dupre, Froment. Tickets sold at the door will not be admitted.
- Tuesday 25**  
DL      MEROPÉ. As 17 April.  
**DANCING.** As 22 April.  
 COMMENT. Benefit for the Author. Thanksgiving for ye Peace—a Jubilee at Renalaugh (Cross). Being the last time of performing the play [*Meropé*] this season. It is oblig'd to be deferr'd till next season on account of the Benefits. Receipts: £140 (Cross); charges, £63 (Powel).

**THE BUSY BODY.** As 27 Oct. 1748, but Busy Body – Cibber; Isabinda – Mrs Cowper; Scentwell – Miss Ferguson. Also **DAMON AND PHILLIDA**. As 28 Oct. 1748.

Tuesday 25  
CG

**SINGING.** A Dialogue of *Jack and Jenny* by Wilder and Miss Falkner.

**DANCING.** *Comic Dance* by J. Granier and his Sister.

**COMMENT.** Benefit for Collins, Mrs Bambridge, Mrs Cowper, and Miss Ferguson. Tickets deliver'd by Wilder, Mr Line and Widow Powell will be taken.

**THE KNIGHTS.** *Cast not listed.*

HAY

**COMMENT.** To be performed in the evening instead of at noon it being Thanksgiving Day (*General Advertiser*, news column). [See 3 April.]

**THE SUSPICIOUS HUSBAND.** As 13 March, but Clarinda – Mrs Pritchard. Also **TIT FOR TAT** with **THE ANATOMIST**. As 8 April, but with fresh materials. N.B. The company will be waited on by Harry the Smuggler. As 17 Jan.

Wednesday 26  
DL

**COMMENT.** Benefit for Pritchard. Afterpiece: By Particular Desire, and the last time of performing it. Tickets and places to be had of Pritchard at his House in Duke's (late Earl's) Court, Bow Street, Covent Garden, and of Hobson at the stage Door. Ladies are Desired to send their Servants by three o'clock. Receipts: £200 (Cross); charges, £63 (Powel).

[**THE CONSTANT COUPLE?**]. As 19 April. Also [**APOLLO AND DAPHNE?**]. CG  
As 27 March.

**COMMENT.** [Both pieces advertised at foot of previous day's bill. But no notice of the performance in this day's paper. Only advertisements for *Beaux Stratagem* to be played on Friday, and *Way of the World* on Saturday.]

[No Performance (Cross).]

Thursday 27  
DL

**COMMENT.** Fire Works for ye Peace (Cross). This evening the Fireworks will be exhibited in the Green Park. This morning three Regiments of Foot Guards are ordered to be on parade in St James's Park, at Six o'Clock, in order to mount guard in the Green Park. The Right Hon. the Lord Mayor having receiv'd a certain number of tickets for seeing the fireworks, sent them yesterday, by his officers, to the Aldermen, Commoncouncilmen, and the Governors and Directors of the several Publick Companies.

[No Performance.]

CG

**COMMENT.** Fireworks for the Peace.

**SHE WOU'D AND SHE WOU'D NOT.** As 17 Sept. 1748, but Don Philip – King; Soto – Palmer; Diego – Winstone. Corrigidore, Alguazile, Stephano, and Lewis omitted. Also **LETHE**. As 7 April, but without scene of *Capitello Jumpedo*. Frenchman attempted by King. Miser, Tattoo omitted.

Friday 28  
DL

**DANCING.** *The Savoyards*, as 20 Sept. 1748, and *Hornpipe* by the Child, as 7 April.

**COMMENT.** Benefit for Winstone, King, and Palmer. Tickets and places of Hobson at the stage Door. Receipts: £130 (Cross); charges, £63 (Powel).

**THE STRATAGEM.** As 2 Dec. 1748. Also **DAMON AND PHILLIDA**. As 28 Oct. 1748.

CG

**DANCING.** By Master J. Granier and his Sister.

**COMMENT.** Benefit for Will Hill. Mainpiece: By Particular Desire of his friends. N.B. The Gentlemen are desired to meet Mr Hill after the Play at the Rose Tavern, Temple Bar. [He had advertised since 15 April that "Gentlemen and Ladies who intend to honour him with their presence," should take tickets at: the Thatched House, St. James's St; Jack Bridell's, the One Tun in the Strand; Half moon in Holborn; Rose, Temple Bar; King's Head, in the Poultry; Castle, Lombard St;

- Friday 28** CG Bell, East cheap; King's Head, Tower Hill, Rummer, Bishopsgate St; West India and Jerusalem Coffee Houses near the Royal Exchange; Chapman's, Swordcutler, in Exchange Alley; and at Will Hill's Lodgings, Mr Geves's in Abchurch Lane.]
- HAY** **THE KNIGHTS.** As 15 April.  
*DANCING. New Country Dance.*  
 COMMENT. To begin at half after six.
- Saturday 29** DL **MUCH ADO ABOUT NOTHING.** As 30 March, but Dogberry - Taswell. *Masquerade* in Act II not listed. [Mrs Elmy listed, probably through printer's error, as Amanda.] Fryar, Borachio, Margaret omitted. Also **THE HENPECK'D CAPTAIN.** *Cast not listed.* Principal actors: Woodward, Palmer, King, Blakes, Miss Cole, Mrs Pitt, Usher, Marr, Bransby.  
*SINGING.* George Burton, 1st appearance on that stage.  
 COMMENT. Benefit for Cross and Burton. Last time of acting Mainpiece this season. Afterpiece: A farce of my own, call'd the *Henpeck'd Captain; or, the Humours of the Militia*—damin'd before half over (Cross). [Afterpiece never printed. The Larpent MS lists the following characters: Capt. Teazable, Clermont, Mons Durtete, [Brigadier] Sersnet, [Capt] Druget, [Col] Damask, [Capt] Citern, [Capt] Oldport, [Capt] Patty-pan, [Lt] Suet Pestle, Muster Master, Serjeant, Monsieur, Mrs Teazable, Angellica, Gusset. The men are all reserve officers in the Militia who parade occasionally in fine uniforms. See note, 1 May about publication.] Receipts: £139 (Cross); charges, £63 (Powel).
- CG **THE WAY OF THE WORLD.** As 7 April, but Mincing omitted. Also **THE DEVIL TO PAY.** As 21 April.  
*DANCING. v: Drunken Peasant* by Phillips.  
 COMMENT. Benefit for Lawrence, Condell and Green (Box-keepers).
- King's **PEACE IN EUROPE.** *Cast not listed.*  
 COMMENT. A New Serenade. Whereas it has been advertised by mistake in the public newspapers that subscriber's tickets would not be admitted; Dr Cossa takes this opportunity to beg pardon, that it was not his intention, but that all subscriber's tickets will be received.
- HAY **L'OPERA DU GUEUX.** Capt Dubutin - Coustos [Custo, *General Advertiser*]; Delateur - Fern; Mannon Delateur - Miss Davis; Tourneclef - Smith; Laronneau - Morgan; Comedien - Johnson; Gueux - Fern; Mme Delateur - Mrs Knight; Lucie - Mrs Cushing; Matthieu de la Prison - Daniel; Jaques - Craven; Henry de Chemin - Johnson; Mme Cajoleuse - Mrs Jackson; Dorothee Cour de Nuit - Mrs Anderson; Madam Grandant - Mrs Butler; Babeau Catin - Miss Stevens; Janneton du Plongeon - Mrs Knight; Mme Sans-Corps - Mrs Williams; Manon L'Effrontee - Mrs Adams; Diane - Mrs Jackson; Susanne Pimpante - Mrs Daniel.  
 COMMENT. By a Set of English Performers translated into French from *The Beggar's Opera*. Nothing under the full Price will be taken during the Time of the whole Performance, or any money returned after the Curtain is drawn up. To begin at six o'clock. Prices: 5s., 3s., 2s.  
 As this is the first attempt of the kind that was ever made by the English, 'tis hoped the Town will not be offended, that we endeavour to equal the Foreigners in everything, that may conduce to divert or to please them; yet this apology we beg leave to make, that if in our Performance a little of our Native Accent should be discover'd, we humbly hope an English audience will excuse it.

## May 1749

**THE CONSCIOUS LOVERS.** As 3 April, but Humphrey – Simpson; Isabella – Mrs James; Phillis – Mrs Clive; Myrtle – Lee. Also *MISS IN HER TEENS*. As 14 April, but Fribble – Yates; Sir Simon – Taswell; Jasper – Blakes. Scene from the *Triumphant of Peace* omitted.

*DANCING. Savoyards*, as 20 Sept. 1748.

**COMMENT.** Benefit for Simpson, Raftor, Usher. Tickets and places of Hobson at the stage door. Receipts: £180 (Cross); charges, £63 (Powel). [This month, the *Gentleman's Magazine* Register of Books listed as published *Remarks on Three Plays of B. Johnson, viz: The Fox, Silent Woman, and Alcymist*, by James Upton.] This week will be published *The Hen Peck'd Captain*, . . . as it was intended to be acted . . . on Saturday last. Taken from *The Campaigners*; or, the pleasant Adventures at Brussels with a Preface by R. Cross, prompter (*General Advertiser*).

**THE COMMITTEE.** As 25 Jan., but Ruth – Mrs Horton. Also **DAMON AND PHILLIDA**. As 28 Oct. 1748.

*DANCING. By J. Granier and His Sister.*

**COMMENT.** Benefit for Vaughan and Evans (Box-Keepers). [Handel's Oratorios *Solomon* and *Susanna* published and the favorite songs in the Comic opera *Li Tre Cicisbei Ridicoli*.]

**THE KNIGHTS.** As 15 April. Also **THE AUCTION**.

HAY

*DANCING. Country Dance.*

**COMMENT.** To begin at half after six.

**THE UNNATURAL PARENTS;** or, The Fair Maid of the West. *Cast not listed.*

NW SM

**COMMENT.** At the New Wells, Shepherd's Market. By Yeates's Company of Comedians. Performances at 2:00, 5:00, and 7:00 P.M. [Repeated in each bill. As described 24 Aug. 1748, BF.]

**THE RELAPSE.** As 25 Nov. 1748, but Shoemaker, Varole, Sir John Friendly not listed. Also **THE ANATOMIST**. As 17 Jan., but Beatrice – Mrs Pitt.

Tuesday 2  
DL

*DANCING. IV: Hornpipe* by Master Shawford; v: *The Periot's Dance* by Master Shawford and Master Morrison.

**COMMENT.** Benefit for Shawford, Dickinson, and Jones. Receipts: £170 (Cross); charges, £63 (Powel).

[No Performance.]

CG

**COMMENT.** Public Thanksgiving for the Peace.

**L'OPERA DU GUEUX.** As 29 April, but Diane – Mrs Knight; *Hornpipe* by Smith

HAY

*DANCING. Dance à la Ronde.*

**COMMENT.** None to be admitted into the Boxes but with printed Tickets.

**OROONOKO.** As 28 March. Also **THE KING AND MILLER**. As 17 April.

Wednesday 3  
CG

*DANCING. IV: Comic Dance* by J. Granier and his Sister.

**COMMENT.** Benefit for Driscoll, Banks, Carny, and Trott (Lobby Door Keeper). Tickets deliver'd by Elliot, Davis, Mrs Hammore, &c will be taken.

**THE UNNATURAL PARENTS.** *Cast not listed.*

NW SM

*DANCING. By Three Wild Cats of the Woods.*

**COMMENT.** At the New Wells, Shepherd's Market. During the time of May Fair. *The Unnatural Parents*; or, *The Fair Maid of the West*: Also the Comical

- Wednesday 3*  
NW SM      Humours and Adventures of Trusty, her Father's Man, and the Three Witches. By Yeates's Company. To begin each day at 2, 5, and 7, and conclude at 9. A good band of music is provided . . . Scenes and Clothes entirely New; N.B. The Droll the same that was performed by Mrs Lee fifteen years ago with great Applause.
- Thursday 4*  
CG      KING HENRY VIII. Henry – Quin; Wolsey – Ryan; Buckingham – Delane; Norfolk – Sparkes; Cromwell – Ridout; Suffolk – Arthur; Surrey – Gibson; Abergavenny – Oates; Guilford – Cushing; Lord Chancellor – Marten; Campeius – Dunstall; Lord Sands – Collins; Sir T. Lovell – Holtham; Lord Chamberlain – Anderson; Dr Butts – Stoppelaer; Patience - Miss Allen; Archbp. Cranmer – Bridgwater; Gardiner – Cibber; Anne Bullen – Miss Bellamy; Queen Katherine – Mrs Woffington, 1st time; With the representation of the Coronation of Anne Bullen. Vocal parts by Leveridge, Lowe, Courtney, Roberts, Mrs Dunstall, Miss Young, Miss Falkner, and Miss Norris. Also the *Military Ceremony of the Champion* in Westminster Hall. And all other Decorations proper to the play.  
 COMMENT. Play by Command of their Royal highnesses the Prince and Princess of Wales, Prince George, Prince Edward, Prince William, Lady Augusta and Lady Elizabeth.
- HAY      L'OPERA DU GUEUX. As 2 May.  
 DANCING. As 2 May.  
 COMMENT. The Third Day.
- NW SM      THE UNNATURAL PARENTS. *Cast not listed.*  
 COMMENT. At the New Wells, Shepherd's Market. [See 1 May.]
- Friday 5*  
DL      A BOLD STROKE FOR A WIFE. As 27 March, but Obadiah Prim – Taswell; Betty – Mrs Pitt. Also THE MILLER OF MANSFIELD. *Cast not listed*, but see 22 Nov. 1748.  
 DANCING. III: *Hornpipe* by the little Swiss.  
 COMMENT. Benefit for Barrisford, Pritchard, Atkinson and Goodwin. Receipts: £100 (Cross); charges, £63 (Powel).
- CG      KING HENRY VIII. As 4 May.
- HAY      L'OPERA DU GUEUX. As 2 May.  
 DANCING. As 2 May.
- NW SM      THE UNNATURAL PARENTS. *Cast not listed.*  
 COMMENT. At the New Wells, Shepherd's Market. [See 1 May.]
- Saturday 6*  
DL      MEROPÉ. As 17 April. Also THE DEVIL TO PAY. As 5 Nov. 1748, but Lady Loverule – Mrs Pitt.  
 DANCING. By Cooke and Madem Auretti, &c.  
 COMMENT. By Particular Desire. Receipts: £180 (Cross); £176 14s. 6d. (Powel).
- King's      DON CALASCIONE. *Cast not listed.*
- NW SM      THE UNNATURAL PARENTS. As 3 May.  
 COMMENT. At the New Wells, Shepherd's Market. Yeates's company [Description as before. See 1 May.]
- HAY      THE KNIGHTS. As 15 April. Also THE AUCTION. *Cast not listed.*  
 DANCING. *New Country Dance*.  
 COMMENT. To begin exactly at twelve.

THE LONDON MERCHANT; or, The History of George Barnwell. George - Havard; Thorowgood - Berry; Truman - Blakes; Uncle - Bridges; Blunt - Palmer; Millwood - Mrs Bennet; Maria - Mrs Green; Lucy - Mrs Pitt. Also ANATOMIST. *Monday 8*  
As 2 May. DL

MUSIC. Between the acts on *Flute* by the Child.

DANCING. Between the acts, *Hornpipe* by the Little Swiss.

SINGING. Between the acts, by George Burton.

COMMENT. Benefit for Ray, George Burton, Mrs Pitt. Mainpiece: Not acted these 8 years. [See 16 May 1744.] Tickets and places to be had of Hobson at the stage door. N.B. Tickets sold by the Orange-women at the doors will not be admitted. Receipts: £150 (Cross); charges, £63 (Powel).

THE UNNATURAL PARENTS. As 3 May. NW SM  
COMMENT. At the New Wells, Shepherd's Market. Yeates's Company.

LOVE MAKES A MAN. As 22 Sept. 1748, but Antonio - Winstone; Sancho - Marr. Governor, Manuel, Monsieur, Jaques, Lawyer, and Honoria omitted. Also THE DEVIL TO PAY. As 6 May. *Tuesday 9*  
DL

DANCING. *Hornpipe* by Harrison; *Drunken Peasant*; Peasant by Harrison, Clown by Master Shawford.

MUSIC. Piece on the *Flute* by the Child, as 17 Sept. 1748.

COMMENT. Benefit for Marr, Gray, Champness, and Harrison. Tickets and places of Hobson at the stage door. N.B. Tickets sold by the Orange-women at the doors will not be taken. Receipts: £148 (Cross); charges, £63 (Powel).

THE JUBILEE. As 19 April. Also APOLLO AND DAPHNE. As 13 April. CG  
COMMENT. Being the last time of the company's performing this season.

L'OPERA DU GUEUX. As 2 May. HAY  
COMMENT. The Fifth Day.

KING LEAR. As 31 Dec. 1748. Also THE VIRGIN UNMASK'D. As 23 Nov. *Wednesday 10*  
1748. DL  
COMMENT. Receipts: £170 (Cross); £152 15s. 6d. (Powel).

THE KNIGHTS. As 15 April. Also THE AUCTION. HAY  
DANCING. *New Country Dance*.  
COMMENT. At exactly twelve.

DORASTUS AND FAWNIA; or, The Royal Shepherd and Shepherdess. *Cast not listed*. NW SM

SINGING. I: Mrs Dodson. End of Droll: By Green.

DANCING. II: By Adams.

COMMENT. Yeates's Company of Comedians. At the New Wells, Shepherd's Market, May Fair. An Historical Play.

THE BUSY BODY. As 10 Sept. 1748. Also LETHE. Frenchman - Blakes; rest, as of 28 April; Miser - Taswell. Tattoo, Charon omitted. *Thursday 11*  
DL

DANCING. *Hornpipe* by the Little Swiss; IV: *Savoyards*, as 20 Sept. 1748.

MUSIC. Piece on *Flute* by the Child.

COMMENT. Benefit for Dunbar, Warner, Tomlinson, Mrs L'font. Tickets deliver'd out for *A New Way to Pay Old Debts* will be taken. Receipts: £110 (Cross); charges, £63 (Powel).

THE BEGGAR'S OPERA. As 24 April, but *Hornpipe* by Atkins; Dye Trapes not listed. Also APOLLO AND DAPHNE. As 13 April. CG

COMMENT. Mainpiece: By Particular Desire.

- Tursday 11*    **LI TRE CICISBEI RIDICOLI.** *Cast not listed.*  
 King's  
**HAY**    **L'OPERA DU GUEUX.** As 2 May.  
*DANCING. Dance a la Ronde.*  
*COMMENT. The Sixth Day.*
- Friday 12*    **THE MISER.** As 21 Feb., but Clermont - King; James - Winstone; Furnish - Raftor; List - Marr; Mrs Wisely - Mrs Pitt; Wheedle - Miss Cole. Also **MISS IN HER TEENS.** As 1 May, but Tag - Mrs James. Sir Simon omitted.  
**DANCING. II:** *Hornpipe* by the Little Swiss; v: *Savoyards*, as 20 Sept. 1748.  
**MUSIC. IV:** Piece on *Flute* by the Child.  
*COMMENT. Benefit for Hobson. Tickets of him at the stage Door. Tomorrow, By Command of their Royal Highnesses the Prince and Princess of Wales, *Meropé*. Receipts: £189 (Cross); charges, £63 (Powel).*
- Saturday 13*    **MEROPÉ.** As 17 April.  
 DL    *DANCING. By Cook, Anne Auretti, &c.*  
*COMMENT. By Command of their Royal Highnesses the Prince and Princess of Wales. Receipts: £100 (Cross); £76 4s. 6d. (Powel).*
- HAY**    **L'OPERA DU GUEUX.** As 2 May.  
*DANCING. Dance a la Ronde.*  
*COMMENT. The Seventh Day.*
- Monday 15*    **THE KNIGHTS.** As 15 April. Also **THE AUCTION.** To conclude with a new *Smuggling Epilogue*, call'd *Tit for Tat*; or, *The Smuggler* foil'd at his own Weapons.  
**HAY**    *COMMENT. Benefit Sir Gregory Gazette and his Son Tim, viz. Messrs. Shuter and Costollo. To begin exactly half an hour after six. Prices: 4s., 2s. 6d., 1s. 6d.*
- NW SM**    **DORASTUS AND FAWNIA.** *Cast not listed.*  
*DANCING. Adams.*  
*SINGING. Mrs Dodson, Green.*  
*COMMENT. By Yeates's Company of Comedians, an Historical Play at the New Wells, Shepherd's Market, Mayfair. To begin at 2, 5, and 7, and end at nine. The Fair ends this day. [See 10 May.]*
- Tuesday 16*    **THE BEGGAR'S OPERA.** As 10 April, but Mrs Slammekin - Mrs Green; Sukey Tawdry - Mrs Yates; Jenny Diver - Miss Royer; Lucy - Mrs Green; Polly - Mrs Clive; Player - Bransby; Molly Brazen - Mrs Vaughan [a contemporary inked entry in a blank space]; Filch - Raftor; Mat - Blakes; Beggar - Winstone; *Hornpipe* by Matthews only. Also **THE ANATOMIST.** As 2 May.  
**DL**    *MUSIC. II: A piece on the Flute by the Child.*  
*COMMENT. Benefit for Foley (Lobby Door Keeper), Saunders (Stage-Door Keeper), and Bride. Receipts: £100 (Cross); charges, £63 (Powel).*
- HAY**    **THE REVENGE.** Zanga - Keale, from Theatre at Fort St. George, his second time in England. With a *Prologue* and *Epilogue*. Also **THE COUNTRY WEDDING;** or, **The Cockneys Bit.** *Cast not listed.*  
*COMMENT. A concert, etc. Benefit for Wakelin (*Daily Advertiser*).*
- NW SM**    **THE UNHAPPY FAVOURITE.** *Cast not listed.* Also **THE MOCK DOCTOR.**  
*Cast not listed.*  
*SINGING. Between the Acts.*  
*COMMENT. A Concert, etc. At the New Wells, Shepherd's Market, May Fair. 6 P.M. (*Daily Advertiser*).*

MUCH ADO ABOUT NOTHING. As 29 April, but Mrs Elmy correctly listed as Hero. Balthazar not listed; Fryar - Bridges; Borachio - Blakes; Margaret - Mrs Havard. Also THE INTRIGUING CHAMBERMAID. As 7 March.

DANCING. By Cook and Anne Auretti, Mathews and Mrs Addison.

COMMENT. Neale had Tickets (Cross). Last time of the Company's performing this season. Neale had tickets on this night for which it is customary to pay half price, the whole amount of his tickets in the House came to £22 7s. (Powel). Receipts: £60 (Cross); £33 18s. 6d. (Powel).

*General Advertiser*, 23 June: Yesterday was married by the Rev. Mr Franklin at his Chapel Russel [?] St, Bloomsbury,—David Garrick Esq. to Mlle Eva Maria Violette.

Comments by John Powel in MS Tit for Tat: This was the last night of the season, having play'd 175 nights. Rec'd by forfeits of the Band of Music £32 11d. Rec'd ditto from actors £1 15s. Rec'd of Mr Neale for half share of his tickets £11 3s. 6d. So that they received as appears by their own books in the two seasons that Mr G—k has been concern'd as manager, the sum of £40,906 2s. 7d., having play'd in the whole time 346 nights. But as Mr Garrick's Benefit and Mrs Cibber's charges were included in the account as a blind to the Principle Treasurer, I must therefore, among some few other things, subtract them from the total amount, and then it will stand as follows:

*The first season:*

Cash return'd by licencer	£2 2s.
G—k's Benefit, whole amount of house	£193 16s.
Mrs Cibber's charges at her Bt.	£60
Mr Berry	£1 10s.
Mrs Pritchard for a ticket as agreed	£10 10s.
The last season G—k receiv'd as author of <i>Lethe</i> , for 6th night	£36 8s. 6d.
Mr Warner	£5 14s.
G—k's benefit as before	£187
Mrs Cibber's charges	£60
Mrs Pritchard's	£10
Total	£587 16s. 6d.

The sum subtracted, it will remain £40,318 6s. 1d., which is at the rate of £116 10s. 6d. for each night, one night with another, Benefit nights and all Disadvantages included.

As I have now given an exact account of the Receipts of Cash, I must also endeavor to give an account of the nightly charge, that the reader may be able to judge of the Profits. But it must be first consider'd, that all nights will not amount to the same, as for example the play of *Macbeth* requires more incidents, than a common play, such as wine, fruit made use of in the Banqueting Scene, also spirits of wine for the Cauldron in the scene of the Witches, Rosin for lightening, &c. Whereas in another play, such as the *Orphan*, perhaps there are few or no incidents, and consequently the charges must be less, so that it is impossible to be quite exact without giving the particulars of each night's play throughout the two seasons which would not only tire the reader's patience, but swell this pamphlet to a greater bulk than the nature of the thing requires; besides as all the Account Books are in their own custody, there can be no such thing as making an abstract. But as my own memorandums will let me into the most principle things, it is an easy matter to make an allowance for others of less consequence, which I shall take care as much as I can to do rather in their favor than against them. In the first place I shall begin with their Rents and Taxes as they stood last season:

*A Calculation of the Nightly Expence of Drury Lane Playhouse:*

Renter's Shares in the House, being in number Thirty-Six at £23 6s. 8d. each share for the season amounts in all to £840, and

Tuesday 16  
DL

Tuesday 16 DL	supposing they play but 170 nights (tho' they play'd 175 last season which is allowing them as much advantage as I possibly can) then will it amount to per night .....	£4 18s. 9d.
	Land Tax for the year £88, which calculated at the rate of 170 nights as above, is per night .....	10s. 4d.
	Ground Rent, and for the rent of a Wardrobe call'd the Sparrow's Nest, for the year £80, which is per night .....	9s. 4d.
	Poor's rate for the year £33 6s. 8d., which is per night .....	3s. 11d.
	Scavanger for the House, and another place call'd the King's Passage, for the year £7 9s. 4d., which is .....	10d.
	Rent for a Place call'd the King's Passage for the year £31 10s., which is per night .....	3s. 8d.
	Watch Rate for the Playhouse and a House in Russel St, call'd the King's Passage £7, which is per night .....	9d.
	Window lights for the Playhouse and the King's Passage, £6 per year, which is per night .....	8d.
	Water for the year, £2, which is per night .....	2d.
	Rent of a room call'd the Scene Room for the year £60, which is per night .....	7s. 4d.
	Fruit money to be divided among the renters, as by their Lease £40, which is per night .....	4s. 8d.
	(N.B.: It has not been the custom for some years past to pay this money to the Renters, but as they are entitled to receive it, I think proper to make it one of the charges.)	
	A Perquisite payable out of the P—t [Patent?] for the year £815, which is per night .....	£1 17s. 4d.
	The Total amount of their Rent and Taxes is per night .....	£8 17s. 6d.

Thus far I have given an account of their [rents] and Taxes and before I proceed any farther I believe it will be necessary to acquaint the reader, that the Renter's Lease will expire in the year 1753, and then the whole affair will come into the hands of Messrs G—k and L—y, for the term of near 21 years at an annual Rent of £210. This is a purchase made not long ago, for which they gave £3000. But the Annual rent of £210 commences before the Renters time is out, occasioned by an addition of several dwelling Houses in the Playhouse Passages which they had thrown into their agreement, and for some of which they now receive Rent.

The next principal charge is the Nightly Salaries of the people belonging to the House, such as actors, dancers, musicians, office keepers, doorkeepers, dressers, and sweepers. The customary way of paying these people is once a week; on a Saturday Morning their names being all enter'd alphabetically upon a list (which is call'd the Pay List). This List is always made out according to the number of nights that the House has played in the week, but I must set it down at 6 which is a full week's pay. This is also a fluctuating affair, as well as the incidents, their generally being a necessity of either adding or striking off some names before the season is out, which consequently either makes an increase or decrease in the charges, but as I am oblig'd to be as particular as possible, and to bring it to a point, I will fix upon salaries of the latest date.

Sat. Feb. 25, 1748-49. The salaries amounted to per week £296 9s. 6d., and on Sat. 15 Apr. 1749, the salaries were per week £294 6d. But as I chuse to make the thing rather more than less, I will enter it according to the former list, which is per night .....

£49 8s. 8d.

N.B. Mr Lacy has £2 15s. 6d. per night upon this list for management, but I cannot comprehend that this is any part of the charge because he has a moiety, or equal half-share of the Profits, as being a partner; and consequently ought not to be paid for

inspecting into his own affairs. I shall therefore subtract this from the Nightly Tuesday 16  
DL expence at the end.

The next charge to be consider'd is that of the Tallow Chandler, which generally amounts to per week about £17, but this is not always certain, it varying sometimes either a trifle over or under. This person makes an allowance of 8 per cent Discount upon account of his receiving ready money for his goods, which deducted from the £17 makes it per night .....

£2 12s. 1d.

The Printer's Bill generally amounts to between £7 and £8 per week, but as I rather chuse to be over than under the mark, I will set it down at £8, which is per night .....

£1 6s. 8d.

Advertisements in the *General Advertiser*, there has been nothing charg'd for these two years and upwards, which I believe is occasion'd by the Managers having a share in that paper, that perhaps may bring as much as their advertisements come to.

I shall find the greatest difficulty of any yet in making an Allowance for the nightly use of their cloaths, Scenes, &c, there being a vast number of rich cloaths bought into their wardrobe within these two years, and large sums paid to the Taylor, Mercer and other Tradesmen, on account of the same, but then the Stock remains, and will serve for a considerable time with some little addition, and it is well known the wardrobe was never so rich before, as at this juncture, a great many of the cloaths having been bought ready-made at very great bargains, and when they are no longer fit to appear upon the stage, the Lace will burn to a considerable part of their money again; And as it is impossible to be quite exact, I must submit to the reader whether £3 3s. a Night only for the use of their cloaths, Scenes and other things that appertain to the dress, is not sufficient, for according to the calculation of playing 170 nights in the season it will amount to £535 10s., only for the use, which in my opinion is enough, and if they can contradict it let them make it appear .....

£3 3s.

Mr Fleetwood (who was the late manager) when he made an assignment of the Playhouse to Mr Lacy in trust for the Bankers (Gr—n, and Am—r, late of the Strand) and himself to care to keep a Reserve of £500 a year during the Time then to come on the P——t [patent?], a part of which has been paid annually to a Gentleman appointed to receive the same by Mr Fleetwood. But when Mr G——k came in as manager, it was agreed by the consent of that Gentleman, that it should be paid at the rate of £300 a year, and so to take a longer time for the payment of the whole. This annuity had it stood at the rate of £500 a year as was first design'd would have expir'd with the P——t, which is several months before the Renter's time is out, but this affair ought to be look'd upon rather as a Debt than part of the nightly charge of the Playhouse. However, as it always stood in that Rank in their books, I shall make the same allowance here and leave the reader to judge of it as he thinks proper, which is per night according to the former calculation .....

£1 15s. 3d.

The Lamp Lighter's bill for lighting the lamps will amount to about 7 shillings sixpence a night, but as there is an occasion sometimes for Tin Wares and reparations, I shall set it down at per night .....

10s.

Tuesday 16 DL	Coals made use of are generally about 40 Chaldrons for the season, which bought in the summer time, we must suppose not be to above 34s. a chaldron, amounting in the whole to £68, which is per night .....	8s.
	Properties, or Incidents, are sometimes more, sometimes less, as I have before observed, and are according to the play. They are under the Denomination of Fruit, Wines, Sweetmeats, Sticks, Stage Money, &c, but to take one night with another throughout the season they don't amount to quite .....	5s.
	Bill Stickers are those men that stick the Large Bills about the Town, being Six in number, and have 18 pence per night each. They are not enter'd on the pay List among other servants, on account of their sticking Bills sometimes when the House does not play, which makes a difference, and supposing them to be in full pay, which is not always the case, then it would amount to per night .....	9s.
	Two men that deliver Handbills, at 1 shilling a night each per night .....	2s.
	Four constant supernumerary scene-men to assist the scene-men belonging to the House, and a Candle-man that sees all the candles put out after the play is over, at 1 shilling each, which is per night .....	5s.
	There are sometimes extraordinary Supernumerary scene-men, made use of in plays, to help at the traps, &c, such as <i>Richard III</i> , <i>Macbeth</i> , <i>The Tempest</i> , &c, which have a shilling each, but one night with another it will not amount to above .....	3s.
	Kettle Drums and French Horns are not included among the Band of Music, and as there are but two French Horns, and one pair of Kettle Drums made use of, which are only in some particular things, at 5 shillings a night, I cannot think they will amount to throughout the season more than per night .....	7s. 6d.
	Chorus singers, which are people that stand behind the scenes, whose additional voices are sometimes necessary in grand pieces of vocal music, and are made use of in the <i>Tempest</i> , <i>Comus</i> , <i>Macbeth</i> , &c., and seldom in number so many as 6, at 5 shillings each,—but if I make allowance for two each night throughout the season, I am very confident it is more than sufficient, which supposition is per night .....	10s.
	The Prompter is allowed for Paper, Pens, Ink and Wafers per night	3d.
	The Carpenters, being sometimes employed in doing work in the House, have 2s. 6d. a day each, and as this is also a fluctuating affair, I shall put them down throughout the season at per night .....	5s.
	The Glover's bill amounts one night with another to about .....	6s.
	The Stationer's Bill, perhaps about £15 in the season, every Boxkeeper, &c being oblig'd to find his own Paper, which is per night .....	1s. 9d.
	The Feather-man, Shoe-maker, Sword-Cutler, Hatter, Taylor, Scene Painter, Lace-man, Mercer, &c, I have already made an allowance for,—the £3 3s. per night for the use of the Cloaths, Scenes, &c. ....	....
	The Brick-layer and Iron-monger are casual tradesmen, and as accidents so frequently happen, I think it necessary to put them down at per night .....	7s. 6d.
	The Turner's Bill perhaps may amount in the season to about £6 which is per night .....	8d.

The person that has the care of the Candles brings in a bill for small wax candles, &c, and one night with another about .....  
 The House-keeper sometimes brings in a bill for little things to the amount of about per night .....  
 The Prompter for writing parts, one night with another .....  
 I have thus endeavored to give the most minute Part of the charges that belongs to the House, but as most of these affairs depends upon accident and for fear of any omission (At the beginning of the first season their salaries were a few weeks at £54 per night, but as this was but of a short duration it cannot make any great difference) and lest they say I fix them to certain sums which have alter'd to their disadvantage, I will as a guard against such a supposition allow them per night .....

Tuesday 16  
1s. 6d. DL

1s. 8d.

£3  
£74 6s. 8d.  
£71 11s. 2d.

[Subtracting Mr Lacy's £2 15s. 6d.] then according to the nearest calculation I can make the whole nightly charge is .....

The next thing to be consider'd (supposing this charge to be right) is their Profits, which will appear by multiplying the sum of £71 11s. 2d. by 346 (the number of nights they play'd in the two seasons) and the total sum will be £24,759 10s. 10d., which subtracted from £40,318 6s. 1d., the remainder will be £15,558 15s. 2d., the profits, according to the best calculations I can make arising from the two last seasons.

But I think it incumbent on me to inform the reader that this money was not all at the Managers' disposal, because there was a mortgage upon the Playhouse, &c to one Mr C[utterbuc]k, a tradesman in the Strand, who was Mortgagee in trust for Mr G——k himself and others, and the Mortgagee was entitled to take up £1000 a year and interest at 5 per cent. This security was made at Mr G——k's first commencing manager in order to purchase the Bankers' two shares in the old P——t, &c. which was sold for £3,500, also to discharge an old mortgage made by Mr Fleetwood, and other debts due from the playhouse.

Thus have I made appear to the Town the receipts and charges as near as possibly can, and hope not to the disadvantage of the Managers. But perhaps they will say that they have expended more money than I have already given an account of, which I must readily submit to, but then it has been upon different affairs than the nightly charge of the House; as for example the first season they, as will appear by their own Books, £15,179 12s. 3d.; the second season £13,663 3s. 3d., so at this rate the profits do not amount to above £10,475 10s. 8d., which is noways right, for as I have already observed, they bought large quantities of ready-made rich cloaths, merely because they were great bargains. These cloaths they now have by them, and doubtless are as good as money, and which I make an allowance for at £3 3s. a night. They also made alterations in the House, by enlarging the first Gallery, and adding more seats, which are placed so neighborly together, that they keep people pure warm in a cole [sic] winter's night, especially at the upper end.

The transformation of that Part adjoining to the Box-Lobby into a standing place for the Quality, that they may pay before they go in, is another charming contrivance, and many other alterations much to advantage, but these conveniences being once finish't become Perpetual, and are no longer chargeable. Besides they lent out of the said sums money to several actors for some of which they have bonds that bear 5 per cent interest, and these are the things that were the occasion of the Extraordinary Advancement, which perhaps they under a pretence may call part of the Nightly charges, but as I have made the thing as clear as well can be, I shall submit to the reader's judgment.

I thought it necessary to set down each night's farce with the play as near as I could throughout the two seasons, and I believe upon strict examination the reader will find that the whole number consists of about 25 good old Stagers, one of them having mounted upwards of that times. But however dis[agreea]ble these antient attendants

Tuesday 16  
DL

may prove to an Audience, yet they are absolutely necessary on account of keeping up the \*f——l P[rice]s, which could not decently be done without them, as Mr Rich has Pantomime entertainments.

\*Whilst their rent, Taxes, &c are so very high, it is my firm opinion, they cannot afford to take under full prices, and therefore I would not have any one imagine to the Contrary. And the reason of publishing this account is no more than to do my self common justice and to shew how well they could afford to make me amends for my past Labours.

Tho in my opinion Mr G——k is such a rarity, that he needs no embellishment, and I hope I shan't be thought too lavish in his Praise when I say that his great condescension in playing ostener since he has been a manager (almost in spite of his sickness) than he did when he was under management, is such an obligation conferr'd on the town, that it is questionable whether the salary he now receives as an Actor is equivalent. But lest it should not be generally known what it is (as such things do sometimes slip the ears of the People) I think it proper to inform the Reader, and having first ask'd Mr Garrick the manager's pardon, I shall begin with Mr Garrick the Actor, whose salary for the season is £525 certain, and as most players have a benefit once a year, so has he, but only this difference, that they pay for theirs (Mrs Cibber excepted) and he does not.

Nor need he give himself any trouble to make an interest at the time; for it is only playing *Richard*, or *Lear*, and the job is done without putting his name up in large characters at the top of the Playbill, for every inquisitive person to gape at. What these Benefits have brought him in is easily seen by looking backwards. This added to the salary makes upwards of £700 a year, and so much for Mr G——k the actor.

As to Mr Garrick the Manager, he only takes up £500 a year out of the profits under the denomination of Management, which does but just put him upon a footing with his brother manager, who takes up the same, and if I may presume to put the Manager and Actor together, it will appear that Mr Garrick's income from the Playhouse is upwards of £1200 a year exclusive of a Mortgage of £4000 upon the Playhouse, Patent, Cloaths, Scenes, &c., which brings him in £200 per year, at the rate of 5 per cent interest. These things put together and added to his half share of Profits, makes it a comfortable living enough, and I heartily wish every brave fellow that ventured his life and limbs for his Country's service could meet with the same success.

I make no doubt but it will create some wonder that I have laid these things before the Town, without saying for why. But I must assure the reader that after weighing every circumstance well within my own breast, I think I have sufficient reason, and would relate each particular reason, but that I have given to understand Facts may be Libels — that all advantages will be taken — that I must have a care what I do, and that Power may get the better of Truth, &c.

I must confess I think it very hard that if a man is hurt he must not only suffer the injury, but be also hindered from telling his grievance. However, as I have often groan'd in private, I will run the risk of venturing one groan in public, but will be as concise as possible, for fear my antagonists may be too impatient to stay till my tale is told.

Let it suffice them, that I was Deputy Treasurer of D——y L——ne Playhouse upwards of four years, and resigned my office the beginning of this season. Several messages were sent to me to return again, and I had my place kept for me several weeks, which plainly shows I have been guilty of no misdemeanor, but have been rather look'd upon as a valuable sl——ve than other ways, and could I have been content with much more labor and little pay I don't doubt but I might have been suffer'd to trudge on and carry my Burthen to the end of my days. But having forgot my station, and that I had no right to make terms for myself, was so impudent as to imagine I had some Gratitude due me for past services, and that as I had weather'd a most terrible Storm, I had some right to share in the calm, but alas! I was mistaken. Property was not intended for me, I was only design'd to share in Adversity and help others to cut their passage to happiness.

I believe it is pretty well known that near two years before Mr G——k came in as manager, the Playhouse was involved [in] many difficulties, much money being due to tradesmen, Actors, &c occasioned by his not playing there, which [would] not have been the case had Mr Lacy, who was then manager in trust for the Bankers and himself, agreed with him, and given what he demanded as an actor, which was as Mr Lacy order'd him £500 for the season, and as Mr G——k did not chuse to be under him, he went to Ireland where he remain'd during the season.

The Bankers who advanc'd £6,800 to purchase the Playhouse, the Renters, and Mr Lacy begun to see their folly, and were so unfortunate as to become Bankers' prey afterwards, though one of them (Mr Amber) has had the grant to be made a Pit office-keeper in the Playhouse, where he now remains at a salary of about £29 a year.

I shall return to the difficulties. The People that had the demands to them (being upwards of £140) began to be very uneasy, and they very clamorous, that we perceiv'd what we were to depend upon. Distraction, seemingly as it was a dark cloud over our heads, we expected daily to burst upon us; and tho' Mr Lacy had given as many fair promises as a man could do, yet it availed nothing, for every word they spoke had something of danger in it (which oblig'd him to keep pretty much within doors). Here I interposed, and stood between him and his creditors, for upwards of a year and a half, ever breaking my rest to preserve his, and was continually forming excuses and pledging my word, to divert them from their design, and as it was unsafe for him to come to the playhouse for a long time together, for fear of arrests, I was oblig'd to undertake the management there (which they now take up £500 a year for) and go through a very hard Task to an account of the people's not having their pay. Added to this I had the Accounts of the Treasurer's Office to keep and as we were in debt every particular person's belonging to the playhouse, beside. I also took upon myself the Inspection of the Wardrobe and kept an account of that (which was almost one man's business alone to do). I drew all the articles between the manager and actor, and at other times were [sic] continually either writing, walking, though lame, or contriving for Mr Lacy's welfare. In the day I had no rest, in the night very little sleep, and my whole study was to extricate him from his troubles. I was bail for him to the Sheriff in two actions for £200, and brought at the suit of Mr Fl—— dyer in Bazinghall St, and Mr Ho——se, Tinman in High Holborn, and had a great deal of trouble in getting one of these actions defended in order to gain time. I was arrested twice myself for him: one of these times dragg'd out of my lodgings at twelve o'clock at night. In short I went through every trouble that a sincere friend could do, while he was endeavouring to get the new Patent, which he and Mr Garrick now enjoy, and did imagine if ever those difficulties were got over (which I then very much question'd) that I should have met with some gratification, but instead of that as soon as Mr G——k came to be concern'd as a partner (who knew very well what I had gone through for the service of the Playhouse) I found another Person was to be put in Principal Treasurer over my head, with this Reason: "That it was their interest it should be so, because his Wife, Mrs Pr——h——d was to play for them." Not that I envy the gentleman that has it, for I think him worthy of much more, and hope my being under a necessity of mentioning it will be a sufficient plea for my excuse.

This I very easily look'd over, and had not the least doubt but they would make me some amends another way, by adding something to my salary, which was at the rate of £44 a year, and this I was entitled to for doing the business of Deputy treasurer in the Office which was nothing in competition with the other affairs I had gone through. But I found I was mistaken here too for I had no addition, and discover'd when too late that I should have made use of the opportunity when I had it in my power,—but though I knew the time when everything must have been granted that I ask'd, yet I did not take the advantage, nor would by compulsion force the thing that I knew was due from the strongest ties of Friendship. How wretched must such a disappointment make me! What must that man deserve that can betray such confidence, and without blushing deny the breach he had made in Honour. If after this I can point out a way to do myself justice, have I not Right to make use of it? Must I lose my health,

Tuesday 16  
DL

- Tuesday 16* DL Time, Labor, for other's happiness, and not consider my miseries? It is against Nature and I hope the Reader will make my Case his own, and then judge accordingly.
- In my next I shall give the full history of the Stage ever since Mr Fl——w——d was manager, down to the end of the last season, wherein will be the Bankers' affair set forth at large. The manner of obtaining the new P——t, and Gratitude displayed in a particular manner. The intended partnership between Mr Rich and Mr Lacy, how Mr Garrick came to be admitted. His compact with Mrs Pritchard, and some other affairs necessary to be known both to the Public and the Theatres.
- Then let the stricken deer go weep  
The hart ungall'd go play . . . &c. &c.  
Finis.
- [Powel's second pamphlet seems not to have been written, as this one seems never to have been printed. His total income for the two seasons £40,906 2s. 7d. corresponds favorably with Cross's total estimates for the same period of £40,995. His analysis of the cost of many items in his attempt to arrive at a reasonable statement of nightly charges is most valuable. If his figure of £71 11s. 2d. is correct, then the managers lost from £8 to £11 on each benefit night, which hardly seems probable.]
- Friday 19* HAY THE KNIGHTS. As 15 April. To conclude with a *New Smuggling Epilogue*, call'd *Tit for Tat*; or, The Smuggler foil'd at his own Weapons. Also THE AUCTION. COMMENT. Benefit for Poynter and Dancer. To begin at half after six.
- Saturday 20* King's DON CALASCIONE. *Cast not listed.* COMMENT. [Note by Croza says in view of the actions against him he was not the "Undertaker of the Operas" but came under Articles with an English Gentleman, who employed Mr V——i as Director and Mr C——d as Treasurer, that V——i received 3 per cent of the gross every night (*General Advertiser*). The persons referred to are Vaneschi and Crawford.]
- Friday 26* HAY THE KNIGHTS. As 15 April. *Epilogue, Tit For Tat*, As 19 May. THE AUCTION. COMMENT. Benefit for Morgan and Miss Stevens. Tickets given out by Craven and Mrs Denton will be taken.
- Saturday 27* HAY ANDRIA. *Cast not listed.* COMMENT. Benefit for a Grammar Schoolmaster. Given at half an hour after six. In the original Language with an *Occasional Latin Prologue* and by particular desire an English *Epilogue*. Boxes 5s. Pit 3s. Gallery 2s. [Terence's Play, probably deferred until 24 June.]
- King's LI TRE CICISBEI RIDICOLI. *Cast not listed.*
- CHAPEL A GRAND PERFORMANCE OF VOCAL AND INSTRUMENTAL MUSIC. COMMENT. [At the Chapel of the Foundling Hospital. Above 100 voices in performance. Tickets, 10s. 6d. [There] were present their Royal Highnesses the Prince and Princess of Wales. . . . and a prodigious Concourse of the Nobility and Gentry (Deutsch, *Handel*, pp. 671, 672, from *London Evening Post*). 1,300 Tickets printed (Deutsch, *Handel*, p. 668, from Minutes of Hospital). Audience above a thousand (Deutsch, *Handel*, p. 670, from *Gentleman's Magazine* for May).]
- Monday 29* HAY L'OPERA DU GUEUX. Dubutin — Coustos; Delateur — Fern; Tournacle — Smith; Mme Delateur — Mrs Knight; Manon — Miss Davis; Lucie — Mrs Cushing; Hornpipe — Smith; but see 2 May.
- DANCING. *Dance à la Ronde.* COMMENT. The 8th Day.
- Wednesday 31* HAY L'OPERA DU GUEUX. As 29 May.
- DANCING. *Dance à la Ronde.* COMMENT. Benefit Coustos. Last time this Season.

## June 1749

THE KNIGHTS. As 19 May. *Epilogue, Tit For Tat*, as 19 May. And THE AUCTION.

Tbursday 1  
HAY

COMMENT. Benefit Furnival and Sherman. To begin at half after six. Prices: 4s., 2s. 6d., 1s. 6d.

LA COMEDIA IN COMEDIA. *Cast not listed*, but see 8 Nov. 1748.

Saturday 3  
King's

Orazio. *Cast not listed*.

Saturday 10  
King's

COMMENT. Being Positively the Last this Season.

ANDRIA.

Saturday 24  
HAY

COMMENT. [See 27 May.] Benefit of a Grammar School Master. Terence's *Andria* in the original Language, with a *New Latin Prologue*, and an *Occasional English Epilogue*. After which will be spoken in English an allegorical Eulogy called *Mimus*. It is hoped the late disappointment (as it was in all its circumstances unavoidable) will be no detriment to the performance.

## July 1749

THE FAIR PENITENT. By young Gentlemen. Also THE MOCK DOCTOR. *Cast not listed*.

Monday 3  
JS

COMMENT. Benefit for Charles James Gaylard. A Concert, etc. at the New Theatre, James St. Prices: 3s., 2s., 1s. (*Daily Advertiser*).

## August 1749

THE TEMPEST. Prospero - Bruodin; Duke - Platt; Anthonio - Reynolds; Ferdinand - Walker; Gonzalo - Hall; Ventoso - Smith; Stephano - Massey; Mustachio - Green; Caliban - Machen; Sycorax - Mrs Miller; Trincalo - Morgan; Miranda - Mrs Sandum; Ariel - Miss Platt; Hippolita - Mrs Morgan; Dorinda - Mrs Laguerre (Hogan), but Mrs Phillips from the Theatre Royal in Covent Garden (*Daily Advertiser*).] Also THE HARLOT'S PROGRESS. Harlequin - Phillips; Mordecai the Jew - Massey; Maid - Miss Berry; Colombine - Mrs Phillips.

Wednesday 23  
BF

COMMENT. At Phillips's Great Theatrical Booth opposite Cow Lane. With the surprising performances of an Englishman and a Citizen of London [Lort] who performs all the Equilibres on the Slack Rope that were performed by the much-famed Turk. Prices: 2s. 6d., 1s. 6d., 1s., 6d. To begin at Twelve. [Time and prices the same at all booths.] Afterpiece: With the Escape of Harlequin into a Glass Bottle, also the last new additional Scene of Sig Jumpedo Jumping Down his own Throat. [An unhappy evening, for "last night the gallery of Phillips' booth fell down, with a great number of people in it, by which accident several persons were hurt, and some dangerously. This misfortune could be owing to nothing but the carelessness of the workmen, who upon such occasions deserve to be severely punished" (*General Advertiser*, 24 Aug.). The *Daily Advertiser* noted that Mr Stringellow, a goldsmith, in Aldersgate St., and Thomas Hodges, a journeyman-plasterer in Golden Lane, were killed.]

*Wednesday 23* THE LIFE AND DEATH OF KING JOHN. King John - Redman; Hubert - BF Simpson; Bastard - Pinner; Chatillion - Walker; Pembroke -Johnson; Pandulph - White; Prince Arthur - Miss Yates; Constance - Mrs Cushing. Also THE ADVENTURES OF SIR LUBBERLY LACKBRAINS AND HIS MAN BLUNDERBUSS. Sir Thomas Rash - Malone; Ramble - Singleton; Merry - Jenkins; Tom Rash - Beckham; Jeffery Holdfast - Middleton; Moll - Mrs Beckham; Blunderbuss - Costollo; Sir Lubberly - Cushing (from the Theatre Royal in Covent Garden); Christina - Mrs Peters; Pert - Mrs Simon.

COMMENT. At Cushing's Booth, facing the King's Head, Smithfield. The tragedy contains the barbarous contrivances of King John against his nephew Prince Arthur; his method of persuading Hubert to undertake the cruel murder of that youth; the sufferings of Arthur in his confinement, where Hubert attempts to put out eyes with a red-hot iron, til moved to compassion by the tender entreaties of the young prince, he quits his horrid purpose. The manner of Arthur's leaping from the battlements of the tower where he was imprisoned, when by attempting to escape his severe treatment he loses his life. The terrors that attended the villainous Uncle King John, and at length his dreadful death, who is poisoned in the midst of all his glory, and in terrible anguish and distraction, pays his nephew's blood with the price of his own. The comic contains the exquisite drolleries of Sir Lubberly and his man, their whimsical journey from Cumberland, and no less whimsical exploits in London; the odd reception they met with from their three faithful friends, Tom Rash the Porter, Jeffrey Holdfast the Constable, and Moll Tatter the Beggar Woman, the one getting a wife, the other a bastard.

BF THE TRUE AND ANCIENT HISTORY OF WHITTINGTON, THRICE LORD MAYOR OF LONDON. *Cast not listed.*

SINGING AND DANCING. Entertainments of Singing and Dancing between the Acts. A good Band of Musick.

COMMENT. At Lee, Yeates, and Warner's Booth, opposite the Hospital Gate, West Smithfield. The Droll performed in the same Manner as it was by Mrs Lee Fifteen Years ago. Prices: 1s. 6d., 1s., 6d. To begin at twelve noon. [Same time and prices throughout.]

BF THE BLIND BEGGAR OF BETHNAL GREEN. *Cast not listed.* Also THE AMOURS OF HARLEQUIN. *Cast not listed.*

SINGING AND DANCING. Entertainments of Singing and Dancing between the Acts. A Good Band of Musick.

COMMENT. At Yates's Great Theatrical Booth opposite the George Inn, West Smithfield, during the short time of the Fair, the Town will be entertained with an Historical Play . . . To which will be added a new Pantomime Entertainment call'd *The Amours of Harlequin; or, The Bottle-Conjuror Outdone*. With the Escape of Harlequin into a quart Bottle. Prices: 1s. 6d., 1s., 6d. To begin at twelve o'clock.

BF THE FAIR LUNATICK; or, The Generous Sailor. Charles - Holtham; Constant - Bridges; Mrs Constant - Mrs Greenwood; Peggy, the Fair Lunatick - Miss Davies. Also MODERN MADNESS; or, A Touch of the Times. Keeper - Bridges; Clack - Smith; Master Clack - Master Cross; Mrs Clack - Mrs Daniel; Madam Taste - Mrs Cross; Solomon Overzeal - Clough; Modern Poet - Cross.

INTERLUDE. The Jovial Jack Tars, or All Well Match'd: Nurse Prate - Mrs Cross; Mary - Mrs Daniel; Jack Bridle - Cross; Will Bowling - Clough. Also THE JUBILEE BALL, a Grand Scene.

DANCING. *The Medley of Jokes*; the French Peasants - Master Matthews and Mrs Annesley.

COMMENT. At Cross and Bridges' Booth, opposite the Hospital Gate. A new Dramatick Droll . . . being founded on a Story in Real Life, as related in the Memoirs of the celebrated Mrs Constantia Phillips. In which will be introduc'd

a New Scene of Bedlam . . . Interspers'd with a Merry Interlude call'd *The Jovial Tars* . . . with the Comical Humours of Nurse Prate and Will Bowling the Jovial Tar; as also of Jack Hanspite, Nick Hatchway, and Simon Bucket, Sailors; with Mary the Chambermaid, Susan of the Dairy, Kate of the Kitchen, and Nan the Spinster. To begin each day at noon. An extraordinary band of music is provided. Prices: 1s. 6d., 1s., 6d.

Wednesday 23  
BF

**THE DESCENT OF THE HEATHEN GODS, WITH THE LOVES OF JUPITER AND ALCMENA;** or, Cuckoldom no Scandal. Jupiter – Oates; Amphitryon – Furnival; Mercury – Marr; Tranio – Wright; Polydas – Peters; Gormandize Simple, the Hungarian Footman – Yates; Alcmena – Mrs Butler; Bromia – Mrs Brown; Dorothy Squeezepurse, the wanton Chambermaid – Miss Hippisley; Judge Puzzlecause – Shuter.

BF

**DANCING.** *The Drowsy Cobler* – M and Mad L'Armand, lately arriv'd from Paris; *Tit for Tat* or the Kiss Return'd – Mr and Mrs Shawford and M and Mme L'Armand. An extraordinary Band of Musick provided from the Opera and both the Theatres [six instruments named].

**COMMENT.** At Yates's Booth in the George Inn, Smithfield. A new, pleasant and Diverting Droll . . . interspers'd with several Scenes both Satyrical and Comical, particularly the surprizing Metamorphosis of Jupiter and Mercury; the very remarkable Tryal before Judge Puzzlecause, with many learned arguments on both sides to prove that One can't be Two. Likewise the Humourous Adventures and whimsical Perplexities of Gormandize Simple, the Hungarian Footman; with the wonderful Conversations he had with and the dreadful Drubbings he received from his own Apparition; together with the Intrigues of Dorothy Squeezepurse, the wanton Chambermaid. Concluding with the Distresses of the Jealous Husband or the Innocent Adultress. Yates from Theatre Royal in Drury Lane. Clothes, scenes, machines, flyings, Transparencies and all other Decorations entirely new.

**THE INTRIGUING FOOTMAN;** or, Jack Spaniard Bit. *Cast not listed*, but *Prologue* – Harris, in the Character of a Seaman. Also **TRICK UPON TRICK.** *Cast not listed.*

BF

**COMMENT.** At Harris and Godwin's Booth, next Duck Lane, West Smithfield. To begin at twelve every day of the Fair. Prices: 1s. 6d., 1s., 6d., 3d. Afterpiece: With the Escapes of Harlequin into a Quart Bottle (*Daily Advertiser*).

**"FIREWORKS."**

BF

**COMMENT.** At Hussey's Booth, Smithfield (*Daily Advertiser*).

**WHITTINGTON.** As 23 Aug.

Thursday 24

**COMMENT.** At Lee, Yeates and Warner's Booth (*Daily Advertiser*).

BF

**THE DESCENT OF THE HEATHEN GODS.** As 23 Aug.

BF

**DANCING.** As 23 Aug.

**COMMENT.** At Yates's Booth, Smithfield.

**THE BLIND BEGGAR OF BETHNAL GREEN.** As 23 Aug. Also **THE AMOURS OF HARLEQUIN.** As 23 Aug.

**COMMENT.** At Yeates's Booth, West Smithfield.

BF

**THE LIFE AND DEATH OF KING JOHN.** As 23 Aug. (Hogan). Also **THE ADVENTURES OF SIR LUBBERLY LACKBRAINS.** As 23 Aug.

BF

**COMMENT.** At Cushing's Booth.

**THE FAIR LUNATICK.** As 23 Aug. Also **MODERN MADNESS.** As 23 Aug. **DANCING.** *Jovial Tars* and *Jubilee Ball* as 23 Aug.

BF

**COMMENT.** At Cross and Bridges' Booth.

- Tbursday 24* THE TEMPEST. As 23 Aug. (Hogan). Also THE HARLOT'S PROGRESS.  
 BF As 23 Aug.  
 COMMENT. At Phillips's Booth (*Daily Advertiser*).
- Friday 25* WHITTINGTON. As 23 Aug.  
 BF COMMENT. At Lee, Yeates, and Warner's Booth.
- BF THE BLIND BEGGAR OF BETHNAL GREEN. As 23 Aug. Also THE  
 AMOURS OF HARLEQUIN. As 23 Aug.  
 COMMENT. At Yeates's Booth, West Smithfield.
- BF THE DESCENT OF THE HEATHEN GODS. As 23 Aug.  
 DANCING. As 23 Aug.  
 COMMENT. At Yates's Booth, Smithfield.
- BF KING JOHN. As 23 Aug. Also THE ADVENTURES OF SIR LUBBERLY  
 LACKBRAINS. As 23 Aug.  
 COMMENT. At Cushing's Booth.
- BF THE FAIR LUNATICK. As 23 Aug. Also MODERN MADNESS. As 23 Aug.  
 DANCING. *Jovial Jack Tars* and *Jubilee Ball*, as 23 Aug.  
 COMMENT. At Cross and Bridges' Booth.
- BF THE TEMPEST. As 23 Aug. (Hogan). Also THE HARLOT'S PROGRESS.  
 As 23 Aug.  
 COMMENT. At Phillips's Booth.
- Saturday 26* WHITTINGTON. As 23 Aug.  
 BF COMMENT. At Lee, Yeates, and Warner's Booth.
- BF THE BLIND BEGGAR OF BETHNAL GREEN. As 23 Aug. Also THE  
 AMOURS OF HARLEQUIN. As 23 Aug.  
 COMMENT. At Yeates's Booth, West Smithfield.
- BF THE DESCENT OF THE HEATHEN GODS. As 23 Aug.  
 DANCING. As 23 Aug.  
 COMMENT. At Yeates's Booth, Smithfield.
- BF KING JOHN. As 23 Aug. (Hogan). Also THE ADVENTURES OF SIR  
 LUBBERLY LACKBRAINS. As 23 Aug.  
 COMMENT. At Cushing's Booth.
- BF THE FAIR LUNATICK. As 23 Aug. Also MODERN MADNESS. As 23 Aug.  
 DANCING. *Jovial Jack Tars* and *Jubilee Ball*, as 23 Aug.  
 COMMENT. At Cross and Bridges' Booth.
- BF THE TEMPEST. As 23 Aug. (Hogan). Also THE HARLOT'S PROGRESS.  
 As 23 Aug.  
 COMMENT. At Phillips's Booth.
- Monday 28* THE FAIR LUNATICK. As 23 Aug. Also MODERN MADNESS. As 23 Aug.  
 BF DANCING. *Jovial Jack Tars* and *Jubilee Ball*, as 23 Aug.  
 COMMENT. At Cross and Bridges' Booth. This present Monday, being the  
 last Day of the Fair.

**WHITTINGTON.** As 23 Aug.

COMMENT. At Lee, Yeates and Warner's Booth. This present Monday, being the last Day of the Fair.

Monday 28  
BF

**THE BLIND BEGGAR OF BETHNAL GREEN.** As 23 Aug. Also **THE AMOURS OF HARLEQUIN.** As 23 Aug.

COMMENT. At Yeates's Booth, West Smithfield. This present Monday, being the last Day of the Fair.

**THE DESCENT OF THE HEATHEN GODS.** As 23 Aug.

BF

**DANCING.** As 23 Aug.

COMMENT. At Yates's Booth, Smithfield. This present Monday, being the last Day of the Fair.

**KING JOHN.** As 23 Aug. (Hogan). Also **THE ADVENTURES OF SIR LUBBERLY LACKBRAINS.** As 23 Aug.

COMMENT. At Cushing's Booth. This present Monday, being the last Day of the Fair.

**THE TEMPEST.** As 23 Aug.

BF

COMMENT. At Phillips's Booth.

## September 1749

**THE TRUE AND ANCIENT HISTORY OF WHITTINGTON.** *Cast not listed,* but see 23 Aug., BF *Thursday 7 SF*

COMMENT. At Lee, Yeates and Warner's Great Tiled Booth, Bowling Green, Southwark Fair. [Time, entertainments, prices and description as 23 Aug., BF.] The Proprietors have been at a great Expense in having their Booth repair'd and surveyed, in order to accommodate the Gentry and others in an agreeable Manner, and to prevent any Accident that might happen through the Carelessness of the Workmen.

**THE INDUSTRIOUS LOVERS,** or The Yorkshireman Bit. Constant - Massey; Old Muckworm - Smith; Jolter - Platt; Slango - Bruodin; Squire Sapskull - Morgan; Harriet - Mrs Morgan; Busy - Mrs Peters. Also **THE HARLOT'S PROGRESS.** As 23 Aug., BF, but Maid - Mrs Peters.

COMMENT. At Phillips's Great Theatrical Booth, Bowling Green. [Time, prices, entertainments and description as 23 Aug., BF.]

**WHITTINGTON.** *Cast not listed,* but see 7 Sept.

*Friday 8 SF*

COMMENT. At Lee, Yeates and Warner's Booth. [Announcements as 23 Aug., BF.]

**THE INDUSTRIOUS LOVERS.** As 7 Sept. Also **THE HARLOT'S PROGRESS.** As 7 Sept.

COMMENT. At Phillips' Booth.

**WHITTINGTON.** As 7 Sept.

*Saturday 9 SF*

COMMENT. At Lee, Yeates, and Warner's Booth.

- Saturday 9*      THE INDUSTRIOUS LOVERS. As 7 Sept. Also THE HARLOT'S PROGRESS.  
SF                    As 7 Sept.  
                      COMMENT. At Phillips' Booth.
- Monday 11*      WHITTINGTON. As 7 Sept.  
SF                    COMMENT. At Lee, Yeates, and Warner's Booth.
- SF                    THE INDUSTRIOUS LOVERS. As 7 Sept. Also THE HARLOT'S PROGRESS.  
As 7 Sept.  
                      COMMENT. At Phillips's Booth.
- Tuesday 12*      WHITTINGTON. As 7 Sept.  
SF                    COMMENT. At Lee, Yeates, and Warner's Booth.
- SF                    THE INDUSTRIOUS LOVERS. As 7 Sept. Also THE HARLOT'S PROGRESS.  
As 7 Sept.  
                      COMMENT. At Phillips' Booth.



## SEASON OF 1749-1750

DURING this season Londoners saw about 441 performances (72 fewer than the preceding season), and watched 229 performers (79 fewer than during the previous season). Six new plays or pantomimes were put on at the patent theatres. The opera moving between the King's Opera House and the Little Theatre in the Haymarket closed an unsuccessful season with the manager Croza's apprehension by and escape from the hands of the law. Both the talk of the town and the misfortune of the season centered upon Jean Louis Monnet's company of French Comedians, who sought to establish themselves at the Haymarket. Riots occurred, and municipal politics became involved. After two months of interrupted performances the Comedians returned to France, leaving Monnet languishing in debtor's prison. Late in the season Drury Lane gave a benefit to help relieve his financial worries. The same English company which during 1748-49 season put on English plays translated into French made bold to do so again, and succeeded for a number of performances in the late spring.

Interesting theatrical activity occurred during the summer of 1750 at Richmond and Twickenham, but the thirty performances there lie outside the scope of the London stage treated in this volume.

Two prominent actors died—the elder Mills, long a main support for Drury Lane, and young Denis Delane, who was the short-lived rising star when Garrick had first appeared in 1741.

The Drury Lane company of eighty-four provided 174 performances, including those of five new plays—Moses Mendez's *The Chaplet* (2 December), a musical entertainment; William Shirley's *Edward the Black Prince; or, the Battle of Poictiers* (6 January), an historical tragedy which was greeted

with applause; Thomas A. Arne's Musical entertainment *Don Saverio* (15 February), which was summarily hissed from the stage; William Whitehead's *The Roman Father* (24 February), a tragedy which became part of the regular repertory; and Katherine Clive's light entertainment *The Rehearsal; or, Bayes in Petticoats* (15 March).

Garrick's company of eighty-four included the largest group of dancers and singers he had yet employed, some thirty-four. His brother George's Treasurer's Book shows frequent payment to John Oram for many new scenes, as well as frequent payments for expensive costumes. Garrick's principal *Actors* and *Actresses* were: Ackman, Barnet, Barry, Beard, Mrs Bennet, Berry, Blakes, Bridges, Burton, Mrs Clive, Miss Cole, Costollo, Cross, Mrs Cross, Master Cross, Mrs Elmy, Garrick, Gray, Mrs Green, Havard, Mrs Havard, James, Mrs James, King, Marr, Mills, Mrs Mills, Miss Murgetroyd, Neale, Paddick, Palmer, Mrs Pitt, Miss Pitt, Mrs Pritchard, Raftor, Ray, Miss Royer, Shuter, Simpson, Sowdon, Taswell, Usher, Vaughan, Mrs Ward, Mrs Willoughby, Winstone, Woodward, Yates, and Mrs Yates. *Dancers*: Mrs Addison, Mlle Auretti, Mrs Baker, Miss Baker, Master Barnet, Campioni, Mlle Contri, Miss Foulcade, Grandchamps, Harrison, Master Janno, Mrs L'Font, Leviez, Maclean, Master Maltere, Madam Mariet, Matthews, McNeil, Mrs Memi, Pelling, Miss Popling, Shawford, Mrs Shawford, Master Shawford, Miss Shawford, Master Simoni, the Little Swiss, Master Ward, Master Wills, and George Yates. *Singers*: Master Mattocks, Miss Norris, Reinhold, Geminiani; and Oram (scene painter).

Rich, with a company of seventy-five at Covent Garden, put on 164 performances, including his new pantomime *The Fair* (7 February), which had a run of twenty-four evenings. He produced 69 different plays and afterpieces, including such revivals as *Lady Jane Gray*, the *Unhappy Favourite*, the *Non Juror*, Dryden's *All for Love*, and James Worsdale's *A Cure for a Scold*. His staples were his pantomimes *The Fair*, and *Perseus and Andromeda* which comprised his afterpieces for 95 evenings. His dance group was small this season. His principal *Actors* and *Actresses* were: Miss Allen, Anderson, Arthur, Mrs Bambridge, Mrs Barrington, Miss Bellamy, Bencraft, Bennet, Bernard, Bransby, Bridgewater, Cautherly, Collins, Cushing, Mrs Cushing, Davis, Delane, Dunstall, Mrs Dunstall, Dyer, Mrs Dyer, Mrs Elrington, Mrs Falkner, Miss Ferguson, Gibson, Hacket, Miss Haughton, Miss Hippisley, Holtham, Mrs Horton, Lacey, Lee, Lowe, Marten, Miss Minors, Miss Morrison, Miss Mullart, Oates, Oates, Jr., Quin, Redman, Ridout, Mrs Ridout, Ryan, Smith, Sparks, Stoppelaer, Mrs Vallois, Mrs

Vincent, Mrs Woffington, and Miss Young. *Dancers*: Atkins, Caratha, Cooke, Delagarde, Mrs Delagarde, Dennison, Desse, Dumont, Dupre, Mrs Gondou, Miss Hillyard, de Jardin, Josset, La Lauze, Rich(Lun), Master Settree, and Villeneuve. *Singers*: Baker, Leveridge, Roberts, Walz, Wilder, Mrs Wright; and Servandoni (scene painter).

The season at the Opera was disastrous, and after it the doors closed there for three seasons. The company was small; the voices were not particularly outstanding; the management was shaky. Only five different operas were played, the comic predominating. The company reconstructed from the bills was: Croza (manager), Signora Frasi, Signora Galli, Signora Giacomezzi, Guadagni, Laschi, Signora Mellini, and Signora Moretti.

The sixty-four scattered performances at the minor houses and booths at fairs were put on by a relatively small, unorganized group of about forty-five actors, in general unattached to any regular theatre: Mrs Adams, L'Aigle, Mrs Anderson, Mrs Bright, Brown, Bruoden, Master Budd, Mrs Butler, Clarkson, Costo, Miss Cotterel, Daniel, Miss Davis, Eden, Edwards, Fern, L. Hallam, Mrs Hoper, Mrs Hutton, Ives, Jackson, Johnson, Mrs Knight, Mrs Lennox, Morgan, Nicholls, Miss Rawlinson, Rooker, Smith, Mrs Smith, Miss Stevens, Miss Talbot, Vincent, Warner, Williams, Yeates, and Mrs Yeates. *Singers, Dancers and Specialty Performers*: Miss Agnetta, Sga Cuzzoni, Miss Jones, Miss Poitier, Miss Rayner, Mlle Roland, Felice de Giardini, and Lort.

Monnet's company of sixteen French actors incurred expenses amounting to over £2,000, and received from subscriptions and from four scattered performances only £850. The loss of over £1,300 in less than two months time was staggering. The details are presented below under the date of 22 May 1750, when Drury Lane put on a benefit for Monnet which brought an average house of £120. Since the whole company is listed there, it need not be repeated here.

## September 1749

THE LONDON MERCHANT; or, The True and Antient History of George Barnwell.  
*Cast not listed.*

*Friday 15*  
SF

ENTERTAINMENT. *Equilibres* on the Slack Rope – Lort.

COMMENT. At Phillip's Theatrical Booth, Bowling Green. Benefit for Lort. A Concert, etc. To begin at seven o'clock. Prices: Boxes 2s. 6d. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d. [Customary data appearing in the rest of the bills, but not repeated here.]

- Saturday 16**    **THE BUSY BODY.** Sir George Airy - Palmer for the first time; Sir Francis Gripe - DL Yates; Marplot - Woodward; Sir Jealous Traffic - Berry; Charles - Havard; Whisper - James; Isabinda - Mrs Mills; Patch - Mrs Green; Scentwell - Miss Cole; Miranda - Mrs Clive. Also **THE MOCK DOCTOR.** Gregory - Woodward; Dorcas - Miss Pitt; Leander - Usher; Sir Jasper - James; Davy - Taswell; James - Winstone; Charlotte - Miss Cole.  
**COMMENT.** House open'd Sept 16th. Mrs Ward engag'd from Covent Garden—Mrs Cibber not intending to play this Season. The first time I ever remember ye Company to play every Day so soon in ye Season (Cross). Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places to be had of Hobson at the stage door of the theatre. [This customary note on prices appearing on each playbill will not be repeated here.] Receipts: £120 (Cross).
- SF**    **THE UNHAPPY FAVOURITE.** *Cast not listed.* **MISS IN HER TEENS.** *Cast not listed.*  
**COMMENT.** At the Great Tiled Booth, Bowling Green, Southwark (*Daily Advertiser*).
- Monday 18**    **JANE SHORE;** or, **The Penitential Fair.** *Cast not listed.* Also **MR FOOTE'S TIT FOR TAT.** *Cast not listed.*  
**SOU**    **DANCING.** Hornpipe, Atkins from Covent Garden; Equilibres on the Slack Rope - Lort.  
**COMMENT.** At the Phillip's Theatrical Booth, Bowling Green. Benefit for Mrs Morgan (*Daily Advertiser*).
- Tuesday 19**    **THE RELAPSE;** or, **Virtue in Danger.** Foppington - Woodward; Loveless - DL Havard; Worthy - Mills; Sir Tunbelly - Taswell; Miss Hoyden - Mrs Clive; Lord Varole - Blakes; Shoemaker - Ray; Sir John Friendly - Usher; Abigail - Miss Cole; Young Fashion - Lee; Lory - James; Syringe - Yates; Coupler - Winstone; Amanda - Mrs Elmy; Nurse - Mrs Pit; Berinthia - Mrs Pritchard. Also **THE ANATOMIST.** Old Gerald - Shuter; Beatrice - Mrs Bennet; Medicin - Blakes; Crispin - Yates.  
**COMMENT.** Receipts: £100 (Cross).
- Wednesday 20**    **LOVE FOR LOVE.** Valentine - Havard; Scandal - Mills; Sir Sampson - Bridges; DL Tattle - Woodward; Foresight - Taswell; Jeremy - Neale; Trapland - Ray; Ben - Yates (with a Song and Dance in character); Mrs Foresight - Mrs Willoughby; Nurse - Mrs Pit; Mrs Frail - Mrs Elmy; Angelica - Mrs Pritchard; Miss Prue - Mrs Clive. Also **THE LYING VALET.** Sharp - Yates; Kitty Pry - Mrs Green.  
**COMMENT.** Receipts: £40 (Cross).
- Thursday 21**    **THE MERCHANT OF VENICE.** Shylock - Yates; Antonio - Berry; Bassanio - Havard; Gratiano - Palmer; Lorenzo (with proper Songs) - Beard; Launcelot - Neale; Salanio - King; Solarino - Blakes; Gobbo - Ray; Tubal - Taswell; Jessica - Miss Cole; Nerissa - Mrs Bennet; Portia - Mrs Clive. Also **THE VIRGIN UNMASK'D.** Lucy - Mrs Green; Blister - Bridges; Coupe - Yates; Quaver - Beard; Goodwill - Taswell.  
**SINGING. IV:** By Master Mattocks.  
**COMMENT.** Mainpiece: Written by Shakespear. Receipts: £70 (Cross).
- Friday 22**    **THE LONDON MERCHANT;** or, **The History of George Barnwell.** George - King, 1st time; Thoroughgood - Berry; Truman - Blakes; Uncle - Bridges; Blunt Palmer; Maria - Miss Cole; Lucy - Mrs Green; Millwood - Mrs Pritchard. In Act 1, singing by Master Mattocks. Also **THE DEVIL TO PAY.** Sir John - Beard; Jobson - Berry; Lady Loverule - Mrs Bennet; Nell - Mrs Clive.  
**SINGING. IV:** By Master Mattocks.  
**COMMENT.** Mainpiece: By Desire. Receipts: £140 (Cross).

**THE UNHAPPY FAVOURITE.** Essex - Cushing; Rutland - Mrs Cushing. Also **MISS IN HER TEENS.** Fribble - Cushing; Flash - Yeates; Biddy - Mrs Yeates. **Friday 22**  
SOU

COMMENT. At the Great Tiled Booth, Bowling Green. Benefit Cushing and Yeates, Jun. To begin at seven (*Daily Advertiser*).

**THE LONDON MERCHANT.** As 22 Sept. Also **THE ANATOMIST.** As **Saturday 23**  
19 Sept., but Old Gerald omitted. DL

**SINGING IV:** By Master Mattocks.

COMMENT. Last Thursday morning, Mr Harrington, prompter to the Theatre Royal, being delerious and in a high fever, in the absence of his Nurse-keeper, threw himself out of his lodging window, and was killed by the fall. [See *A Full and true Account* of the woeful and wonderful apparition of Hurloe Harrington, late prompter to the Theatre Royal in Dublin (London, 1750).] Receipts: £140 (Cross).

**THE PROVOK'D WIFE.** Brute - Quin; Constant - Ridout; Heartfree - Ryan; Bully (with a Song in Character) - Lowe; Rake - Gibson; Justice - Marten; Razor - Anderson; Mademoiselle - Miss Morrison; Belinda - Mrs Barrington; Lady Fanciful - Mrs Vincent; Lady Brute - Mrs Woffington. Also **DAMON AND PHILLIDA.** Damon - Lowe; Arcas - Anderson; Corydon - Arthur; Cymon - Collins; Mopsus - Dunstall; Phillida - Miss Young. **Monday 25**  
CG

COMMENT. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. No persons to be admitted behind the scenes, nor any money to be returned after the curtain is drawn up. Places for boxes to be had of Mr Page at the Stage door. To begin at 6 o'clock. [Usual notice not to be repeated.] Rec'd from Mr Delamain for balance of his acct: £30; Commenced with a deficit brought over from Day Book 1: £212 13s. 6d. Paid Nightly charges: £54 11s. 2d. Bridgewater in part of his bond: £50. Rich on Acct. £5 5s. (Account Book). [The income reduced the initial deficit to £124 10s. 2d. Day Book No. 1, referr'd to seems not now to be extant. See note of solvency 9 Feb. 1750]. Receipts: £167 19s. 6d. [Source for all CG receipts is Account Book. Covent Garden, British Museum Egerton 2269.]

**THE BUSY BODY.** *Cast not listed.* **THE DEVIL TO PAY.** *Cast not listed.* SOU

COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. Benefit Mrs Yeates. By Particular Desire.

**THE BEGGAR'S OPERA.** Macheath - Beard; Peachum - Yates; Lockit - Berry; Filch - Raftor; Mat O' Mint - Blakes; Beggar - Winstone; Lucy - Mrs Green; Mrs Peachum - Mrs Pit; Diana Trapes - Mrs Havard; Mrs Slammekin - Mrs Bennet; Sukey Tawdry - Mrs Yates; Mrs Coaxer - Mrs Shawford; Jenny Diver - Miss Royer; Mrs Vixen - Miss Cole; Betty Doxy - Miss Murgetroyd; Polly - Mrs Clive. In Act III, a *Hornpipe* by Matthews &c. The whole concluding with a *Country Dance* by the Characters of the Opera. Also **THE KING AND MILLER OF MANSFIELD.** King - Winstone; Miller - Berry; Dick - Blakes; Joe - Beard; Peggy - Mrs Green. **Tuesday 26**  
DL

COMMENT. Receipts: £100 (Cross).

**HAMLET.** Hamlet - Ryan; King - Sparks; Ghost - Delane; Horatio - Ridout; Polonius - Arthur; Laertes - Gibson; Ostrick - Cushing; Gravediggers - Dunstall and Stoppelaer; Queen - Mrs Horton; Ophelia - Mrs Vincent; Rosencrantz - Bencraft; Guildenstern - Bransby; Marcellus - Anderson; Bernardo - Oates; Player King - Redman; Player Queen - Mrs Bambridge. Also **THE DEVIL TO PAY.** Loverule - Lowe; Lady Loverule - Miss Haughton; Jobson - Dunstall; Nell - Mrs Dunstall. **Wednesday 27**  
CG

COMMENT. Receipts: £77 8s. 6d.

- Tbursday 28*    MUCH ADO ABOUT NOTHING. Benedict – Garrick; Don Pedro – Havard; DL Leonato – Berry; Don John – Winstone; Claudio – Lee; Friar – Bridges; Borachio – Blakes; Dogberry – Taswell; Balthazar (with a Song in Character) – Beard; Verges – Neale; Conrade – Usher; Town Clerk – James; Sexton – Ray; Hero – Mrs Elmy; Margaret – Mrs Havard; Ursula – Miss Cole; Beatrice – Mrs Pritchard. In Act II, a *Masquerade Dance* by Mathews and Mrs Addison. To conclude with a *Country Dance* by the characters of the play. Also THE INTRIGUING CHAMBERMAID. Lettice – Mrs Clive; Drunken Colonel – Woodward.
- COMMENT. It being the first time of Mr Garrick's playing since his Marriage, the Jests in Benedick were receiv'd with uncommon applause: he married Mad: Viollete, on ye 22<sup>d</sup> of June : 1749 (Cross). Receipts: £180 (Cross).
- SOU*    THE RECRUITING OFFICER. *Cast not listed.* Also DAMON AND PHILLIDA. *Cast not listed.*
- COMMENT. At the Great Tiled Booth [Bowling Green?]. By particular desire . . . By the same Company that performed *The Busy Body* on Monday night (*Daily Advertiser*).
- Friday 29*    THE PROVOK'D HUSBAND; or, A Journey to London. Townley – Ryan; CG Manly - Delane; Lady Grace – Mrs Barrington; Basset – Anderson; Mrs Motherly – Mrs Cushing; Myrtilla – Miss Young; Trusty – Miss Haughton; Sir Francis – Arthur; Lady Wronghead – Mrs Bambridge; Squire Richard – Collins; Moody – Dunstall; Miss Jenny – Miss Minors, being her 1<sup>st</sup> appearance on that stage; Lady Townley – Mrs Woffington. Also PHOEBE; or, The Beggar's Wedding. Hunter – Lowe; Chaunter – Bridgwater; Quorum – Marten; Tippet – Miss Young; Phebe – Mrs Dunstall.
- COMMENT. [Mrs Barrington, formerly Mrs Hale.] To the Author of the *General Advertiser*, &c. Sir: I am far from being of the opinion of too many of my countrymen, who exclaim against the performances of foreigners be they ever so extraordinary: on the contrary whenever I hear of a person who merits Encouragement from the Publick, I use all my interest in his favour; and will always continue so to do, though he should come from the extremity of the globe—Nor am I of the opinion of another class, who imagine no man can be a great performer unless he comes from a strange land. I am convinced we have an artist at present among us, as excellent in his way as ever was seen in Britain. He is an Englishman, and citizen of London; and without any instruction (as I am inform'd) performs all the surprizing Equilibres on the Slack Rope that were exhibited by the famous Turk. I have seen his performances once already and they gave me infinite pleasure. Tomorrow evening I intend to see them again, at the Theatre in the Haymarket, and heartily wish him the success he deserves, Yours, &c A. B. [See 23 Dec. 1749 note about Rich's engaging Caratha the Turk, and note, 28 Oct. 1749.] Receipts: £67 9s.
- Saturday 30*    THE LONDON MERCHANT. As 22 Sept. Also THE DEVIL TO PAY As DL 22 Sept.
- SINGING. IV: By Master Mattocks.
- COMMENT. Mainpiece: By Desire. Receipts: £60 (Cross).

## October 1749

- Monday 2*    KING RICHARD III. Richard – Quin; King Henry – Delane; Richmond – Ridout; Buckingham – Sparkes; Stanley – Redman; Oxford – Bencraft; Catesby – Gibson; Ratcliff – Anderson; Tressel – Cushing; Norfolk – Bransby; Lord Mayor –

Marten; Tirrel – Dunstall; Lieut- Oates; Blunt – Holtham; Prince Edward – Miss Morrison; Duke of York – Miss Mullart; Queen – Mrs Horton; Dutchess of York – Mrs Bambridge; Lady Anne – Mrs Woffington. Also PHOEBE. As 29 Sept., but none listed.

Monday 2  
CG

COMMENT. Mainpiece: Not acted these 3 years. [See 29 Feb. 1748.] Containing the distresses and death of King Henry VI; the Artful acquisition of the Crown by King Richard; The cruel Murder of Prince Edward and his brother in the Tower; the landing of the Earl of Richmond, and the death of King Richard in the memorable battle of Bosworth Field, being the last that was fought between the Houses of York and Lancaster. [Customary advertisement for this play this season. It will not be repeated further.] This month was published *Characters in Dancing; with a Rhapsody (Gentleman's Magazine)*. Receipts: £164 13s.

THE ORPHAN. *Cast not listed.* Also THE VIRGIN UNMASKED. *Cast not listed.* SOU

SINGING AND DANCING.

COMMENT. At the Great Tiled Booth, Bowling Green, Southwark (*Daily Advertiser*).

HAMLET, PRINCE OF DENMARK. Hamlet – Barry; Polonius – Taswell; Ophelia – Mrs Clive; King – Bridges; Ghost – Berry; Horatio – Havard; Ostrick – Woodward; Laertes – Blakes; Lucianus – James; Rosencraus – Simpson; Guildenstern – Usher; Bernardo – Marr; Player King – Winstone; Player Queen – Mrs Yates; Gravediggers – Yates and Ray; Queen – Mrs Pritchard. Also MISS IN HER TEENS. Fribble – Yates; Puff – James; Tag – Mrs James; Flash – Woodward; Capt Loveit – Havard; Biddy – Mrs Green.

Tuesday 3  
DL

COMMENT. Afterpiece: By Desire. Mr Barry play'd Hamlet. Receipts: £170 (Cross).

THE VIRGIN UNMASKED. *Cast not listed.* THE AMOURS OF HARLEQUIN; or, The Bottle Conjuror Outdone. *Cast not listed.* BHB

COMMENT. At the Great Tiled Booth, Blackheath. To begin at Twelve and end at Nine each Night, during the Time of the Fair. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d. (*Daily Advertiser*).

OTHELLO, THE MOOR OF VENICE. Othello – Quin; Iago – Ryan; Brabantio – Sparks; Cassio – Ridout; Lodovico – Anderson; Roderigo – Cushing; Montano – Bransby; Emilia – Mrs Bambridge; Desdemona – Mrs Woffington. Also DAMON AND PHILLIDA. As 25 Sept.

Wednesday 4  
CG

COMMENT. We hear that Mrs Cibber is so extremely ill at the Bath, that her life is despaired of (*General Advertiser*). Receipts: £107 4s. 6d.

THE STRATAGEM. *Cast not listed.* SOU  
ENTERTAINMENTS.

COMMENT. At the Great Tiled Booth, Southwark. Care will be taken to have the Performance conducted with the greatest decorum (*Daily Advertiser*).

MUCH ADO ABOUT NOTHING. As 28 Sept., but Claudio – King. Also THE VIRGIN UNMASK'D. As 21 Sept.

Thursday 5  
DL

COMMENT. Mainpiece: By Particular Desire. [Lee had returned to Covent Garden. See Winston MS 7.] Notwithstanding the reports of Mrs Cibber's Indisposition, we hear that she is not ill at Bath. We hear that the Comic part of the *Little French Lawyer* is alter'd from Beaumont and Fletcher, and will be acted very soon at Drury Lane, the part of the little French Lawyer will be perform'd by Woodward (*General Advertiser*). [See 7 Oct.] Receipts: £170.

- Tbursday 5** THE BEGGAR'S OPERA. Macheath - Yeates; Polly - Mrs Yeates. Also THE AMOURS OF HARLEQUIN. *Cast not listed.*  
BHB DANCING. [Entertainments unspecified.]  
COMMENT. At the Great Tiled Booth, Blackheath. Benefit Mr and Mrs Yeates. To begin at seven.
- Friday 6** THE OLD BACHELOR. Heartwell - Quin; Bellmour - Ryan; Belinda - Mrs Horton; Sharper - Ridout; Vainlove - Gibson; Araminta - Mrs Barrington; Sylvia - Mrs Ridout; Sir Joseph - Cushing; Setter - Bencraft; Noll Bluff - Marten; Barnaby - Hacket; Lucy - Mrs Dunstall; Betty - Miss Allen; Fondlewife - Arthur; Laetitia - Mrs Woffington. Also THE KING AND MILLER OF MANSFIELD. King - Gibson; Miller - Marten; Dick - Anderson; Peggy - Mrs Barrington; Joe - Lowe.  
CG COMMENT. Receipts: £80 4s.
- Saturday 7** THE BEGGAR'S OPERA. As 29 Sept. Also THE LITTLE FRENCH LAWYER.  
DL [The Larpent MS 80 gives the cast plus the "lengths" for each part: 8 Clerimont - Palmer; 3½ Durand - Blakes; 9½ La Writ - Woodward; 2½ Sampson - Winstone; ½ 1st Gentleman - Shuter; ½ 2nd Gentleman - King; ½ Old Gentleman - Taswell; 1 Servant - James; 1½ Bully - Costollo; ½ 2nd Bully - Usher; 1 1st Client - Simpson; 1 2nd Client - Marr; 2½ Mrs LaWrit - Mrs Bennet. A Length was 42 lines to be memorized.]  
COMMENT. Afterpiece: A Farce of one Act, never performed before (*General Advertiser*). Taken from Beaumont and Fletcher. Well receiv'd till ye last Scene, then hiss'd greatly (Cross). Receipts: £150 (Cross).
- Monday 9** [No Performance.]  
DL COMMENT. On Saturday last the Farce of *The Little French Lawyer* from Beaumont and Fletcher, was acted at Drury Lane to a crowded House; every scene except the last, was receiv'd with Universal Applause; but that meeting with Disapprobation, it is now alter'd, and will be perform'd again tomorrow night (*General Advertiser*).
- CG THE SPANISH FRYAR; or, The Double Discovery. Torrismond - Delane; Friar - Quin; Lorenzo - Ryan; Bertran - Ridout; Raymond - Gibson; Pedro - Anderson; Alphonso - Redman; Queen - Mrs Horton; Gomez - Arthur; Elvira - Mrs Woffington. Also THE DEVIL TO PAY. As 27 Sept.  
COMMENT. Receipts: £99 4s.
- SOU** TUNBRIDGE WALKS. *Cast not listed.* Also CHRONONHOTONTHOLOGOS.  
*Cast not listed.*  
COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. By Desire. A burlesque Tragedy. The whole to be dressed after the Quaerumanian manner (*Daily Advertiser*).
- Tuesday 10** THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Barry; Manly - Havard; Sir Francis - Yates; Basset - Woodward; Squire Richard - Blakes; Poundage - Usher; Mrs Motherly - Mrs Cross; Myrtilla - Miss Cole; Trusty - Mrs Yates; Lady Wronghead - Mrs Clive; Lady Grace - Mrs Elmy; Miss Jenny - Mrs Green; Lady Townly - Mrs Pritchard. Also THE LITTLE FRENCH LAWYER. Actors only, see 7 Oct. "With Alterations from the 1st night."  
DL COMMENT. Farce greatly hiss'd & Mr Woodward promis'd it shou'd be done no more; notwithstanding this they wou'd not suffer us to end it (Cross). Receipts: £130 (Cross).
- BHB THE RECRUITING OFFICER. *Cast not listed.*  
COMMENT. At the Great Til'd Booth, Blackheath (*Daily Advertiser*).

<b>COMUS.</b> Comus - Havard; Elder Brother - Usher; Younger Brother - King; First Spirit - Mills; Second Spirit - Master Mattocks; Bacchanal - Beard; Euphrosyne - Mrs Clive; Lady - Mrs Elmy; Sabrina - Miss Norris (with the song of <i>Sweet Echo</i> ) her 1st appearance on that stage. The <i>Dances</i> by Matthews, Mlle Contri (her 1st time of appearing on that stage), Pelling, Shawford, Yates, Maclean, Mrs Addison, Miss Baker, Mrs Shawford, Mrs L'Font, and Miss Shawford. Also <b>THE ANATOMIST.</b> As 23 Sept.	<i>Wednesday 11</i> DL
<b>COMMENT.</b> Mainpiece: A Dramatic Masque reviv'd. With proper Decorations, particularly a Grand Scene of Comus's Palace. The Music composed by Mr Arne. Receipts: £90 (Cross).	
<b>THE COMMITTEE;</b> or, The Faithful Irishman. Teague - Barrington, 1st appearance that stage; Careless - Ryan; Blunt - Sparks; Obadiah - Arthur; Abel - Cushing; Lt. Story - Anderson; Bookseller - Dunstall; Day - Collins; Bailiff - Marten; Mrs Chat - Mrs Bambridge; Mrs Day - Mrs Barrington; Arbella - Mrs Ridout; Ruth - Mrs Woffington. Also <b>THE KING AND MILLER.</b> As 6 Oct.	CG
<b>COMMENT.</b> Receipts: £87 16s.	
<b>COMUS.</b> As 11 Oct., but G. Yates for Yates. Also <b>THE LYING VALET.</b> As 20 Sept.	<i>Thursday 12</i> DL
<b>COMMENT.</b> By Desire. Receipts: £60 (Cross).	
<b>MACBETH.</b> Macbeth - Quin; Macduff - Ryan; King - Sparks; Banquo - Delane; Malcolm - Anderson; Donalbain - Bennet; Fleance - Miss Morrison; Seyward - Bransby; Lenox - Ridout; Seyton - Gibson; Hecate - Arthur; 1st Murderer - Bencraft; 2nd Murderer - Marten; Witches - Dunstall, Collins, and Cushing; Lady Macduff - Mrs Barrington; Lady Macbeth - Mrs Woffington. With the Original Music. The <i>Vocal parts</i> by Leveridge, Lowe, Waltz, Wilder, Baker, Roberts, Miss Falkner, Miss Young, Mrs Wright, &c. With <i>Dances</i> and Decorations incident to the play.	CG
<b>COMMENT.</b> By Command of their Royal Highnesses the Prince and Princess of Wales. Present The Prince and Princess of Wales. Receipts: £156 1s.	
<b>KING LEAR.</b> Lear - Garrick; Bastard - Palmer; Cordelia - Mrs Ward for first appearance; Gloster - Berry; Edgar - Havard; Kent - Winstone; Albany - Usher; Cornwall - Blakes; Gentleman Usher - Neale; Burgundy - Marr; Goneril - Mrs Bennet; Regan - Mrs Cross. Also <b>THE INTRIGUING CHAMBERMAID.</b> As 28 Sept.	<i>Friday 13</i> DL
<b>COMMENT.</b> Receipts: £180 (Cross).	
<b>THE COMMITTEE.</b> As 11 Oct. Also <b>PHEBE.</b> As 2 Oct., but full cast of 29 Sept. listed.	CG
<b>COMMENT.</b> Mainpiece: By Particular Desire. Receipts: £52 10s.	
<b>THE ALCHEMIST.</b> Drugger - Garrick; Subtle - Mills; Face - Cross; Sir Epicure - Berry; Kastril - Yates; Ananias - Neale; Tribulation - Taswell; Surly - Blakes; Dapper - Vaughan; Dame Pliant - Mrs Pit; Lovewit - Bridges; Doll - Mrs Cross. Also <b>THE DEVIL TO PAY.</b> As 22 Sept.	<i>Saturday 14</i> DL
<b>COMMENT.</b> Mainpiece: Written by Ben Johnson. Receipts: £140 (Cross).	
<b>THE PROVOK'D WIFE.</b> As 25 Sept. Also <b>THE DEVIL TO PAY.</b> As 27 Oct. <b>COMMENT.</b> Receipts: £35 15s. 6d.	CG
<b>TUNBRIDGE WALKS.</b> Cast not listed. Also <b>THE AMOURS OF HARLEQUIN.</b> Cast not listed.	BHB
<b>COMMENT.</b> At the Great Tiled Booth, Blackheath. This is the Company that performed <i>The Recruiting Officer</i> last Tuesday ( <i>Daily Advertiser</i> ).	

- Monday 16* CG THE DOUBLE DEALER. Maskwell – Quin; Lord Touchwood – Bridgwater; Careless – Ryan; Mellefont – Ridout; Lord Froth – Gibson; Brisk – Cushing; Sir Paul Plyant – Collins; Saygrace – Redman; Lady Froth – Mrs Vincent; Lady Plyant – Mrs Barrington; Cynthia – Mrs Ridout; Lady Touchwood – Mrs Woffington. Also FLORA. Friendly – Lowe; Hob – Dunstall; Sir Thomas Testy – Arthur; Dick – Anderson; Flora – Miss Young.  
 COMMENT. [Afterpiece subsequently called Hob. See 19 Oct.] Receipts: £82 7s. 6d.
- SOU KING RICHARD III. *Cast not listed.* Also THE LIFE AND DEATH OF TOM THUMB. *Cast not listed.*  
 COMMENT. At the Great Tiled Booth, Bowling Green. Concert, etc. To begin at seven. Benefit for Morgan.
- Tuesday 17* DL MACBETH. Macbeth – Barry; Duncan – Mills; Macduff – Havard; Malcolm – Blakes; Banquo – Sowdon; Rosse – King; Lenox – Barnet; Seyward – Winstone; Donalbain – Master Mattocks; Hecate – Berry; Witches – Bridges, Neale, Yates; Young Seyward – Palmer; Fleance – Master Cross; Seyton – Ray; Angus – Simpson; Doctor – Taswell; Lady – Mrs Yates; Lady Macduff – Mrs Mills; Lady Macbeth – Mrs Pritchard. The Vocal Parts by Beard, Reinhold, Mrs Clive, Miss Norris, &c. Also THE VIRGIN UNMASK'D. As 21 Sept., but Blister, Yates, Beard, Taswell omitted.  
 COMMENT. Mainpiece: As written by Shakespear. With proper Decorations. Receipts: £130 (Cross).
- HAY OTHELLO. Othello – Bruodin, from T. R. in Smock Alley, Dublin; Emilia – Mrs Hutton.  
 COMMENT. A concert, etc. Prices: 4s., 2s. 6d., 1s. 6d. Benefit for Bruodin and Mrs Hutton. The Play will be decently conducted, being thoroughly rehears'd, and the Performers exceeding perfect. To begin at six o'clock (*Daily Advertiser*).
- Wednesday 18* DL THE STRATAGEM. Archer – Garrick; Aimwell – Havard; Sullen – Winstone; Scrub – Woodward; Gibbet – Neale; Boniface – Berry; Foigard – Costollo; Sir Charles – Blakes; Dorinda – Mrs Elmy; Cherry – Mrs Green; Lady Bountiful – Mrs Cross; Mrs Sullen – Mrs Pritchard. Also THE INTRIGUING CHAMBER-MAID. As 28 Sept.  
 DANCING. II: *Comic Dance* by Matthews, McNeil, and Mrs Addison; Shawford, Pelling, Mrs Shawford, Mrs L'Font, &c.  
 SINGING. IV: By Master Mattocks.  
 COMMENT. Receipts: £150 (Cross).
- CG THE MERRY WIVES OF WINDSOR. Falstaff – Quin; Ford – Ryan; Page – Ridout; Fenton – Gibson; Shallow – Bransby; Caius – Stoppelaer; Slender – Collins; Host – Dunstall; Bardolph – Marten; Pistol – Cushing; Simple – Bencraft; Sir Hugh – Arthur; Mrs Page – Mrs Barrington; Ann Page – Miss Haughton; Mrs Quickly – Mrs Bambridge; Robin – Miss Mullart; Mrs Ford – Mrs Woffington. Also THE MOCK DOCTOR. Mock Doctor – Dunstall; Dorcas – Mrs Dunstall.  
 COMMENT. Mainpiece: Written by Shakespear. Receipts: £76 15s.
- Thursday 19* DL COMUS. As 12 Oct. Also THE SPANISH CURATE. Parts by Taswell, Yates, Shuter, King, Mrs Green, Winstone, Usher.  
 COMMENT. The farce, taken from Beaumont and Fletcher, damn'd (Cross). Acted but once, and not printed (Genest, IV, 290). Receipts: £120 (Cross).
- CG JULIUS CAESAR: WITH THE DEATHS OF BRUTUS AND CASSIUS. Brutus – Quin; Cassius – Ryan; Caesar – Bridgwater; Caska – Sparks; Trebonius – Ander-

son; Metellus - Bransby; Decius Brutus - Ridout; Lepidus - Bencraft; Anthony - Delane; Octavius - Gibson; Legarius - Holtham; Cinna - Redman; Pindarus - Oates; Plebeians - Collins, Dunstall, Stoppelaer, Arthur, &c.; Calphurnia - Mrs Horton; Portia - Mrs Woffington. Also HOB; or, The Country Wake. As for *Flora*, 16 Oct.

*Tursday 19*  
CG

COMMENT. [Afterpiece same as *Flora*. See 16 Oct.] Paid Mr Lampe by (his letter of attorney). Paid to Kirkman £30. Receipts: £69 10s. 6d.

THE MERCHANT OF VENICE. As 21 Sept., but in Act I, Singing by Master Mattocks. Also THE ANATOMIST. As 23 Sept.

*Friday 20*  
DL

SINGING. III: By Mattocks.

DANCING. IV: *Comic Dance*, as 18 Oct.

COMMENT. Receipts: £40 (Cross).

THE BEGGAR'S OPERA. Macheth - Lowe; Peachum - Arthur; Lockit - Dunstall; Player - Anderson; Beggar - Holtham; Mat - Stoppelaer; Ben Budge - Bencraft; Filch - Cushing; Wat Dreary - Smith; Twitcher - Oates; Drawer - Bennet; Mrs Peachum - Mrs Dunstall; Lucy - Miss Young; Jenny Diver - Miss Allen; Mrs Coaxer - Miss Ferguson; Dolly Trull - Mrs Vallois; Mrs Slammekin - Miss Hippisley; Mrs Vixen - Miss Haughton; Molly Brazen - Miss Morrison; Polly - Miss Falkner. With *Hornpipe* by Atkins, and a *Country Dance* by the Characters of the Opera. Also MISS IN HER TEENS. Fribble - Cushing; Flash - Bencraft; Tag - Mrs Bambridge; Biddy - Miss Haughton.

CG

COMMENT. Receipts: £42 14s. 6d.

THE FAIR PENITENT. Lothario - Garrick; Horatio - Barry; Sciolto - Berry; Altamont - Havard; Rossano - Blakes; Lavinia - Mrs Elmy; Lucilla - Mrs Green; Calista - Mrs Ward. Also THE LYING VALET. As 20 Sept., but add Gayless - Blakes; Melissa - Mrs Bennet.

*Saturday 21*  
DL

COMMENT. Receipts: £160 (Cross).

THE PROVOK'D WIFE. Brute - Garrick; Constant - Havard; Heartfree - Mills; Col Bully (with Songs) - Beard; Razor - Yates; Rake - Blakes; Lady Fanciful - Mrs Clive; Mademoiselle - Mrs Green; Belinda - Mrs Willoughby; Lady Brute - Mrs Pritchard. Also THE INTRIGUING CHAMBERMAID. As 28 Sept.

*Monday 23*  
DL

SINGING. By Master Mattocks.

DANCING. *Comic Dance* by Matthews, M'Neil, Mrs Addison.

COMMENT. The Play of *Hamlet* is oblig'd to be deferr'd. [An extra notice appeared in the *General Advertiser*: "This evening the Play of the *Provok'd Wife* will be perform'd at Drury Lane, the parts of Sir John and Lady Brute to be performed by Garrick and Mrs Pritchard."] Receipts: £140 (Cross).

THE SUSPICIOUS HUSBAND. Ranger - Lee, 1st appearance that stage; Strictland - Bridgwater; Frankly - Ryan; Bellamy - Gibson; Meggot - Cushing; Simon - Bransby; Tester - Collins; Buckle - Anderson; Mrs Strictland - Mrs Barrington; Jacyntha - Mrs Vincent; Lucetta - Miss Minors; Clarinda - Mrs Woffington, 1st time in that character. To conclude with a *Country Dance* by the characters of the play. Also HOB. As 19 Oct.

CG

COMMENT. Mr and Mrs Dyer are arriv'd from the theatre in Dublin; and in a few days he will appear in the part of Tom in the *Conscious Lovers* at the Theatre Royal in Covent Garden. Receipts: £55 8s.

THE MISER. Miser - Yates; Frederick - Havard; Clerimont - King; Ramilie - Palmer; Starved Cook - Woodward; Mariana - Mrs Mills; Harriet - Mrs Willoughby; Mrs Wisely - Mrs Pit; Lappet - Mrs Clive (In which character will be introduced the song of *The Life of a Beau*).

*Tuesday 24*  
DL

- Tuesday 24*      DANCING. II: A New Grand Comic Ballad, called the *Venetian Gardeners*, by M Grand-champs, 1st time of his performing in England, Madem Auretti, Pelling, Shawford, Macneal, George Yates, Harrison, Master Shawford, Mrs Addison, Mlle Mariet, Miss Baker, Mrs Shawford, Mrs L'Font, and Miss Shawford; IV: Grand Ballet, *L'Entree de Flore*, by Mlle Auretti, &c.  
 DL                    SINGING. III: By Master Mattocks.  
 COMMENT. Receipts: £80 (Cross).
- CG                    THE SUSPICIOUS HUSBAND. As 23 Oct. Also MERLIN. Chasseur Royal - Lowe; Merlin - Leveridge; Jupiter (Harlequin) - Oates; Mercury - Wilder; Doctor - Bencraft; Columbine - Miss Haughton; Pierrot - Lalauze.  
 COMMENT. Mainpiece: By particular desire. [Afterpiece call'd *Merlin* in the Treasurer's Account Book, but listed as *Royal Chase*; or, *Harlequin Skeleton* in the *General Advertiser*.] Receipts: £58 10s. 6d.
- Wednesday 25*    THE RELAPSE. As 19 Sept., but Young Fashion - King.  
 DL                    DANCING. As 24 Oct.  
 SINGING. As 24 Oct.  
 COMMENT. Receipts: £70 (Cross).
- CG                    MEASURE FOR MEASURE. Duke - Quin; Claudio - Ryan; Escalus - Gibson; Provost - Ridout; Abhorson - Bencraft; Barnardine - Dunstall; Clown - Arthur; Elbow - Marten; Angelo - Sparkes; Mariana - Mrs Barrington; Juletta - Miss Haughton; Francisca - Miss Hippisley; Bawd - Mrs Bambridge; Lucio - Cushing; Isabella - Mrs Woffington. Also MERLIN. As 24 Oct., but none listed.  
 COMMENT. Receipts: £53 9s. 6d.
- Thursday 26*      THE SUSPICIOUS HUSBAND. Ranger - Garrick; Strictland - Berry; Frankly - Havard; Bellamy - Blakes; Jack Maggot - Woodward; Buckle - Usher; Simon - Marr; Valet - James; Landlady - Mrs Yates; Jacintha - Mrs Willoughby; Tester - Vaughan; Chairman - Winstone; Milliner - Miss Cole; Maid - Mrs Simpson; Mrs Strictland - Mrs Elmy; Lucetta - Mrs Green; Clarinda - Mrs Pritchard. Also THE LOTTERY. Lovemore - Beard; Jack Stocks - Woodward; Mr Stocks - Blakes; Chloe - Mrs Clive.  
 DL                    SINGING AND DANCING.  
 COMMENT. Receipts: £150 (Cross).
- CG                    KING HENRY IV, PART I. WITH THE HUMOURS OF SIR JOHN FALSTAFF. Falstaff - Quin; Henry - Sparks; Wales - Ryan; Prince John - Miss Hippisley; Northumberland - Redman; Blunt - Ridout; Douglas - Anderson; Vernon - Gibson; Worcester - Bransby; Carriers - Arthur and Dunstall; Francis - Collins; Gadshill - Bencraft; Bardolph - Marten; Sheriff - Oates; Hotspur - Delane; Hostess - Mrs Bambridge; Lady Percy - Mrs Vincent (Hogan).  
 COMMENT. Receipts: £59 5s. 6d.
- HAY                  THE FAIR PENITENT. Cast not listed. Also THE LYING VALET. Cast not listed.  
 COMMENT. Benefit for Bullock, under confinement in the Fleet Prison, in order to procure his Enlargement. A concert, etc. To begin at six o'clock (*Daily Advertiser*).
- Friday 27*        HAMLET. As 3 Oct., but Hamlet - Garrick. Also THE VIRGIN UNMASK'D.  
 DL                    As 17 Oct.  
 COMMENT. Receipts: £160 (Cross).

THE CONSCIOUS LOVERS.	Young Bevill - Delane; Myrtle - Ryan; Sir John - Bridgwater; Sealand - Sparkes; Cymberton - Arthur; Humphrey - Marten; Daniel - Collins; Tom - Dyer, from the theatre in Dublin, his 1st appearance this stage; Lucinda - Mrs Barrington; Mrs Sealand - Mrs Bambridge; Indiana - Mrs Vincent; Phillis - Mrs Woffington. Also MERLIN.	As 25 Oct., but cast as of 24 Oct.	<i>Saturday 28</i>
SINGING. II:	By Lowe.		<i>CG</i>
COMMENT.	Receipts: £49 15s.		
TWELFTH NIGHT; or, What you Will.	Olivia - Mrs Clive; Orsino - Mills; Sebastian - Havard; Sir Toby - Berry; Sir Andrew - Woodward; Curio - Paddick; Valentine - Usher; Fabian - Winstone; Captain - Blakes; Malvolio - Neale; Clown - Yates; Maria - Mrs Green; Viola - Mrs Pritchard.		<i>Saturday 28</i>
DANCING.	By Grandchamps, Mlle Auretti, Mathews, Mrs Addison, the Little Swiss, &c.		<i>DL</i>
COMMENT.	By His Majesty's Command. Receipts: £200 (Cross).		
THE CONSCIOUS LOVERS.	As 27 Oct. Also HOB.	As 19 Oct.	<i>CG</i>
COMMENT.	This is to acquaint the Publick that the Famous Turk Carata, who has already had the honour to entertain the town with his surprising Exercises on the SLACK ROPE, is arrived with a numerous company of Turks, Men and Women, and that he is to perform Tuesday the 31st Instant, at the New Theatre in the Haymarket. There will be dancing and music after the Turkish manner ( <i>General Advertiser</i> ). [His charges were: Box, 5s.; Pit, 3s.; Gallery, 2s. See notes for 29 Sept., and 23 Dec.] Receipts: £90 8s. 6d.		
THE LONDON CUCKOLDS.	Ramble - Woodward; Townly - Palmer; Loveday - Blakes; Wiseacre - Yates; Doodle - Taswell; Dashwell - Neale; Roger - James; Peggy - Mrs Green; Eugenia - Mrs Mills; Engine - Mrs Cross; Jane - Mrs Havard; Aunt - Mrs James; Arbella (alias Lady No) - Mrs Pritchard. Also THE ANATOMIST.	As 23 Sept.	<i>Monday 30</i>
DANCING. I:	<i>Comic Dance</i> by Mathews, Mrs Addison; III: The <i>Black Joke</i> by Mathews, Mrs Addison, &c. with a <i>Hornpipe</i> by the Little Swiss.		<i>DL</i>
SINGING. II and IV:	By Master Mattocks.		
COMMENT.	Receipts: £120 (Cross); £124 4s. 6d. (George Garrick's Drury Lane MS Treasurer's Book).		
THE LONDON CUCKOLDS.	Ramble - Ryan; Townly - Gibson; Wisacre - Collins; Doodle - Marten; Dashwell - Arthur; Engine - Miss Haughton; Jane - Mrs Dunstall; Roger - Cushing; Aunt - Mrs Bambridge; Loveday - Anderson; Eugenia - Mrs Barrington; Peggy - Miss Hippisley; Lady No - Mrs Woffington. Also APOLLO AND DAPHNE; or, The Burgomaster Trick'd.	<i>Cast not listed.</i>	<i>CG</i>
COMMENT.	Afterpiece: In which will be introduc'd (by desire) The Escape of Harlequin into a Quart-Bottle, also Don Jumpedo will Jump down his own throat, and as a new addition, afterwards Jump up again. Receipts: £134 1s.		
THE LONDON MERCHANT.	As 22 Sept. Also THE DEVIL TO PAY.	As 22 Sept.	<i>Tuesday 31</i>
DANCING. II:	<i>The Grand Scotch Dance</i> by Mathews and Mlle Auretti, &c.; IV: <i>Venetian Gardeners</i> by Grandchamps, Mlle Auretti.		<i>DL</i>
COMMENT.	Receipts: £60 (Cross); £75 4s. (Treasurer's Book).		
THE DOUBLE DEALER.	As 16 Oct. Also APOLLO AND DAPHNE.	As 30 Oct., but the additions of the Escape and Don Jumpedo not advertised.	<i>CG</i>
COMMENT.	Receipts: £135 10s. 6d.		

## November 1749

- Wednesday 1* THE LONDON CUCKOLDS. As 30 Oct.  
 DL DANCING. Entertainments by Grandchamps, Mlle Auretti, Matthews, Mrs Addison, &c.
- COMMENT. By Ye King's Command but not (by order) in y<sup>e</sup> Bills (Cross). Present His Majesty, 2nd time this season. [The George Garrick Drury Lane MS Treasurer's Book makes its first entry Mon. 30 Oct. 1749, indicating an expenditure to date of £1,733 2s. 7d. as against an income of £3,455 6s. 6d. and that Mon. was the twenty-ninth night of performance. The Treasurer's Book carries full entries until the 165th night, Sat. 28 April 1750. First itemizing of expenditures begins Wed. 1 Nov. 1749 as follows: Paid to Pipe & Tabor to Sat., 10s. 6d.; to 2 French Horns and a Kettle Drum, 15s.; to 12½ lbs. Wax Candles, £1 11s. 3d.; To Properties and King's servants, £3 2s. 5d. [N.B. The use of extra musical instruments (horns, flutes, cymbals, kettle drum) averaged 6s. per night for the 165 nights. The season extended to 174 nights; so the approximate total cost for instruments came to £52 4s. Properties expense averaged 5s. per night. The approximate total cost was £43 11s. No further itemization of these will be made.] This month was publish'd *The Rosciad: a Poem*, by Charles Churchill (*Gentleman's Magazine*, Register of Books). Receipts: £70 (Cross); £73 2s. 6d. (Treasurer's Book).
- CG THE RECRUITING OFFICER. Ballance - Quin; Plume - Ryan; Worthy - Ridout; Kite - Marten; Scruple - Oates; Scale - Redman; Brazen - Dyer; Bullock - Dunstall; Welch Collier - Hacket; Rose - Mrs Ridout; Lucy - Mrs Dunstall; Recruits - Bencraft and Cushing; Melinda - Mrs Horton; Sylvia - Mrs Woffington. Also DAMON AND PHILLIDA. As 25 Sept.
- DL COMMENT. Receipts: £61 6s.
- Tbursday 2* OTHELLO, MOOR OF VENICE. Othello - Barry; Brabantio - Berry; Cassio - Palmer; Roderigo - Yates; Duke - Winstone; Lodovico - Blakes; Gratiano - Simpson; Officer - Usher; Desdemona - Mrs Elmy; Emilia - Mrs Pritchard; Iago - Garrick. Also THE VIRGIN UNMASK'D. As 17 Oct.
- COMMENT. Paid Mr Oram [Scene-painter] on acct. £10 10s. by order Lacy (Treasurer's Book). This month was published (*Gentleman's Magazine*, Register of Books) *Some Considerations on the establishment of the French Strollers*, the behaviour of their Bully Champions, and other seasonable matters at this critical juncture. Printed for R. Freeman. Receipts: £180 (Cross); £160 2s. (Treasurer's Book).
- CG JANE SHORE. Gloster - Quin; Hastings - Delane; Dumont - Ryan; Alicia - Mrs Vincent; Jane Shore - Mrs Woffington. Also HOB. As 19 Oct.
- DL COMMENT. Receipts: £61 3s.
- Friday 3* MUCH ADO ABOUT NOTHING. As 5 Oct. Also THE LOTTERY. As 26 Oct., but Lovemore, Stocks omitted.
- DANCING. *The Grand Scotch Dance*, as 31 Oct., and the *Venetian Gardeners*, as 31 Oct.
- COMMENT. Mainpiece: By Particular Desire. Paid to Printer's Bill, £8 2s.; Paid towards a Bonfire for the Birthday, £2 2s.; Paid a Bill to Mr Cross, 12s. [probably for writing parts]; Paid Mr Deport for a wig for Eumenes £1 11s. 6d. (Treasurer's Book). [The printer's bill was a weekly constant which amounted to £309 2s. for the season and will not be further itemized.] Receipts: £140 (Cross); £103 16s. (Treasurer's Book).

**OROONOKO**; or, The Royal Slave. Imoinda - Mrs Dyer, 1st appearance that stage; Oroonoko - Delane; Aboan - Sparkes; Governor - Anderson; Blandsford - Ridout; Driver - Dunstall; Stanmore - Gibson; Widow - Mrs Bambridge; Daniel - Collins; Jack Stanmore - Baker; Hotman - Bransby; Charlotte - Mrs Ridout; Lucy - Miss Haughton. Also **MERLIN**. As 27 Oct.

COMMENT. Receipts: £35 8s.

Friday 3  
CG

**TAMERLANE**. Tamerlane - Sowdon; Moneses - Havard; Axalla - King; Prince of Tanais - Blakes; Bajazet - Barry; Dervise - Berry; Haly - Usher; Stratocles - Palmer; Selima - Mrs Elmy; Arpasia - Mrs Pritchard. *Usual Prologue*. Also **THE INTRIGUING CHAMBERMAID**. As 28 Sept.

Saturday 4  
DL

COMMENT. Paid Candlemen, £1 10s.; Hickman (Porter), 18s.; Paddick rais'd, 10s.; Salary list at £49 17s. 7d. per day, £299 5s. 6d. Paid Cross for paper & pens, 7s.; Paid Bill Stickers, £2 14s.; Paid Brooks & Mason Hand Bills, 12s. (Treasurer's Book). [The payment to Billstickers and for Handbills, for Candlemen, and for Hickman, the porter, are weekly constants. They are averaged for the season in the following table and will not be further itemized.]

Item	Weekly Average	Season Total
Billstickers	£2 14s.	£86 8s.
Handbills	12s.	£22 4s.
Candlemen	£1 10s.	£48
Hickman	18s.	£28 16s.

Receipts: £130 (Cross); £131 11s. 6d. (Treasurer's Book).

**TAMERLANE**. Tamerlane - Delane; Moneses - Ryan; Axalla - Lee; Omar - Sparkes; Prince of Tanais - Anderson; Bajazet - Quin; Dervise - Arthur; Stratocles - Ridout; Haly - Baker; Selima - Mrs Vincent; Arpasia - Mrs Woffington. With the song, *O gentle Sleep!* by Lowe. With the *Usual Prologue*. Also **MERLIN**. As 27 Oct.

COMMENT. Receipts: £144 5s.

CG

**TAMERLANE**. As 4 Nov. Also **THE LYING VALET**. As 21 Oct.

Monday 6  
DL

COMMENT. Paid to G. Garrick by order of managers £5 5s.; Paid to Glovers Bill 18s.; Paid a bill per order Mr Garrick £4 2d. (Treasurer's Book). [Further records this season indicate that "Glover's Bill" which occurs regularly each Monday was a constant sum paid to a tavern or coffee house, rather than to a glover. The average payment was £1 15s. weekly, amounting to about £56 for the season. It will not be itemized further.] Receipts: £120 (Cross); £115 3s. (Treasurer's Book).

**TAMERLANE**. As 4 Nov. Also **THE MOCK DOCTOR**. As 18 Oct., but Dorcas not listed. CG

COMMENT. Receipts: £121 17s.

**THE PROVOK'D WIFE**. As 23 Oct. Also **THE ANATOMIST**. As 23 Sept. **DANCING**. By Matthews, Mrs Addison, &c. **SINGING**. By Master Mattocks.

Tuesday 7  
DL

COMMENT. By Desire. Paid Blandsford (Tallow Chandler) £18 8s. 1d.; Paid Middlebrook for a B[lack] & W[hite] Feather 15s. (Treasurer's Book). Receipts: £130 (Cross); £88 15s. (Treasurer's Book).

**THE SUSPICIOUS HUSBAND**. As 23 Oct. Also **APOLLO AND DAPHNE**. As 31 Oct. CG

COMMENT. Receipts: £49 10s.

Tuesday 7  
HAY

[No Performance.]

COMMENT. *London Post*: We hear that the French Players will (barring Accidents) open at the Little theatre in the Haymarket next Saturday. 'Tis added that the Italian Company of Comic Strolers will exhibit the Week after next; but as they have lost three of their ablest performers, the Connoisseurs are in great Pain about those who are to supply their Places. Possibly some Foreigners may think, that the worst Dramatic Offals are good enough for the vitiated Palates of the E——sh No——y and Gen——ry. 'Tis further expected, that the Company of Gallo-English Players, who made the Town laugh so heartily last Winter, are preparing to entertain them this. Why all these unnatural Fooleries? . . . and for what Y——ke are we preparing? [Schedule of Nights on which the Turkish Dancer Caratha rented the Haymarket in the fall of 1749: 1, 2, 3, 4, 6, 8, 10, 13, 16, 22, 23, November; 3 December. See Winston MS Calendar of the Haymarket, Harvard Theatre Collection.]

Wednesday 8  
DL

KING LEAR. As 13 Oct., but Gentleman Usher – Shuter. Also THE INTRIGUING CHAMBERMAID. As 28 Sept.

COMMENT. By Desire. Paid for 200 pens 5s.; Paid Chitty for 42 Chald. Coals £66 8s.; Paid Knight (Tinman) £22 11s.; Paid for Bugles for Eumenes' Dress by order of Mr Garrick £1 14s.; Paid for Bonfires 4 Nov. £2 2s. (Treasurer's Book). Receipts: £160 (Cross); £160 7s. 6d. (Treasurer's Book).

CG

KING HENRY IV, PART II, WITH THE HUMOURS OF FALSTAFF. King Henry – Delane; Wales – Ryan; Achbp York – Bridgwater; Mowbray – Redman; Hastings – Anderson; Westmoreland – Gibson; Prince John – Ridout; Gloucester – Baker; Clarence – Miss Hippisley; Poins – Bransby; Coleville – Oates; Chief Justice – Sparkes; Silence – Stoppelaer; Bardolph – Marten; Doll Tearsheet – Mrs Dunstall; Hostess – Mrs Bambridge; Shallow – Arthur; Bullcalf – Dunstall; Feeble – Collins; Mouldy – Bencraft; Shadow – Hacket; Pistol – Cushing; Falstaff – Quin. Also DAMON AND PHILLIDA. As 25 Sept., but only Damon – Lowe mentioned.

COMMENT. Receipts: £67 9s. 6d.

Thursday 9  
DL

THE CONFEDERACY. Moneytrap – Yates; Brass – Woodward; Gripe – Taswell; Dick – Havard; Clarissa – Mrs Pritchard; Araminta – Mrs Mills; Corinna – Mrs Green; Mrs Amlet – Mrs James; Mrs Clogget – Mrs Cross; Flippanta – Mrs Clive. SINGING. By Master Mattocks.

DANCING. *The Savoyard Travellers*. Principal Savoyards – Grandchamps, Mad Auretti, Matthews, Mrs Addison, Pelling, Shawford, Harrison, Master Shawford, Mad Mariet, Mrs Baker, Mrs Memi, Miss Cole. Children Savoyards: Master Jonno and Miss Popling. Peasants: Macneale, Mad De La Contri, Master Simons, Master G. Yates, Vaughan, Mrs Shawford, Mrs L'Font, Miss Shawford.

COMMENT. Afterpiece: A Grand New Dance, with Scenes, Music and Habits entirely new. No money to be return'd after the curtain is drawn up. Receipts: £100 (Cross); £133 4s. 6d. (Treasurer's Book).

CG

THE ROYAL MERCHANT; or, The Beggar's Bush. Royal Merchant – Ryan; Woolfort – Sparkes; Hubert – Ridout; Hemskirk – Gibson; Vandunk – Marten; Gertrude – Mrs Barrington; Jaqueline – Miss Haughton; Prigg – Dunstall; Merchants – Oates, Holtham, Anderson, Redman; Higgen – Arthur; Boor – Collins; Ferret – Stoppelaer; Ginks – Bencraft; Snap – Bennet; Clause – Quin. Also MISS IN HER TEENS. As 20 Oct., but Tag – Mrs Vincent; Biddy – Miss Minors.

COMMENT. [No play listed in Account Book.]

QUEEN TRAGEDY RESTORED.	Principal part by Mrs Hoper.	<i>Tuesday 9</i>
COMMENT.	A New Dramatic Entertainment. A Concert, etc. To begin at six o'clock. Prices: 4s., 2s. 6d., 2s. [This production was given, according to a news item, on the next day. See <i>Daily Advertiser</i> .]	HAY
THE PROVOK'D HUSBAND.	As 10 Oct.	<i>Friday 10</i>
SINGING.	By Master Mattocks.	DL
DANCING.	<i>Savoyard Travellers</i> , as 9 Nov., but the Little Swiss replaces Master Jonno.	
COMMENT.	[Query: Is Master Jonno the little Swiss?] Paid $\frac{1}{2}$ year's Window Tax £3 14s. 9d.; and $\frac{1}{2}$ year's Land tax £45 16s.; Paid Mrs Rogers for wax & Brick dust 4s. 8d. (Treasurer's Book). Receipts: £130 (Cross); £122 14s. 6d. (Treasurer's Book).	
THE STRATAGEM.	As 18 Oct.	<i>Saturday 11</i>
DANCING.	<i>The Savoyard Travellers</i> , as 10 Nov.	DL
COMMENT.	Paid salary list £299 5s. 6d.; Carpenters 15s.; Cross for paper & pens 1s. 6d.; Paid for sewing 87 yards of scene cloth 7s. (Treasurer's Book). [The carpenter's bills occur regularly each Saturday at an average of 15s. per week, amounting to £24 for the season. No further itemization will be made of them.] Receipts: £180 (Cross); £173 6s. (Treasurer's Book).	
CATO.	Cato - Quin; Portius - Ryan; Marcus - Lacey; Juba - Gibson; Sempronius - Sparks; Lucius - Anderson; Syphax - Ridout; Decius - Bridgwater; Marcia - Mrs Vincent; Lucia - Mrs Barrington. Also MERLIN.	CG
COMMENT.	As 27 Oct. Receipts: £104 18s.	
QUEEN TRAGEDY RESTORED.	<i>Cast not listed.</i>	HAY
COMMENT.	Benefit for Mrs Hoper. The Second Night. Mrs Hoper's <i>Prologue</i> to the Town, By a Friend:	
<p style="text-align: center;">Tonight a Female author heads the stage      Warm'd by the grand productions of the age;      To shine among the modern Bards aspires,      As the Moon glisters 'midst the lesser fires:      Pants to be rank'd with Sapho, Phillips, Behn      And prove that women write as well as Men.      Bold in the drama's cause, attacks the fashion      Where Novelty appears the reigning passion,      With drooping spirits draws the Tragic Queen      Like your fine ladies troubled with the spleen:      Nor trusts her meaning to the strolling Elf      But represents the character herself.</p>		
<p style="text-align: center;">[Suggests her friends reproved her for turning player, but she thought it more honorable than going into debt.]</p> <p style="text-align: center;">The Stage is innocent and brings no shame      Unless the players are themselves to blame      'Twas meant as Virtue's School; -Tis no disgrace      To act a virtuous part, in any place.</p>		
<p style="text-align: center;">[Closes with appeal to audience to be charitable to "this firstling of her quill, to support her generously with applause. See <i>Daily Advertiser</i>.]</p>		
MACBETH.	As 17 Oct.	<i>Monday 13</i>
DANCING.	<i>Savoyard Travellers</i> , as 10 Nov.	DL
COMMENT.	Paid to 5 Chorus £1 5s. (Treasurer's Book). Receipts: £110 (Cross); £132 7s. (Treasurer's Book).	

- Monday 13*    THE MERRY WIVES OF WINDSOR. As 18 Oct. Also MISS IN HER TEENS.  
 CG                 As 9 Nov.  
                     COMMENT. Receipts: £68 17s. 6d.
- Tuesday 14*    THE ALCHEMIST. As 14 Oct.  
 DL                 SINGING. By Master Mattocks.  
                     DANCING. *Savoyard Travellers*, as 10 Nov.  
                     COMMENT. French Company—open'd at ye Haymarket Little House—several strove to pelt 'em off—but some Lords and officers drawing their Swords in their Defence, they went on & many people were wounded—a small opposition on Wed and Fry: following but without effect (Cross). Paid Blandford (Tallow Chandler) £19 2s. (Treasurer's Book). Receipts: £100 (Cross); £104 13s. 6d. (Treasurer's Book).
- CG                 THE BEGGAR'S OPERA. As 20 Oct. Also THE MOCK DOCTOR. As 6 Nov.  
                     COMMENT. Receipts: £44 4s.
- HAY                LES AMANS REUNIS. The players: Desormes, Mauly, Hamond, Bureau, Toscano, M and Mme Durancy, Parant, Terodat, Kelly, Villiers, Chateauneuf, Dujoncel, Champville, St Amand. Also LE COQ DU VILLAGE. *Cast not listed.*  
                     COMMENT. Les Comedians Français representeront aujourd'hui . . . par Suscription. [To begin at six o'clock. Prices: 5s., 3s., 2s. Mainpiece]: Comedie du Nouveau Theatre Italien. [Afterpiece]: Opera comique.  
                     On Tuesday night there was a great Disturbance . . . at the French Play, it being the Night of Opening; the first Act was very much disturbed and some Persons were wounded (*Daily Advertiser*, 16 Nov.). [Same paper carries advertisement offering reward for identification of five or six men who had assaulted a person in the gallery; "they seemed to come from the upper Side-Boxes on the right Hand of the Stage; they were of the first Party that came into the Gallery with Swords."]  
                     Whereas it has been maliciously reported . . . that I [Lord Trentham] was active in the Disturbance . . . last Tuesday Night: I do declare . . . that I was neither in the Pit nor Gallery where the Disturbance happened during the Time of Performance . . . nor was I present at the first and chief Disturbance (*Daily Advertiser*, 20 Nov.). [Lord Trentham was at the time running against Sir George Vandeput for parliament. The latter led by 100-150 votes until the very last moment when Trentham won by 175. A recount was called for.]
- Wednesday 15*    LOVE MAKES A MAN; or, The Fop's Fortune. Carlos – Sowdon; Antonio – Winstone; Charino – Taswell; Cholerick – Yates; Duart – Berry; Sancho – James; Cludio – Woodward; Angelina – Mrs Elmy; Elvira – Mrs Mills; Louisa – Mrs Pritchard.  
 DL                 SINGING. By Master Mattocks.  
                     DANCING. *Savoyard Travellers*, as 10 Nov.  
                     COMMENT. Paid to the Cov't Garden Subscription £2 15s. 1d. (Treasurer's Book). Receipts: £80 (Cross); £86 12s. (Treasurer's Book).
- HAY                L'ECOLE DES FEMMES. *Cast not listed.* Also LE COQ DU VILLAGE. *Cast not listed.*  
                     COMMENT. Comedie du M de Molière. There was a Riot again at the New Haymarket (*Daily Advertiser*, 17 Nov.).
- Thursday 16*    KING RICHARD III. Richard – Garrick; King Henry – Berry; Buckingham – Bridges; Richmond – Havard; Stanley – Winstone; Tressel – Blakes; Catseye – Usher; Lt – Ray; King Edward v – Miss Cole; Duke of York – Miss Yates; Dutchess

of York - Mrs Bennet; Lady Anne - Mrs Mills; Queen - Mrs Pritchard. Also **THE VIRGIN UNMASK'D.** As 17 Oct. Tursday 16  
DL

**COMMENT.** Paid Mr Calthorpe 30 nights £63 (Treasurer's Book). Receipts: £210 (Cross); £190 9s. 6d. (Treasurer's Book).

**THE DISTRESS'D MOTHER.** Pyrrhus - Quin; Orestes - Ryan; Pylades - Ridout; Phoenix - Anderson; Cephisa - Mrs Barrington; Cleone - Miss Haughton; Hermione - Mrs Horton; Andromache - Mrs Woffington. Also **THE DEVIL TO PAY.** As 27 Sept. CG

**COMMENT.** Receipts: £69 10s.

**COMMENT.** We hear there are Orders given to the City Officers, not to permit (on any Account) the Play Bills for the French Company to be fixed up in their Liberties (*General Advertiser*). HAY

**LOVE FOR LOVE.** As 20 Sept., but Miss Prue - Mrs Green. Friday 17

**SINGING.** By Master Mattocks.

**DANCING.** *Savoyard Travellers*, as 10 Nov.

**COMMENT.** N.B. The Play of *Hamlet* is deferr'd on account of Barry's Indisposition. Paid Mr Arne on Acct. £10 10s. (Treasurer's Book). Receipts: £50 (Cross); £62 8s. (Treasurer's Book).

**THE DOUBLE GALLANT;** or, **The Sick Lady's Cure.** Double Gallant - Dyer; Clerimont - Anderson; Careless - Gibson; Sir Harry - Dunstall; Wilful - Marten; Sir Solomon - Collins; Dr Bolus - Redman; Rhubarb - Oates; Finder - Cushing; Supple - Holtham; Lady Dainty - Mrs Horton; Strut - Stoppelaer; India Man - Bennet; Wishwell - Mrs Barrington; Situp - Dunstall; Clarinda - Mrs Ridout; Sylvia - Mrs Vincent; Lady Sadlife - Mrs Woffington. Also **PHEBE.** As 13 Oct., but only Hunter - Lowe, listed. "The other parts as usual." CG

**COMMENT.** Receipts: £28 14s.

**L'HOMME A BONNE FORTUNE.** *Cast not listed.* Also **I.A CHERCHEUSE D'ESPRIT.** *Cast not listed.* HAY

**COMMENT.** Mainpiece: Comedie in 5 Actes de Mr Baron.

The alleged deposition of Wm Davison: . . . he on the 17th Day of November being the second Night of the French Strollers acting at the Theatre in the Hay-market, was at the Sign of the Globe, a Publick House about Nine of the Clock that Night, where this Deponent saw John Haines, one of the Waiters at the said Tavern, and several other Persons, to the Number of 16, dressed like Chairmen, each of which had a great Bludgeon in his Hand, which he put under his Coat, in order to hide the same, but in such a manner as this Deponent was capable of seeing said Bludgeons; . . . and was informed by several Persons of credit that they and others to the number of 30, were hired by Lord Trentham to protect the French Strollers from any Attempt that might be made to prevent their Acting [claims Haines had a list of their names and told them Lord Trentham would need them again on other nights] notarized before John Waple, 24 Nov. [Lord Trentham offered a fifty pound reward for the original copy of the above affidavit.]

John Haynes . . . maketh Oath . . . that he . . . never had any Conversation directly or indirectly, with Lord Trentham, relating to the French Players, nor did the said Lord Trentham dine at the King's Arms on 17 Nov., nor did this Deponent see the said Lord Trentham on that Day, nor for several Days before, nor did the Deponent make use of the said Lord Trentham's name, in any conversation at the Globe Alehouse the said Lord Trentham was not in the least privy to this Deponent's going to the said little Theatre on the said 17th of Nov. with several Persons as mentioned in the affidavit or pretended affidavit of Wm Davison . . . Sworn the 26th Day of Nov., before me, H. Fielding. [This notice repeated in the *General Advertiser* for a week. The French players departed for France on 28 Dec.]

- Saturday 18**    **THE SUSPICIOUS HUSBAND.** As 26 Oct., but Buckle, Simon, Valet, Landlady, DL Tester, Chairman, Milliner, Maid, omitted.  
*SINGING.* By Master Mattocks.  
*DANCING.* *The Savoyard Travellers*, as 10 Nov.  
 COMMENT. Salary list £300 5s. [increased to £50 11d. per day. Pay raised 5d., and Mrs Lowe added at 15s.]; Paid for 1000 cards for tickets £1 10s.; Paid for 28 extra supers for *Macbeth*, *Richard* and Dancers £1 8s.; Paid Mrs Hobson a bill 19s. 9d. (Treasurer's Book). Receipts: £200 (Cross); £169 9s. (Treasurer's Book).
- CG**    **VOLPONE**; or, *The Fox*. Volpone – Quin; Mosca – Ryan; Corbaccio – Collins; Voltore – Ridout; Corvino – Sparkes; Sir Politic – Arthur; Bonario – Gibson; First Avocatori – Marten; Peregrine – Anderson; Celia – Mrs Vincent; Lady Wou'dbe – Mrs Horton. Also **PHEBE**. As 17 Nov.  
 COMMENT. Receipts: £53 12s.
- Monday 20**    **HAMLET.** As 27 Oct., but Hamlet – Barry, and the parts of Lucianus, Rosencraus, DL Guildenstern, Bernardo, Player King and Player Queen not listed.  
*DANCING.* *The Savoyard Travellers*, as 10 Nov.  
 COMMENT. Whereas it has been industriously given out in order to prejudice Mr Barry, that he has frequently of late refused to act, when his health would have permitted; He takes this opportunity of assuring the publick, whose favour it is his highest ambition to deserve, that he scorns to make use of tricks or Evasions of this kind, and that nothing but real illness has, or shall ever oblige him to decline his duty as an actor (*General Advertiser*). Receipts: £130 (Cross); £144 12s. 6d. (Treasurer's Book).
- HAY**    **LES JEUX DE L'AMOUR ET DU HAZARD.** *Cast not listed.* Also **LA COQUETTE SANS LA SAVOIR.** *Cast not listed.*  
 COMMENT. Mainpiece: Comedie du Nouveau Theatre Italien. Received from Four Representations acted . . . £188 18s. 4d.; 56 Subscriptions at Five Guineas each £294; From a Subscription by Mr Arthur, Master of White's Coffee House £367 10s. (*British Magazine*, v (August, 1750), p. 322).
- Tuesday 21**    **THE FUNERAL**; or, *Grief a la Mode*. Lady Brumpton – Mrs Pritchard; Lord DL Hardy – Sowdon; Camply – Woodward; Lord Brumpton – Winstone; Trusty – Berry; Trim – Yates; Sable – Neale; Puzzle – Bridges; Lady Sharlot – Mrs Elmy; Mrs Fardingle – Mrs Green; Tattleaid – Mrs James; Mlle D'Epingle – Mrs Cross; Lady Harriet – Mrs Clive, 1st time.  
*SINGING.* By Master Mattocks.  
*DANCING.* *The Savoyard Travellers*, as 10 Nov.  
 COMMENT. Paid Blandford (Tallow Chandler) £12 11s. 2d. (Treasurer's Book). Receipts: £60 (Cross); £78 6s. (Treasurer's Book).
- CG**    **THE CONSTANT COUPLE**; or, *A Trip to the Jubilee*. Sir Harry – Mrs Woffington; Col. Standard – Delane; Vizard – Ridout; Smuggler – Arthur; Young Clincher – Collins; Dicky – Cushing; Tom – Dunstall; Constable – Marten; Beau Clincher – Dyer; Lady Darling – Mrs Bambridge; Parley – Mrs Dunstall; Angelica – Mrs Ridout; Lady Lurewell – Mrs Vincent. Also **MERLIN**. As 27 Oct.  
 COMMENT. The Play of the *Spanish Fryar* is deferr'd on account of the Indisposition of a Principal Performer. Receipts: £93 13s. 6d.
- HAY**    **IL NEGLIGENTE.** *Cast not listed.*  
 COMMENT. Libretto – Goldoni; Music – Ciampi; first performance in England. An Opera . . . Pit & Boxes 8s. Gallery 4s. To begin exactly at six. This Opera was advertised for the King's Theatre on Saturday last, by Mistake (*General Advertiser*).

OTHELLO. As 2 Nov. Also THE ANATOMIST. As 23 Sept. Wednesday 22  
DL  
 COMMENT. By desire. Receipts: £180 (Cross); £151 1s. (Treasurer's Book).

THE CONSTANT COUPLE. As 21 Nov. Also MERLIN. As 27 Oct. CG  
 COMMENT. Mainpiece: By Particular Desire. Receipts: £60 16s.

COMMENT. [The French Company advertised that it would not perform this day in honor of the birth of the Princesse de Galles, but would present on 24 Nov. Molière's *Tartuffe* and *Arelequin Nulla*. The *General Advertiser* also carried the following long note from Lord Trentham on the following day]: To the worthy inhabitants of the City and Liberty of Westminster, Gentlemen: His Majesty having been graciously pleased to appoint me one of the Commissioners for executing the Office Lord High Admiral, by which my seat in Parliament is vacated; and the shortness of time not permitting me to apply personally to you, I take this method of entreating your votes and interest to be re-elected your representative in Parliament, which will ever be acknowledged by Gentlemen, your oblig'd and humble servant, Trentham. N.B. the Election comes on Tomorrow the 24th instant at Covent Garden at nine o'clock in the Morning. N.B.B. Whereas it has been maliciously reported, in order to impose on the worthy inhabitants of the City and Liberty of Westminster, and to prejudice me in their opinion at this time, that I was active in the *disturbance* at the *French Playhouse* last Tuesday night; I do declare upon my honour, that I was neither in the Pit nor Gallery where the Disturbance happened during the time of the performance, nor drew my sword, nor made use of any weapon, either to strike or terrify any of the spectators; nor was I even present at the first and chief disturbance at that playhouse; nor have I been at any Representation at that playhouse since the first Night of the Performance, as has been falsely suggested. Trentham" In a few days will be publish'd *A Particular Account of the Disturbance* in the Haymarket Theatre, on Tuesday and Wednesday the 14th and 15th Instant; in which the behaviour of a noble Lord will be fully vindicated. By one of the French Comedians.

THE BUSY BODY. As 16 Sept. Thursday 23  
DL  
 SINGING. By Master Mattocks.

DANCING. *The Savoyard Travellers*, as 10 Nov., and End Act II by desire a Hornpipe by Matthews.

COMMENT. Paid  $\frac{1}{2}$  year's water rent due Missummer £1; Paid Read (Turner) for 5 wheels 5s.; Paid Mrs Rogers for wax, &c. 4s. (Treasurer's Book). Receipts: £60 (Cross); £63 2s. 6d. (Treasurer's Book).

THE TWIN RIVALS. *Cast not listed*, but see 11 Dec. Also PERSEUS AND ANDROMEDA; or, The Cheats of Harlequin. Perseus - Lowe; Cepheus - Leveridge; Aethiopian - Baker; Cassiope - Mrs Wright; Mercury - Wilder; Amazons - Miss Young, Miss Allen, Miss Ferguson, Miss Hippisley, and Miss Morrison; Cyclops - Roberts, Smith, Holtham, Bennet, Davis; Infernals - Waltz, Villeneuve, Desse, Froment, Delagarde, Dupre, Dumont; Harlequin - Oates; Hussar - Bencraft; Hussar's servant - Arthur; Colombine - Miss Haughton; Valet de Chambre - Atkins; Petit Maitre - LaLauze. Concluding with the *Original Grand Dance*, Andromeda - Miss Falkner.

COMMENT. Receipts: £135 7s. 6d.

OTHELLO. As 2 Nov. Also THE INTRIGUING CHAMBERMAID. As 28 Sept. Friday 24  
DL

COMMENT. By desire. Paid Powney (Stationer) £6 7s.; Smart (Laceman) £49 7s.; Cole (Turner) £8 18s.; Carr & Company £29 8s.; Potter (Hatter) 15s.; Clutterbuck (financier) £72 10s.; Fryar (Hosier) £10 9s.; Norton for Music £4 1s.; for Printing 400 card tickets 4s.; Burton for writing £1 2s. 3d.; Cross for writing 4s. (Treasurer's Book). Receipts: £160 (Cross); £151 9s. (Treasurer's Book).

- Friday 24**  
CG      THE STRATAGEM. Archer - Ryan; Aimwell - Delane; Sullen - Bridgwater; Sir Charles - Anderson; Boniface - Marten; Foigard - Barrington; Gibbet - Bencraft; Scrub - Collins; Lady Bountiful - Mrs Bambridge; Dorinda - Mrs Barrington; Cherry - Miss Hippisley; Gipsey - Miss Young; Mrs Sullen - Mrs Woffington. To Conclude with a *Country Dance*. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Paid Mr Phillips & wife for 4 days last week & at the same time discharged from the company £3 6s. 8d. Receipts: £89 3s.
- HAY      [LE TARTUFFE]. Also [ARLEQUIN NULLA].  
 COMMENT. No performance because of the Indisposition of a principal Actor (*General Advertiser*).
- Saturday 25**  
DL      THE FAIR PENITENT. As 21 Oct. Also THE DEVIL TO PAY. As 22 Sept. SINGING. By Master Mattocks.  
 COMMENT. Paid Cross for paper & pens 1s. 6d. (Treasurer's Book). [A constant weekly charge which will be noted no further, amounting to £1 10s. for the season.] Receipts: £130 (Cross); £120 4s. (Treasurer's Book).
- CG      THE PROVOK'D HUSBAND. As 29 Sept., but Basset, Mrs Motherly, Myrtilla, Trusty, Lady Wronghead, Squire Richard, Moody, Jenny omitted. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Receipts: £104 11s.
- HAY      IL NEGLIGENTE. *Cast not listed.*  
 COMMENT. The Stage will be adorned and the Pit Seats cover'd, to accomodate the Nobility and Gentry.
- Monday 27**  
DL      THE DOUBLE DEALER. Maskwell - Berry; Careless - Mills; Mellefont - Havard; Sir Paul - Yates; Lord Froth - Shuter; Lord Touchwood - Winstone; Brisk - Woodward; Saygrace - James; Lady Froth - Mrs Clive; Lady Pliant - Mrs Pit; Cynthia - Mrs Willoughby; Lady Touchwood - Mrs Pritchard. Also ACIS AND GALATEA. A New Grand Entertainment. Acis by Sig Campioni, 1st appearance that stage; Galatea - Mad Auretti; Polypheme - Grandchamps; Savages - Matthews, Mrs Addison; Shepherds - Macneale, Pelling, Shawford, Simons, G. Yates, Master Shawford, &c.; Shepherdesses: Miss Baker, Mlle Mariet, Mlle Memi, Miss Cole, Mrs L'Font, Miss Shawford, &c.  
 COMMENT. Signor Campioni first danc'd here—well (Cross). Afterpiece: With Scenes, Music, Cloths and Decorations entirely new. Paid Rigg (a Smith) £2 10s.; Mr Oram (Scene Painter) on acct £30 by order Mr Lacy (Treasurer's Book). Receipts: £100 (Cross).
- CG      THE COMMITTEE. As 11 Oct., but Lt Story, Bookseller, Bailiff, Mrs Chat not listed. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Receipts: £120 6s.
- NWC      TUNBRIDGE WALKS. *Cast not listed.* Also THE DEVIL TO PAY. *Cast not listed.*  
 SINGING AND DANCING. By Mrs Smith and Brown.  
 COMMENT. At the New Wells, London Spa, Clerkenwell. A concert, etc. For one Night only . . . By desire . . . Benefit for Mrs Yeates. Boxes 2s. Pit or Gallery 1s.
- Tuesday 28**  
DL      THE CONSCIOUS LOVERS. Myrtle - Palmer; Indiana - Mrs Elmy; Humphrey - Blakes; Phyllis - Mrs Clive; Isabella - Mrs Bennet; Young Bevil - Barry; Sir John - Winstone; Sealand - Berry; Cimberton - Taswell; Tom - Woodward;

Daniel – Vaughan; Lucinda – Miss Cole; Mrs Sealand – Mrs Cross; In Act II, Singing by Master Mattocks. Also ACIS AND GALATEA. As 27 Nov.	Tuesday 28 DL
COMMENT. Paid to young Cross for 61 nights at 2s. 6d. per night £7 12s. 6d.; Paid Blandford (Tallow Chandler) £22 5s. (Treasurer's Book). [Four extra French Horns were used in the performances of <i>Acis &amp; Galatea</i> , according to the Treas- urer's Book.] Receipts: £50 (Cross); £61 17s. (Treasurer's Book).	
JULIUS CAESAR. As 19 Oct. Also PERSEUS AND ANDROMEDA. As 23 Nov., but no cast listed.	CG
COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales. Present the Prince and Princess of Wales. Receipts: £142 4s.	
IL NEGLIGENTE. <i>Cast not listed.</i>	HAY
THE BEGGAR'S OPERA. As 26 Sept., but Beggar, Mrs Slammekin, Sukey Tawdry, Mrs Coaxer, Jenny Diver, Mrs Vixen, Betty Doxy, omitted.	Wednesday 29 DL
DANCING. As 27 Nov., but Miss Baker replaces Mrs Addison. Simons, G. Yates, Master Shawford, and Miss Baker, Miss Cole, Mrs Lafont, Miss Shawford (Shep- herdesses) omitted.	
COMMENT. Mainpiece: By Desire. Mrs Auretti strain'd her Leg upon ye Stage (Cross). Paid Mrs Heron her bill £14 13s. (Treasurer's Book). Receipts: £60 (Cross); £67 2s. (Treasurer's Book).	
THE OLD BACHELOR. As 6 Oct., but Setter, Bluff, Barnaby, Lucy, Betty omitted. Also PERSEUS AND ANDROMEDA. As 28 Nov., but full cast of 23 Nov. listed.	CG
COMMENT. Receipts: £77 14s.	
[Eight serious questions put to Lord Trentham via the <i>General Advertiser</i> concerning his connection with the Riot in the French theatre and his qualifications for Parliament.]	HAY
MUCH ADO ABOUT NOTHING. As 5 Oct., but Miss Baker replaces Mrs Addison in the <i>Masquerade Dance</i> . Also THE LOTTERY. As 3 Nov., but add Lovemore – Beard; Stocks – Blakes.	Thursday 30 DL
COMMENT. By Particular Desire. Paid Mr Pope for a wig for Lear, ditto for Grandchamps £1 19s. (Treasurer's Book). [This wigmaker was Miss Pope's father, according to a MS note in the Treasurer's Book made presumably by W. H. Oxberry, 1848. Pope, the wig-maker, also rented space from DL annually, for his shop.] Receipts: £120 (Cross); £112 8s. (Treasurer's Book).	
THE SUSPICIOUS HUSBAND. As 23 Oct. Also MISS IN HER TEENS. As 9 Nov.	CG
COMMENT. Benefit for Mr Plummer. Mainpiece: By particular desire of Several Ladies and Gentlemen. A cheesemonger announced that his distresses arose from [an] unperformed engagement with the late manager of Drury Lane (Winston MS 7). Mr Plummer being reduced to great distress, by some unfortunate engagements for a late manager of Drury Lane Theatre, has obtained the Indul- gence of a Benefit Night, and humbly hopes the Favour of the Publick on so chari- table an occasion will effectually make it such, especially as it is the last time he intends to give them the like trouble ( <i>General Advertiser</i> ). Receipts: £40 5s. 6d.	
Le Public est averti que les Comedians François donnerent relache au Theatre Jusque ce que l'Election du Membre du Parliament pour Westminster sont finie; leur principal etant entierement occupé et interessé dans cette affaire ( <i>General Advertiser</i> ).	HAY

## December 1749

- Friday 1*      OTHELLO. As 2 Nov. Also THE ANATOMIST. As 23 Sept., but Beatrice also omitted.  
 DL                COMMENT. By Desire. Receipts: £120 (Cross); £103 14s. (Treasurer's Book).
- CG                THE SPANISH FRYAR. As 9 Oct., but Raymond, Pedro and Alphonso omitted.  
                   Also PERSEUS AND ANDROMEDA. As 23 Nov.  
                   COMMENT. Receipts: £94 6s.
- Saturday 2*     THE ALCHEMIST. As 14 Oct., but Ananias - Woodward. Also THE CHAPLET. Damon - Beard; Palaemon - Master Mattocks; Pastora - Mrs Clive; Laura - Miss Norris (1750 ed.). To conclude with a *Rural Dance* by Grandchamps, Matthews, Miss Baker, Pelling, Macneale, Harrison, Master Shawford, Miss Cole, Mrs L'Font, Mlle Mariet, Mrs Pit, &c. (*General Advertiser*).  
                   COMMENT. Afterpiece: A New Musical Entertainment in Two Interludes. The words to be sold at the theatre (*General Advertiser*). Some Gentlemen crowding behind ye Scenes, ye Audience resented it & ye farce was stop'd for half an hour— I drew lines with chalk, but Miss Norris applying publickly to Capt. Johnson, desiring he wou'd retire, He did & ye farce went on with great Applause. The words of this piece were by Mr Mendez, & set by Dr Boyce (Cross). Added to salary list, Mr Campioni. Paid him for cloaths £21, and for 51 days work, £42 10s. (Treasurer's Book). Receipts: £140 (Cross); £142 13s. (Treasurer's Book).
- CG                THE ROYAL MERCHANT. As 9 Nov., but Merchants, Boor, Ferret, Ginks, and Snap omitted. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
                   COMMENT. Receipts: £84 4s. 6d.
- HAY              IL NEGLIGENTE. *Cast not listed.*  
                   COMMENT. We hear the French Players intend next week to play a Burlesque, Comedy called *Il Nous Faut Partir*.
- Monday 4*      THE CONSCIOUS LOVERS. As 28 Nov. Also THE CHAPLET. As 2 Dec., but Actors and dancers only.  
 DL                COMMENT. The words of the Entertainment will be sold at the theatre for 6d. a book. Paid Cross for Licenser £2 2s.; for 5 Chorus singers £1 5s. (Treasurer's Book). On Wednesday next will be Publish'd (at 2s. 8d. sew'd, 3s. bound) the 2nd Edition corrected, with an additional chapter by Mr Allworthy, &c. relating to Plays in general, and the French playhouse in particular, *The History of Tom Jones the Foundling, in his Married State*. Printed for J. Robinson. N.B. The additional chapter is given gratis to the purchasers of the former edition (*General Advertiser*). Receipts: £120 (Cross); £95 19s. (Treasurer's Book).
- CG                THE PROVOK'D WIFE. As 25 Sept., but Rake, Justice, Razor, and Made-moisselle not listed. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
                   COMMENT. Rec'd from Mr Plummer on acct £20. Receipts: £83 15s. 6d.
- Tuesday 5*     THE MISER. As 24 Oct. Also THE CHAPLET. As 4 Dec.  
 DL                COMMENT. Paid for 2 suits of cloaths by order Lacy £24 3s.; Paid Blandford (Tallow chandler) £18 8s. Receipts: £100 (Cross); £77 10s. 6d. (Treasurer's Book).
- CG                THE RECRUITING OFFICER. As 1 Nov., but Scruple, Scale, Bullock and Welch Collier not listed. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
                   COMMENT. Paid Mr Lampe on acct by Mr Kirkman £20. Receipts: £85 7s.

IL NEGLIGENTE. *Cast not listed.*

Tuesday 5  
HAY  
Wednesday 6  
DL

THE FAIR PENITENT. As 21 Oct. Also THE CHAPLET. As 4 Dec., but Grandchamps omitted from dancers.

COMMENT. By particular desire. Paid Mr Norton for Chorus last night 15s.; Ditto for this night 15s. (Treasurer's Book). Receipts: £130 (Cross); £133 13s. 6d. (Treasurer's Book).

THE MERRY WIVES OF WINDSOR. As 13 Nov., but Host, Bardolph, Pistol, Simple not listed. Also PERSEUS AND ANDROMEDA. As 23 Nov.

COMMENT. Receipts: £86 14s. 6d.

THE COUNTRY WIFE. Pinchwife - Bridges; Horner - Palmer; Harcourt - Havard; Dorilant - Blakes; Sparkish - Woodward; Sir Jasper - Yates; Alithea - Mrs Willoughby; Lady Fidget - Mrs Mills; Lucy - Mrs Bennet; Country Wife - Mrs Clive. Also THE CHAPLET. As 6 Dec.

DANCING. III: Comic Dance by Mathews, Mrs Addison.

COMMENT. Paid Mrs Rogers for wax & Brickdust 3s. 10d.; Norton for 3 Chorus 15s. (Treasurer's Book). Receipts: £60 (Cross); £63 16s. 6d. (Treasurer's Book).

THE BUSY BODY. Busy Body - Dyer; Sir George - Ryan; Sir Jealous - Marten; Isabinda - Mrs Ridout; Patch - Mrs Barrington; Sir Francis - Collins; Charles - Gibson; Miranda - Mrs Vincent. Also PERSEUS AND ANDROMEDA. As 23 Nov.

COMMENT. Receipts: £57 17s.

THE ORPHAN. Monimia - Mrs Ward; Acasto - Bridges; Castilio - Barry; Polydore - Havard; Chamont - Garrick; Chaplain - Blakes; Serina - Miss Cole; Page - Miss Yates; Florella - Mrs Green. Also THE CHAPLET. As 6 Dec.

COMMENT. Paid Lane (Tailor) £105 17s.; Norton for 3 Chorus 15s. (Treasurer's Book). Receipts: £170 (Cross); £154 12s. (Treasurer's Book).

LOVE MAKES A MAN; or, The Fop's Fortune. Carlos - Delane; Duart - Ryan; Antonio - Dunstall; Charino - Collins; Governor - Sparks; Manuel - Ridout; Choleric - Arthur; Monsieur - Bencraft; Sancho - Cushing; Angelina - Mrs Barrington; Honoria - Miss Haughton; Louisa - Mrs Horton; Elvira - Mrs Vincent; Cludio - Dyer. Also PERSEUS AND ANDROMEDA. As 23 Nov.

COMMENT. Receipts: £65 10s. 6d.

LOVE'S LAST SHIFT; or, The Fool in Fashion. Sir Novelty Fashion - Woodward; Loveless - Havard; Sir William Wisewoud - Taswell; Elder Worthy - Bridges; Younger Worthy - Mills; Narcissa - Mrs Clive; Amanda - Mrs Ward; Flareit - Mrs Green; Snap - Yates; Sly - Shuter; Lawyer - Simpson; Hillaria - Mrs Mills. Also THE CHAPLET. As 6 Dec., but *Rural Dance* omitted.

DANCING. II: A New Comic Dance call'd the *German Jew, or the Pedlars.*

COMMENT. New dance damn'd. Aged 4<sup>y</sup> 2<sup>m</sup> My dear Fann dy'd poor Girl (Cross). [The extra chorus singers in *Chaplet* this season received 5s. per night each. Three seem customarily to have been used. Payments during the run to Mr Norton (in charge of music) "3 Chorus 15s." (Treasurer's Book).] Paid salary List £305 5s. 6d. (Treasurer's Book). Receipts: £120 (Cross); £112 4s. 6d. (Treasurer's Book).

KING HENRY IV, PART II. As 8 Nov. Also PERSEUS AND ANDROMEDA. CG As 28 Nov.

COMMENT. Receipts: £123 10s. 6d.

IL NEGLIGENTE. *Cast not listed.*

HAY

- Monday 11*    THE ORPHAN. As 8 Dec., but Acasto - Berry. Also THE CHAPLET. As 6 Dec.  
 DL                COMMENT. By Particular Desire. Paid Norton 3 Chorus 15s.; Mr Knight for lamps &c. £10 11s.; for 15 lbs lampwick £1 5s.; Paid Leviez (Ballet Master) a bill as per order £13 19s., and ditto on a Note as per order £34 3s. (Treasurer's Book). We hear Mrs Pritchard, that justly celebrated Actress, is much recover'd of her late illness, and we are in hopes that she will be able in a short time to perform again at Drury Lane (*General Advertiser*). Receipts: £140 (Cross); £153 6s. (Treasurer's Book).
- CG                THE TWIN RIVALS. As 23 Nov., but cast first listed this day: Elder Wou'dbe - Delane; Young Wou'dbe - Sparks; Richmore - Ridout; Trueman - Gibson; Aurelia - Mrs Ridout; Constance - Mrs Vincent; Alderman - Arthur; Teague - Barrington. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Receipts: £73 11s.
- Tuesday 12*    THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry Wildair - Woodward for the first time; Standard - Havard; Beau Clincher - Yates; Clincher Jun - Shuter; Smuggler - Taswell; Tom Errand - Costollo; Lady Lurewell - Mrs Ward; Parly - Mrs Green; Angelica - Miss Cole; Lady Darling - Miss Pitt; Vizard - Blakes; Dicky - Ray; Constable - Winstone. Also THE CHAPLET. As 2 Dec., Actors; as 6 Dec. *Rural Dance*, but dancers names omitted.  
 DL                COMMENT. Receipts: £80 (Cross); £87 18s. (Treasurer's Book).
- CG                JANE SHORE. As 2 Nov. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Bought the Play of *Romeo and Juliet* 6d. (Account Book). Receipts: £96 4s.
- HAY              IL NEGLIGENTE. *Cast not listed.*  
 COMMENT. 'Tis said that the French Strollers will attempt again to play, in the Haymarket, after the violent Flame rais'd by them (*London Evening Post*).
- Wednesday 13*    THE CONSTANT COUPLE. As 12 Dec. Also THE CHAPLET. As 12 Dec.  
 DL                DANCING. II: *Savoyard Dance* by Mathews, Mrs Addison, &c.  
 COMMENT. Paid Dr Boyce for Music for the *Chaplet* £42; Blandford (Tallow Chandler) £19 6s. 5d.; Norton 3 Chorus this night 15s. (Treasurer's Book). Receipts: £60 (Cross); £68 9s. 6d. (Treasurer's Book).
- CG                THE DOUBLE DEALER. As 16 Oct. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Receipts: £71 11s.
- Thursday 14*    LOVE'S LAST SHIFT. As 9 Dec. Also THE CHAPLET. As 12 Dec.  
 DL                DANCING. II: *A Savoyard Dance*, as 13 Dec.  
 COMMENT. Paid 3 chorus 15s. (Treasurer's Book). We hear the play of the *Rehearsal* is now reviving at Drury Lane, and will be play'd there some day next week (*General Advertiser*). Receipts: £40 (Cross); £49 5s. 6d. (Treasurer's Book).
- CG                MACBETH. As 12 Oct. Also PERSEUS AND ANDROMEDA. As 28 Nov.  
 COMMENT. Receipts: £105 12s.
- Friday 15*    THE PROVOK'D WIFE. As 23 Oct. Also THE CHAPLET. As 12 Dec.  
 DL                COMMENT. Mrs Pritchard recover'd (*General Advertiser*). Paid loan to Mrs Berkley on note per order £4; Norton, 3 Chorus 15s. (Treasurer's Book). Receipts: £140 (Cross); £97 15s. 6d. (Treasurer's Book).

**HAMLET.** As 27 Sept., but Rosencraus, Guildenstern, Marcellus, Bernardo  
Player King and Player Queen not listed. Also PERSEUS AND ANDROMEDA. *Friday 15*  
*CG*  
As 28 Nov.

COMMENT. Afterpiece: By command of the Royal Family. Receipts: £53 9s. 6d.

**THE CONSCIOUS LOVERS.** As 28 Nov., but Indiana - Mrs Pritchard; Sealand -  
Bridges. Also THE CHAPLET. As 12 Dec. *Saturday 16*  
*DL*

COMMENT. Mrs Elmy ill—Pritchard did Indiana (Cross). Paid salary list  
£305 5s. 6d.; Norton 3 chorus 15s. (Treasurer's Book). Receipts: £150 (Cross);  
£175 7s. 6d. (Treasurer's Book).

**LADY JANE GRAY.** Lady Jane - Mrs Woffington; Dudley - Ryan; Northumber-  
land - Sparks; Pembroke - Delane; Suffolk - Ridout; Sussex - Anderson; Dutchess  
of Suffolk - Mrs Horton; Gardiner - Quin. Also PERSEUS AND ANDROMEDA.  
As 28 Nov. *CG*

COMMENT. Both pieces By command of their Royal Highnesses the Prince  
and Princess of Wales, Princes George, Edward, William, and Henry, the Lady  
Augusta and Princess Elizabeth. Present the Prince and Princess of Wales, the  
Princes George, Edward, William, & Henry, with The Lady Augusta, and Princess  
Elizabeth (Account Book). Receipts: £202 9s. 6d.

**IL NEGLIGENTE.** *Cast not listed.* *HAY*

COMMENT. The Stage will be adorn'd, and the Pit Seats cover'd to accommodate  
the Nobility and Gentry. Pit and Boxes 8s. Gallery 4s.

**THE SQUIRE OF ALSATIA.** Squire Belfond - Woodward; Sir Edward - Bridges;  
Truman - King; Belfond Jun - Havard; Cheately - Palmer; Shamwell - Blakes;  
Hackum - Taswell; Lolpoop - James; Sir William - Yates; Termagant - Usher;  
Scrapeall - Simpson; Ruth - Mrs Pitt; Betty - Miss Margatroyd; Teresa - Mrs  
Mills; Lucia - Mrs Green; Mrs Termagant - Mrs Bennet; Isabella - Mrs Clive.  
Also THE CHAPLET. As 12 Dec. *Monday 18*  
*DL*

DANCING. II: *A Savoyard Dance*, as 13 Dec.

COMMENT. Paid Norton 3 chorus 15s. (Treasurer's Book). Receipts: £60  
(Cross); £69 17s. 6d. (Treasurer's Book).

**LADY JANE GRAY.** As 16 Dec. Also PERSEUS AND ANDROMEDA. As  
23 Nov. *CG*

COMMENT. Receipts: £155 1s.

**THE CONFEDERACY.** As 9 Nov. Also THE CHAPLET. As 12 Dec. *Tuesday 19*  
*DL*  
DANCING. *The Swedish Gardeners* by Master Maltere and Miss Anne Foulcade; *The  
Wooden Shoe Dance* by Master Maltere and Miss Foulcade, their 1st appearance  
any stage (*General Advertiser*).

COMMENT. Paid Blandford (Tallow Chandler) £12 19s.; Norton 3 chorus  
15s.; Paddick a bill per order Mr G. £2 17s. (Treasurer's Book). Receipts: £40  
(Cross); £38 12s. 2d. (Treasurer's Book).

**LADY JANE GRAY.** As 16 Dec. Also PERSEUS AND ANDROMEDA. *CG*  
As 23 Nov.

COMMENT. Mainpiece: Never acted there but twice. Receipts: £84 19s.

**THE REHEARSAL.** Bayes - Garrick; Johnson - Palmer; Smith - Bridges; Yates,  
Havard, Taswell, Blakes, Woodward, Shuter, James, Usher, Winstone, Marr,  
Simpson, Reinhold, Costollo, Wright, Mrs Bennet, Miss Margatroyd, Miss Cole,  
Miss Yates, with an additional reinforcement of Mr Bayes new-rais'd Troops. *Wednesday 20*  
*DL*

DANCING. II: *Swedish Gardeners*, as 19 Dec.; v: *Wooden Shoe Dance*, as 19 Dec.

- |                    |   |
|--------------------|---|
| Wednesday 20<br>DL | COMMENT. Maltere's children first danc'd (well) (Cross). Receipts: £160 (Cross); £180 5s. 6d. (Treasurer's Book).   |
| CG                 | LADY JANE GRAY. As 16 Dec. Also PERSEUS AND ANDROMEDA. As 23 Nov.<br>COMMENT. Paid Mrs Lambe 6 mo. interest £7 10s.; Paid Redman a Bill for writing parts 9s. 10d. Receipts: £111 14s. 6d.  |
| Tbursday 21<br>DL  | THE REHEARSAL. As 20 Dec. Also THE CHAPLET. As 12 Dec.<br>DANCING. As 20 Dec.<br>COMMENT. By Command of their Royal Highnesses the Prince and Princess of Wales ( <i>General Advertiser</i> ). Prince & Princess of Wales & y <sup>e</sup> Children (Cross). Paid for wax lights for the Prince 15s. 7d.; Paid Mrs Reynolds for wax & Brickdust 4s. 5d.; Norton 3 chorus 15s. (Treasurer's Book). Receipts: £180 (Cross); £176 13s. 6d. (Treasurer's Book).   |
| CG                 | LADY JANE GRAY. As 16 Dec. Also PERSEUS AND ANDROMEDA. As 23 Nov.<br>COMMENT. Advanced to Mr Servandoni and sent to him at Dover £10 10s. Receipts: £108 14s.   |
| HAY                | We hear that His Majesty has been graciously pleased to order the Licence to the French Strollers to be withdrawn, in order to prevent any more Disturbances or ill Blood among his Subjects ( <i>London Evening Post</i> ). [See 22 May 1750.]   |
| Friday 22<br>DL    | THE REHEARSAL. As 20 Dec.<br>DANCING. As 20 Dec.<br>SINGING. III: By Master Mattocks.<br>COMMENT. Paid to Sun Fire Office Insurance £15; Paid for a poker and shovel ss. (Treasurer's Book). [This policy was doubtless similar to No 109085 dated 29 July 1747 issued to James Lacy and David Garrick Esqs. Patentees of His Majesties Company of Comedians of the Theatre Royal Drury Lane, for £4,000: "On the Goods and Furniture, Wardrobe Apparel, Machines and Scenes, not valued as pictures, in the House, Dressing Rooms, Wardrobe, and Scene Rooms, of the said Theatre Royal, adjoining together and situate in Drury Lane aforesaid and not elsewhere, not exceeding £4,000 . . . Note: Except such Loss and Damage as may happen by any Fire occasioned by means of any representation in any Play or Farce or in any Rehearsal of the same." (From copy of original policy, by courtesy J. A. Miller, Esq. General Manager, Sun Insurance Office Ltd., sent me in ltr. dated 5 July 1951.)] Receipts: £110 (Cross); £104 5s. (Treasurer's Book). |
| CG                 | LADY JANE GRAY. As 16 Dec. Also PERSEUS AND ANDROMEDA. As 23 Nov.<br>COMMENT. Receipts: £81 4s. 6d.   |
| Saturday 23<br>DL  | THE PROVOK'D HUSBAND. As 10 Oct., but Poundage omitted. Add Moody - Winstone. Also THE CHAPLET. As 12 Dec., but add Grandchamps, Mathews, Miss Baker to <i>Rural Dance</i> .<br>DANCING. II: A <i>Savoyard Dance</i> , as 13 Dec.<br>COMMENT. Last time of performing till the Holidays. By Desire. Paid for a White work'd Waistcoat £1 11s. 6d.; Salary list £305 5s. 6d.; Norton 3 chorus 15s.; Mrs Hobson a bill 16s. (Treasurer's Book). Receipts: £80 (Cross); £81 15s. (Treasurer's Book).   |
| CG                 | LADY JANE GRAY. As 16 Dec. Also PERSEUS AND ANDROMEDA. As 23 Nov.   |

**COMMENT.** [Mr Carata the Turk, 2nd Week's salary £26 5s. A Dancer on the slack rope. Met general approbation in London two years earlier. Engaged this season at the Haymarket, where he first perform'd "after the Turkish Manner with surprising execution on the slack wire" 31 Oct. 1749. Rich took him over in December and kept him on the payroll at £26 5s. weekly for thirteen weeks until 10 May 1750. His salary included pay for his equipment and apparently a small company of assistants, as the Account Book refers to him often as Carata the Turk & Co.] Receipts: £105 14s.

Saturday 23  
DL

**THE LONDON MERCHANT.** As 22 Sept. Also A DUKE AND NO DUKE; or, The Power of Magick. Trappolin - Woodward; Duke Lavinio - Palmer; Prince Brunetto - King; Alberto - Usher; Mago - Winstone; First Woman - Miss Pitt; Second Woman - Mrs Yates; Puritan - Shuter; Isabella - Mrs Bennet; Prudentia - Miss Murgetroyd; Flametta - Miss Cole; Eo, Meo, & Areo, the Infernals - Masters Ward, Wills, and Barnet.

Tuesday 26  
DL

**DANCING.** Sailor's *Hornpipe* by Mathews; *Comic Dance* by Mathews, Mrs Addison.

**COMMENT.** Afterpiece: Not acted in 10 years. With Proper Decorations. [See 28 May 1742.] Paid Tallow Chandler £19 6s. 5d.; Paid Mr Beard on order of Lacy £10 10s.; Paid to Supers for practice of *Rehearsal* 4s. (Treasurer's Book). Receipts: £100 (Cross); £105 (Treasurer's Book).

**THE LONDON MERCHANT;** or, The History of George Barnwell. George - Lacey; Thoroughgood - Bridgwater; Trueman - Anderson; Uncle - Sparks; Blunt - Bransby; Maria - Miss Haughton; Lucy - Miss Minors; Milwood - Mrs Vincent. Also PERSEUS AND ANDROMEDA. As 23 Nov.

CG

**COMMENT.** Receipts: £117 2s.

**THE BEGGAR'S OPERA.** As 29 Nov., but Lockit - Costollo. Also A DUKE AND NO DUKE. As 26 Dec.

Wednesday 27  
DL

**DANCING. I:** *Comic Dance* by Mathews, Mrs Addison.

**COMMENT.** Paid to Calthorpe £63 for 60 nights (Treasurer's Book). [Seems to have been a Renter at £1 1s. per night.] Receipts: £100 (Cross); £103 9s. 6d. (Treasurer's Book).

**THE DRUMMER;** or, The Haunted House. Sir George - Ryan; Tinsel - Dyer; Fantome - Anderson; Vellum - Arthur; Butler - Marten; Coachman - Dunstall; Gardener - Cushing; Abigail - Mrs Bambridge; Lady Trueman - Mrs Vincent. Also PERSEUS AND ANDROMEDA. As 23 Nov.

CG

**COMMENT.** Rec'd Sundry's charg'd in the nightly acct. for balance of Day Book I as Brot into this book 25 Sept. £212 13s. 6d. (Account Book). Receipts: £100 14s. 6d.

**JANE SHORE.** *Cast not listed.* Also THE WALKING STATUE. *Cast not listed.*

JS

**COMMENT.** Benefit for Pittard (*Daily Advertiser*).

**A BOLD STROKE FOR A WIFE.** Sir Philip Modelove - Shuter; Betty - Mrs Bennet; Col. Feignwell - Woodward; Obadiah - Taswell; Tradelove - Barnet; Perriwinkle - James; Freeman - Palmer; Sackbut - Winstone; Simon - Usher; Mrs Prim - Mrs James; Anne - Mrs Clive; Lady - Miss Cole. Also THE CHAPLET. As 12 Dec., but add Pelling, M'Neale, Harrison, Shawford, Miss Cole, Mrs Lafont, Mlle Mariet, Mrs Pitt.

Thursday 28  
DL

**DANCING.** *New Comic Dance* by Grandchamps, Mrs Addison, Miss Baker, &c.  
**SINGING.** By Master Mattocks.

**COMMENT.** Paid 3 chorus 15s. (Treasurer's Book). We hear the French players are all embark'd for France. Receipts: £70 (Cross); £75 6s. 6d. (Treasurer's Book).

- Tbursday 28* CG THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex – Lee; Burleigh – Sparks; Southampton – Ridout; Raleigh – Anderson; Rutland – Mrs Vincent; Nottingham – Mrs Ridout; Queen Elizabeth – Mrs Horton. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Not acted these seven years. [But see 26 Dec. 1744.] Receipts: £97 6s. 6d.
- Friday 29* DL THE BUSY BODY. As 16 Sept., but Sir Jealous – Bridges. Also A DUKE AND NO DUKE. As 26 Dec.  
 SINGING. By Master Mattocks.  
 DANCING. *Savoyard Travellers*, as 10 Nov.  
 COMMENT. Mrs Auretti danc'd first since she hurt her leg (Cross). Receipts: £40 (Cross); £47 6s. (Treasurer's Book).
- CG THE MERRY WIVES. As 6 Dec., but Shallow – Collins; Slender – Bennet. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Receipts: £108 4s.
- Saturday 30* DL MACBETH. As 17 Oct., but Witch – Shuter in place of Neale; Hecate omitted; Mrs Clive omitted from Vocals. Also THE ANATOMIST. As 1 Dec., but add Old Gerald – Shuter; Beatrice – Mrs Bennet.  
 COMMENT. Paid Mr Spencer writing Music for *Chaplet* £6 8s. 6d.; Salary list £254 7s. 11d.; Norton 4 chorus singers £1; Mrs Hobson a bill 10s. 5d. (Treasurer's Book). Receipts: £100 (Cross); £105 9s. 6d. (Treasurer's Book).
- CG THE CONSTANT COUPLE. As 21 Nov., but Tom, Constable, Lady Darling, and Parley not listed. Also PERSEUS AND ANDROMEDA. As 23 Nov.  
 COMMENT. Receipts: £132 14s.

## January 1750

- Monday 1* DL THE TEMPEST; or, The Enchanted Island. Prospero – Bridges; Ferdinand – King; Trincalo – Yates; Hippolito – Mrs Willoughby; Caliban – Blakes; Stephano – Shuter; Mustachio – James; Ventoso – Ray; Sycorax – Taswell; Miranda – Miss Cole; Dorinda – Mrs Green; Ariel – Mrs Clive (with Proper Songs). With *Decorations*, particularly: *A Dance of Aerial Spirits* by Mlle Mariet, Miss Baker, Mrs Shawford, and Mrs L'Font. *A Dance of Winds* by Macneale, Shawford, Pelling and Master Shawford. *A Grand Dance of Fantastic Spirits* in the shapes of four Demons, four Monsters, and four Pigmies. Infernals by Reinhold and Bennet. The whole to conclude with the *Masque* of Neptune and Amphitrite. Neptune – Beard; Amphitrite – Miss Norris. Also THE ANATOMIST. As 30 Dec. 1749.  
 COMMENT. With proper scenes, Machines, &c. [This is the Dryden-Davenant version.] Paid G. Garrick balance of his bill £6 13s.; Christmas Box to ye Beadle 3s. 6d.; Mr Norton 5 chorus £1 5s.; Xmas Jury £1 1s.; Mr Madden for an Embroidered Coat and a velvet suit of Cloaths £12 (Treasurer's Book). [This month was published *A Dissertation on Comedy* (by John Hippisley, Jr) in which the Rise and Progress of that Species of the Drama is particularly considered and deduced from the earliest to the present age. By a Student of Oxford. Printed for T. Lowndes (*Gentleman's Magazine*, Register of Books). The "Student of Oxford" seems to have been a Garrick apologist in the extreme: "But whatever reason there may have been formerly for this complaint [the immorality of the stage] since Mr Garrick's management the Stage is become the school of manners and morality: Ribaldry

and Profaneness are no longer tolerated, Sense and Nature exert their influence; Pantomime daily declines, Dancers are but little encouraged; the Burletta performs to empty benches, and the British can now vie with the Athenian Drama when in its severest state of purity" (p. 15). Also, from the same source, *Reflections on that Species of Dramatic Writing which is improperly call'd Serious Comedy*: from the French of M Maillet du Boulley.] Receipts: £120 (Cross); £126 3s. (Treasurer's Book).

Monday 1  
DL

KING RICHARD III. As 2 Oct. 1749. Also PERSEUS AND ANDROMEDA. CG  
As 28 Nov. 1749.  
COMMENT. Receipts: £147 7s.

THE TEMPEST. As 1 Jan. Also THE LYING VALET. As 21 Oct. 1749.  
COMMENT. Last night the Play of the *Tempest*, as alter'd from Shakespear by Dryden, was performed at Drury Lane, when the Music, Dances, and whole performance met with uncommon applause. By particular desire again tonight (*General Advertiser*). Paid Bladford (Tallow Chandler) £18 17s. 3d.; Gave Xmas Box to King's Footmen £2 2s.; to his Chairmen £2 2s.; and to Smith's man 2s. 6d.; Norton & chorus £1 5s. (Treasurer's Book). The Play of Hamlet is oblig'd to be deferr'd till tomorrow. Receipts: £100 (Cross); £99 6s. (Treasurer's Book).

Tuesday 2  
DL

THE CONSTANT COUPLE. As 30 Dec. 1749. Also PERSEUS AND ANDROMEDA. CG  
As 23 Nov. 1749.  
COMMENT. Mainpiece: By particular Desire. Gave Porters of Several Inns of Court Xmas Box at £3 14s. (Account Book). Receipts: £112 15s.

HAMLET. As 20 Nov. 1749, but Ghost - Sowdon.  
DANCING. *Savoyard Travellers*, as 10 Nov. 1749.

Wednesday 3  
DL

COMMENT. Paid Ayliffe (a Turner) £1 14s. 6d.; Mr Lane (a Tailor) his bill £88 12s.; Xmas Box to Prince's Chairmen £2 2s.; and to Inns or Court [Porters] £3 4s.; Fryar (a Hosier) £6 12s.; Burgess [Bricklayer] his bill £50; Smart (Laceman) £11 1s.; a Coffin for Ophelia 15s. 6d.; Mr Shawford's young son for dancing in the *Tempest* 10s. (Treasurer's Book). Receipts: £100 (Cross); £102 6s. 6d. (Treasurer's Book).

KING HENRY IV, PART I. As 26 Oct. 1749. Also PERSEUS AND ANDROMEDA. CG  
As 28 Nov. 1749.  
COMMENT. Mainpiece: By Particular Desire. Gave Prince of Wales' Chairmen by Humphrey £1 1s.; to Princess of Wales Chairmen by Cotten £1 1s. (Account Book). Receipts: £122 7s. 6d.

THE REHEARSAL. As 20 Dec. 1749, but add Gray, Raftor, and Ray. Also THE CHAPLET. As 2 Dec. 1749, but Damon - Beard; Palamon - Master Mattocks; Laura - Miss Norris; Pastora - Mrs Clive. [The *General Advertiser* now assigns parts to the four principals, and for the concluding *Rural Dance* lists only Grandchamps, Mathews, Miss Baker, &c.]

Thursday 4  
DL

COMMENT. Paid Carpué (Silk Dyer) £2; Xmas Box to King's Marshal's man 10s. 6d.; Mr Woodward a bill £25; Clutterbuck £57 6s.; Mr Miller (Shoemaker) £5 6d.; Scott (Copper laceman) £19 3s.; Cross for licenser £2 2s. (Treasurer's Book). This day is publish'd, The *Chaplet*, a Musical Entertainment at 6d. as it is now performing with great applause, at Drury Lane Theatre. Sold by Cooper in Paternoster Row. Receipts: £180 (Cross); £165 8s. 6d. (Treasurer's Book).

THE NON JUROR. Non Juror - Sparks; Sir John Woodvil - Ridout; Col. Woodvil - Dyer; Heartly - Lee; Charles - Lacey; Lady Woodvil - Mrs Horton; Maria - Mrs Woffington. Also PERSEUS AND ANDROMEDA. As 23 Nov. 1749.  
COMMENT. Mainpiece: Not acted these three years. [See 19 Jan. 1747.] Receipts: £86 18s.

CG

- Friday 5**  
DL      THE TEMPEST. As 1 Jan., but Miranda and Dorinda not listed. Also A DUKE AND NO DUKE. As 26 Dec. 1749.  
*DANCING.* III: *New Comic Dance*, as 28 Dec. 1749.  
 COMMENT. By Particular Desire. Paid to Mrs Lycia Pecke her bill £50 4s.; to Mr Russel ½ year's rent to Xmas £30; Arne in full for bill £7 7s.; Norton 5 chorus £1 5s. (Treasurer's Book). Receipts: £100 (Cross); £93 17s. 6d. (Treasurer's Book).
- CG      LADY JANE GRAY. As 16 Dec. 1749. Also PERSEUS AND ANDROMEDA. As 23 Nov. 1749.  
 COMMENT. By Particular Desire. Paid Mr Redman for writing Anna Bullen in parts £5s. Receipts: £119 9s. 6d.
- Saturday 6**  
DL      EDWARD THE BLACK PRINCE; or, The Battle of Poictiers. Edward – Garrick; Lord Ribemont – Barry; Cardinal Perigort – Berry; King John – Sowdon; Arnold – Havad; Duke of Athens – King; Charney – Winstone; Audley – Palmer; Chandos – Blakes; Warwick – Usher; Salisbury – Bridges; Dauphin – Simpson; Tourain – Marr; Louisa – Miss Murgatroyd; Mariana – Mrs Ward [from 1st edition but listed in the order in which the actors' names appear in *General Advertiser*]; Archbishop of Sens – Burton; *Prologue* – Havad; *Epilogue* – Mrs Clive [1st edition].  
 COMMENT. This play was wrote by Mr Shirly & was at Lisbon when Acted—it was receiv'd with great Applause—only a little groaning at some of the Love Scenes; the prologue greatly lik'd—he says the play attempted after y<sup>e</sup> Manner of Shakespear (Cross). Paid salary list at £51 7s. 7d. per diem, £308 5s. 6d.; Blakes per order £1 1s.; Maltair added to salary list at 10s. per day. Paid Lacy as per draft £105; Xmas box to Prince and Princess's footmen £2 2s.; Mr Maltair for 11 days £5 10s. (Treasurer's Book). [Maltair is presumably the dancer Maltare who had appeared at DL in 1740.] Receipts: £180 (Cross); £185 13s. (Treasurer's Book).
- CG      JANE SHORE. As 2 Nov. 1749. Also PERSEUS AND ANDROMEDA. As 23 Nov. 1749.  
 COMMENT. Receipts: £72 17s.
- Monday 8**  
DL      EDWARD THE BLACK PRINCE. Actors only, but see 6 Jan., but no *Prologue* or *Epilogue* advertised in *General Advertiser*.  
 COMMENT. Paid Mrs Heron her bill £22 10s. (Treasurer's Book). Receipts: £170 (Cross); £156 10s. (Treasurer's Book).
- CG      VOLPONE. As 18 Nov. 1749, but Dancing: In Act II the *Two Pierots* by LaLauze and Desse; in Act III a *Tambourin* by Mons. De Jardin, 1st appearance on the English Stage since his arrival. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 COMMENT. Paid Servandoni on acct £5 5s. Receipts: £104 7s. 6d.
- BB      GEORGE BARNWELL. *Cast not listed.* Also THE LYING VALET. *Cast not listed.*  
*SINGING AND DANCING.* *Hornpipe* – a Gentleman.  
 COMMENT. At the Blue-Boar Inn, Holborn. By particular Desire. A Concert, etc. Pit 2s. Gallery 1s. (*Daily Advertiser*).
- Tuesday 9**  
DL      EDWARD THE BLACK PRINCE. As 8 Jan., but Marr omitted.  
 COMMENT. Benefit for y<sup>e</sup> Author (Cross). Tickets for the Boxes may be had of Mr Rush, in Porter St, Leicester Fields, and of Hobson at the stage door (*General Advertiser*). Paid Blandford (Tallow Chandler) £18 8s.; Knight, Lampman £9 1s.; Mrs Reynolds for wax and Brick dust 4s. 7d.; for a Point d'Espagne Hat for Sowdon £3 3s. (Treasurer's Book). Receipts: £150 (Cross); charges £63 (Treasurer's Book).

THE NON JUROR.	As 4 Jan. Also PERSEUS AND ANDROMEDA.	Tuesday 9 CG
23 Nov. 1749.		
DANCING. <i>Tambourine</i> by De Jardin.		
COMMENT. Receipts: £87 11s. 6d.		
EDWARD THE BLACK PRINCE.	As 9 Jan.	Wednesday 10
COMMENT. Mr Neale (a good Actor) Dy'd—buried at Brumpton (Cross). Gave a Xmas Box to Princess Amelia's servts £1 1s. (Treasurer's Book). Receipts: £140 (Cross); £127 15s. (Treasurer's Book).	DL	
THE DISTRESS'D MOTHER.	As 16 Nov. 1749. Also PERSEUS AND ANDROMEDA.	CG
As 23 Nov. 1749.		
COMMENT. Receipts: £119 6s.		
THE RELAPSE.	As 25 Oct. 1749, but Sir John Friendly, Coupler, Shoemaker, Mrs Abigail omitted. Also THE CHAPLET.	Thursday 11
As 4 Jan., but Dancers names omitted.	As 23 Nov. 1749.	DL
SINGING. I: By Master Mattocks.		
DANCING. IV: <i>Hornpipe</i> by Mathews.		
COMMENT. Benefit for James Sturgis Adams (a Person in Distress) (Cross). Gave Xmas Box to Duke's Servts £1 1s. (Treasurer's Book). Tickets for Boxes to be had at the following Coffee Houses, St. James, St. James's St; Somerset in the Strand; Grigsby's behind the Royal Exchange; and the Union, Cornhill. Receipts: £205 (Cross); charges, £80 (Treasurer's Book).		
THE PROVOK'D HUSBAND.	As 25 Nov. 1749, but Jenny listed again as of 29 Sept. 1749. Also PERSEUS AND ANDROMEDA.	CG
As 23 Nov. 1749.		
COMMENT. Receipts: £92 7s.		
EDWARD THE BLACK PRINCE.	As 9 Jan.	Friday 12
COMMENT. Paid Norton 3 chorus last night. 15s. (Treasurer's Book). Receipts: £120 (Cross); £108 (Treasurer's Book).	DL	
JULIUS CAESAR.	As 19 Oct. 1749. Also PERSEUS AND ANDROMEDA.	CG
As 23 Nov. 1749.		
COMMENT. Receipts: £116 14s. 6d.		
EDWARD THE BLACK PRINCE.	As 9 Jan.	Saturday 13
COMMENT. Benefit for Author. Tickets same as for 9 Jan. Lent Mr Leviez £5 5s. by order of Lacy; Salary list paid £305 15s. 6d.; Neal dead (Treasurer's Book). Receipts: £130 (Cross); charges, £63 (Treasurer's Book).	DL	
THE SUSPICIOUS HUSBAND.	As 23 Oct. 1749. Also PERSEUS AND ANDROMEDA.	CG
As 23 Nov. 1749.		
COMMENT. By Desire. Receipts: £100 16s.		
MADAME CIANA.	<i>Cast not listed.</i>	King's
COMMENT. A New Comic Opera. To begin at six o'clock. Pit and Boxes £1 Guinea. Gallery 5s. Gallery open at four; Pit and Boxes at Five ( <i>Daily Advertiser</i> ). [This information is repeated in each advertisement.]		
EDWARD THE BLACK PRINCE.	As 9 Jan. Also A DUKE AND NO DUKE.	Monday 15
Trappolin – Woodward, rest omitted, but see 26 Dec. 1749.	DL	
COMMENT. Afterpiece: By Desire. Paid Burton for writing parts 15s.; Mr Hiens for a suit of men's cloaths £10 10s.; Caustin for 3 pieces old lace £1 1s.; Steel for French ribbons 5s. (Treasurer's Book). Receipts: £120 (Cross); £128 5s. 6d. (Treasurer's Book).		

- Monday 15* MEASURE FOR MEASURE. As 25 Oct. 1749, but Barnardine - Stoppelaer. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 CG COMMENT. Advanced Servandoni on acct. £5 ss. Receipts: £110 12s.
- Tuesday 16* EDWARD THE BLACK PRINCE. As 9 Jan. Also A DUKE AND NO DUKE.  
 DL As 15 Jan.  
 COMMENT. Beard robb'd in his chair at 2 in the Morning in Drury Lane (Winston MS, 7). Lent Mr Beard by order £21; Paid Blandford (T: Chandler) £11 19s. 8d.; Bought 36 yds. garter ribbon £4 10s. (Treasurer's Book). Receipts: £100 (Cross); £107 11s. (Treasurer's Book).
- CG KING HENRY V. Henry - Delane; Exeter - Ridout; Canterbury - Sparks; English Soldier - Bransby; France - Gibson; Dauphin - Lee; Constable - Bridge-water; Burgundy - Lacey; Queen of France - Mrs Horton; Katherine - Mrs Barrington; Hostess - Mrs Bambridge; Fluellen - Arthur; Pistol - Dyer. Chorus (after the manner of the Ancients) - Ryan. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 COMMENT. Mainpiece: Written by Shakespear. Containing the Memorable battle of Agincourt, with the total overthrow of the French Army, and many other historical passages. [Customary comment it will not be restated.] Receipts: £85 3s.
- King's MADAME CIANA. Cast not listed.  
 COMMENT. There will be no Opera till the 27th instant on account of his Royal Highness the Prince of Wales's Birthday (*Daily Advertiser*).
- Wednesday 17* EDWARD THE BLACK PRINCE. As 9 Jan. Also A DUKE AND NO DUKE.  
 DL As 15 Jan.  
 COMMENT. Benefit for Author. Tickets as of 9 Jan. Paid Paddick a bill for feathers & sundries £6 11s. 8d.; Shawford's young son ye 5th in the *Tempest* ss.; Young Cross 3 times dancing in *Tempest* 15s. (Treasurer's Book). Receipts: £90 (Cross); charges, £63 (Treasurer's Book).
- CG KING HENRY IV, PART II. As 8 Nov. 1749, but Doll - Miss Haughton. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 COMMENT. Receipts: £122 16s.
- Thursday 18* LOVE FOR LOVE. As 17 Nov. 1749, but Jeremy - Shuter; Miss Prue - Mrs Clive; Nurse not listed. Also THE CHAPLET. Mr Beard ill, Master Mattocks did his part in ye *Chaplet* (Cross). As 11 Jan., but Dancers as of 4 Jan.  
*DANCING. II: Savoyard Travellers.* Principal Savoyards - Grandchamps, Mlle Auretti, Mathews, Mrs Addison; Children Savoyards - Little Swiss, Miss Popling; Peasants - M'Neil, Mlle de la Contri, but see 10 Nov. 1749.  
 COMMENT. Lent Mr Palmer as per order £21 (Treasurer's Book). Receipts: £70 (Cross); £76 9s. (Treasurer's Book).
- CG RULE A WIFE AND HAVE A WIFE. Leon - Quin (who has not appeared in that character these ten years); Copper Captain - Ryan; Don Juan - Ridout; Cacafogo - Marten; Sanchio - Anderson; Alonzo - Gibson; Old Woman - Collins; Duke - Sparks; Clara - Miss Haughton; 1st Lady - Mrs Bambridge; 2nd Lady - Miss Ferguson; 3rd Lady - Miss Hippisley; Altea - Mrs Ridout; Margarita - Mrs Vincent; Estifania - Mrs Woffington. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 COMMENT. Mainpiece: By Desire of several Persons of Quality. Receipts: £98 2s.

THE TEMPEST. As 5 Jan., but Prospero - Berry; Miranda - Miss Cole; Dorinda - Mrs Green. *The Masque of Neptune* and *Ambitrite* omitted. To Conclude with a *Comic Dance* - Mathews and Mrs Addison. Also THE ANATOMIST. As 30 Dec. 1749.

Friday 19  
DL

COMMENT. Paid Lane for 22 $\frac{1}{2}$  yds. of Brocade £20; Youngest Shawford's dancing ss.; Ditto Young Cross ss.; Norton 2 Chorus last night 10s. (Treasurer's Book). Receipts: £50 (Cross); £72 2s. (Treasurer's Book).

RULE A WIFE. As 18 Jan. Also PERSEUS AND ANDROMEDA. As CG 28 Nov. 1749.

COMMENT. Receipts: £93 18s. 6d.

THE ORPHAN. As 11 Dec. 1749. Also A DUKE AND NO DUKE. As 15 Jan. DANCING. *Savoyard Travellers*, as 18 Jan.

Saturday 20  
DL

COMMENT. By Particular Desire. Paid salary list £305 15s. 6d.; Mrs Hobson a bill 14s. 9d.; Paid Mr Mattocks as per order £1 1s.; Paid Mr Cartony for 12 yds. silver lace £9 12s.; Bought 12 lbs. Lampwicke £1 (Treasurer's Book). Next Monday will be reviv'd a Comedy (not acted these 30 years) call'd *Friendship in Fashion*, written by Otway. Receipts: £160 (Cross); £162 6s. (Treasurer's Book).

*Daily Advertiser*: To Mr W—d, Sir, After the many defeats you have already suffer'd in the Mimical War between us, to which Ireland as well as England have been laughing witnesses; I was greatly surpris'd to hear that you again intended to provoke my future vengeance, by dressing at me in the character of Malagene, which you are to perform in the reviv'd play *Friendship in Fashion*. Whatever you may think, Mr W—d, these public exhibitions of particular persons by no means become the dignity of the stage, & though a disorder in my Finances may occasionally have urged me to some Pleasant attacks in this way, yet give me leave to say, I never was abandoned enough to think 'em justifiable . . . Your intended attack on me . . . as the character you are to represent is . . . indeed not that of the most nice Morality; who knows but that . . . some may cry, "Tis he from head to Foot." As you are sensible this would be doing me great Injustice, & in my present circumstances might be particularly injurious to me, I expect you will alter the Design.

RULE A WIFE. As 18 Jan. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749. CG  
COMMENT. Receipts: £82 17s. 6d.

FRIENDSHIP IN FASHION (reviv'd). Goodville - Havard; Malagene - Woodward; Sir Noble Clumsey - Winstone; Truman - Palmer; Valentine - Usher; Caper - Shuter; Saunter - King; Mrs Goodville - Mrs Pritchard; Lady Squeamish - Mrs Clive; Victoria - Mrs Bennett; Camilla - Mrs Willoughby; Lettice - Miss Pitt; Page - Master Cross; Bridget - Mrs Simpson; Harry - Marr.

Monday 22  
DL

COMMENT. Not acted in 30 years. Principal Characters new Dress'd. Written by Otway (*General Advertiser*). Mr Woodward did ye part of Malagene in which he took off Mr Foote & would have many of ye Actors but the Audience grew so outrageous, that he was forc'd to desist ye 4th & 5th Acts were much hooted, Mr Havard in a part where he says *Wbir* was severely treated, nor could he ever appear after in ye play, but the whole Audience echoed that Word—it was given out again, wch so enrag'd the Audience yt they call'd loudly for Garrick, but as he was not this Night at the House, they pull'd up the Benches, tore down ye King's Arms, & wou'd have done much more mischief had not Mr Lacy gone into the Pit, & talk'd to 'em, what they resented was giving out a piece again after they had damn'd it—the Gallery resented ye Guards being sent in—Mr Lacy was oblig'd to go upon the Stage after & tell 'em I had given out the play again, as ne'er a Manager was present to give other Directions—In his Argument Mr Lacy call'd a Witness in ye pit, saying that Gent: next to ye painter knows I was in ye pit when ye Guards went into the Gallery, so I cou'd not send 'em this painter after ye rout

- Monday 22*  
DL      came behind the scenes & was angry for being call'd painter (his name was Hudson) but at length he as well as ye rest was pacified—and we gave out Provok'd Husb<sup>d</sup> (Cross). [See Foote's retaliation in *Daily Advertiser*, 26 Jan.] Paid Capt. Turber £year's rent £11 3s. 4d. (Treasurer's Book). Receipts: £140 (Cross); £137 12s. (Treasurer's Book).
- CG      THE DOUBLE DEALER. As 16 Oct. 1749. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
COMMENT. Advanced to Servandoni £5 5s. Receipts: £88 4s.
- Tuesday 23*  
DL      THE PROVOK'D HUSBAND. As 23 Dec. 1749. Also THE CHAPLET. As 18 Jan., but Damon – Beard.  
COMMENT. Paid Blandford (Tallow Chandler) £17 18s. 11d.; Bonfires Sat. £2 2s.; Mrs Reynolds for wax & Brick dust 4s.; 4 day's salary for Mr Neal's £1 13s. 4d. (Treasurer's Book). Receipts: £80 (Cross); £95 16s. 6d. (Treasurer's Book).
- CG      VENICE PRESERV'D; or, A Plot Discovered. Pierre – Quin; Jaffier – Ryan; Priuli – Bridgwater; Bedamar – Gibson; Renault – Sparks; Eliot – Ridout; Belvidera – Miss Bellamy. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
COMMENT. Receipts: £103 11s.
- Wednesday 24*  
DL      COMUS. As 12 Oct. 1749, but add to the Dancers Master Malter and Miss Forcad. Also A DUKE AND NO DUKE. As 15 Jan.  
COMMENT. By Desire. [Miss Folcad is probably Miss Foulcade. See 19 Dec. 1749.] Paid Mr Norton for last night, 2 chorus 10s. (Treasurer's Book). Receipts: £80 (Cross); £90 14s. 6d. (Treasurer's Book).
- CG      THE MERRY WIVES. As 29 Dec. 1749, but Host, Bardolph, Pistol listed as 18 Oct. 1749. Simple omitted. Add Nym – Holtham. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
COMMENT. Receipts: £89 8s. 6d.
- Thursday 25*  
DL      KING LEAR. As 8 Nov. 1749. Also THE LYING VALET. As 21 Oct. 1749.  
COMMENT. By Desire. It was talk'd about Town Mr Garrick wou'd be call'd upon this Night, to answer to some things concerning Monday last, but no such thing happen'd (Cross). Receipts: £180 (Cross); £164 6s. 6d. (Treasurer's Book).
- CG      THE TWIN RIVALS. As 11 Dec. 1749. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
COMMENT. Receipts: £48 9s. 6d.
- SOU      THE DISTREST MOTHER. *Cast not listed.* Also THE VIRGIN UNMASKED. *Cast not listed.*  
COMMENT. At the New Theatre, Bowling Green, Southwark. Benefit for Mrs Phillips, who plays the Distrest Mother. With the *Original Epilogue*. Box seats 2s. (*Daily Advertiser*).
- JS      COMMENT. Yesterday the celebrated Mr Punch [Edward Pinchbeck] and all his Family quitted his Theatre at the Tennis Court, in James St, near the Hay-market. The same to be sold with or without the Scenes and Properties belonging to it; it is sixty feet long and near forty feet wide (*Daily Advertiser*).
- Friday 26*  
DL      LOVE'S LAST SHIFT. As 9 Dec. 1749, but Young Worthy – Cross. [See payment to him for this 3 Feb. Apparently a last minute substitution and unannounced in bills.] Also A DUKE AND NO DUKE. As 15 Jan.

DANCING. *Swedish Gardeners*, as 19 Dec. 1749; *Savoyard Travellers*, as 18 Jan., but Miss Baker replaces Mrs Addison. Friday 26 DL

COMMENT. *Daily Advertiser* [see Woodward's mimicry of Foote, 22 Jan.]: We hear from Drury Lane that on Monday night Harry the Smuggler, who was tried and convicted last summer in the Haymarket, was found hanging in one of the cells of that prison: It seems he has long had a Design to make way with himself and at several times procured poison from Foppington, Harry Wildair, Tom Thimble, &c. but the Quantity, though it made him exceeding sick, not being sufficient to dispatch him, he at last tuck'd himself up in his own *Tit for Tat*. When he was cut down he look'd very ghastly, and great groanings were heard in the prison before, at, and after his committing the Fact. . . . It is very remarkable that he had on the very coat, which, in Conjunction with one Abel Drugger, not yet taken, he stole from Sammy the Auctioneer; but from the diligent search made after Drugger, it is believed he will soon be brought to Justice. Receipts: £60 (Cross); £67 8s. (Treasurer's Book).

THE PROVOK'D WIFE. As 4 Dec. 1749. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749. CG

COMMENT. Receipts: £72 12s. 6d.

MUCH ADO ABOUT NOTHING. As 30 Nov. 1749, but Verges - Shuter; Town Clerk - Simpson. Also THE ANATOMIST. As 30 Dec. 1749. Saturday 27 DL

DANCING. *Swedish Gardeners*, as 19 Dec. 1749.

COMMENT. Paid salary list £305 6d. (Treasurer's Book). [Miss Murgetroyd off the salary list.] Receipts: £170 (Cross); £166 5s. (Treasurer's Book).

CATO. As 11 Nov. 1749, but Marcia - Miss Bellamy. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749. CG

COMMENT. Receipts: £120 6s.

MACBETH. As 30 Dec. 1749, but Mrs Clive replaces Miss Norris in vocal parts. Also THE INTRIGUING CHAMBERMAID. As 28 Sept. 1749, but add Goodal - Winstone; Mrs Hyman - Mrs Bennet. Monday 29 DL

COMMENT. Lent Mrs Green by order of Garrick £20; lent Shuter by order Lacy £3 3s. (Treasurer's Book). Receipts: £130 (Cross); £124 6s. (Treasurer's Book).

RULE A WIFE. As 18 Jan. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749. CG

COMMENT. Receipts: £100 14s. 6d.

MEROPÉ. Dorilas - Garrick; Poliphontes - Havard; Nabras - Berry; Euricles - Usher; Erox - Bridges; High Priest - Winstone; Ismene - Mrs Green; Meropé - Mrs Pritchard. Wednesday 31 DL

DANCING. *Grand Scotch Dance*, as 31 Oct. 1749.

COMMENT. Mainpiece: With Proper Decorations. Dance by Desire. Paid Mr Donell for a Brown velvet coat & Breeches and a blue velvet flower'd waistcoat £4 4s.; to Mr Hughes for a blue velvet suit embroider'd, a Gray cloth coat lac'd with gold, a scarlet velvet waistcoat, an uncut velvet suit & cold straps £55; Paid Blandford (Tallow Chandler) £17 18s. 11d.; Paid Mr Havers five eights share Rent 100 nights £7 5s. 10d.; Paid Mrs Stanhope's 2 shares ditto £28 6s. 8d.; Norton 3 chorus 15s. (Treasurer's Book). Receipts: £200 (Cross); £170 8s. (Treasurer's Book).

THE REVENGE. Zanga - Quin; Alonzo - Ryan; Carlos - Delane; Alvarez - Sparks; Manuel - Ridout; Isabella - Mrs Bambridge; Leonora - Miss Bellamy. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749. CG

*Wednesday 31* CG DANCING. *Tambourine* by De Jardins; *Grand Scotch Ballet* by Cooke and Miss Hilliard, her 1st time of appearing on that stage.  
 COMMENT. Mainpiece: At the Desire of Several Persons of Quality. Receipts: £175 14s. 6d.

## February 1750

*Thursday 1* DL MEROPÉ. As 31 Jan.  
 DANCING. *Grand Scotch Dance*, as 31 Oct. 1749.  
 COMMENT. Paid Norton 4 Chorus £1 (Treasurer's Book). This month publish'd *An Impartial Statement of the case of the French Players*. Printed for Spavan (*Gentleman's Magazine*, Register of Books). Receipts: £160 (Cross); £126 10s. 6d. (Treasurer's Book).

CG LADY JANE GRAY. As 16 Dec. 1749. Also PERSEUS AND ANDROMEDA.  
 As 28 Nov. 1749.  
 DANCING. *Grand Scotch Ballet*, as 31 Jan.  
 COMMENT. Paid Redman for writing the play of *Romeo* in parts 15s. 5d. Receipts: £100 8s.

*Friday 2* DL MEROPÉ. As 31 Jan. Also THE LYING VALET. As 21 Oct. 1749.  
 DANCING. *Swedish Gardeners*, as 19 Dec. 1749.  
 COMMENT. Paid Bricklayer's man Xmas box 2s. 6d.; 4 chorus £1 (Treasurer's Book). Receipts: £170 (Cross); £141 15s. (Treasurer's Book).

CG THEODOSIUS; or, The Force of Love. Theodosius - Ryan; Varanes - Delane; Marcian - Sparkes; Leontine - Bridgwater; Atticus - Marten; Aranthes - Ridout; Lucius - Anderson; Pulcheria - Mrs Horton; Athenais - Miss Bellamy. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 DANCING. As 1 Feb.  
 COMMENT. Paid Messrs Cradock & Hughes, Executors to the late Mr Wood for a note with interest & costs. Paid Mr Kent their attorney £96 12s. Receipts: £76 7s.

*Saturday 3* DL MEROPÉ. As 31 Jan.  
 DANCING. *Savoyard Travellers*, as 10 Nov. 1749, but Mrs Addison omitted.  
 COMMENT. By Particular Desire. We Hear that at Drury Lane is now in rehearsal and will shortly be perform'd a New Musical Entertainment call'd *Don Saverio*. The Music composed by Mr Arne (*General Advertiser*). Author of *Merope* [Aaron Hill] confin'd to his bed (Winston MS, 7). Paid Cross for playing Young Worthy £1 1s. [See 26 Jan.]; Paid Salary list £254 3s. 9d.; Norton 4 chorus £1 (Treasurer's Book). Receipts: £200 (Cross); £142 17s. (Treasurer's Book).

CG THE DISTRESS'D MOTHER. As 16 Nov. 1749. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 DANCING. As 1 Feb.  
 COMMENT. Receipts: £62 4s. 6d.

King's MADAME CIANA. *Cast not listed.*  
 COMMENT. Delayed by Indisposition of Signior Melini.

MEROPÉ. As 31 Jan. Also ANATOMIST. As 30 Dec. 1749.	Monday 5
DANCING. <i>Grand Scotch Dance</i> , as 31 Oct. 1749.	DL
COMMENT. Paid Norton 4 chorus £1 (Treasurer's Book). Receipts: £170 (Cross); £127 19s. 6d. (Treasurer's Book).	
THE SIEGE OF DAMASCUS. Caled - Quin; Phocyas - Ryan; Eumenes - Sparks; Abudah - Ridout; Daran - Anderson; Herbis - Gibson; Artamon - Bransby; Sergius - Oates; Eudocia - Miss Bellamy. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.	CG
DANCING. As 1 Feb.	
COMMENT. Advanced Servandoni £5 5s. Receipts: £94 19s. 6d.	
THE CONSCIOUS LOVERS. As 16 Dec. 1749, but Indiana - Mrs Elmy; Sealand - Berry; Daniel omitted. Also THE LYING VALET. As 21 Oct. 1749.	Tuesday 6
DANCING. III: <i>Swedish Gardeners</i> , as 19 Dec. 1749; End of Play; <i>Savoyard Travellers</i> , as 26 Jan.	DL
COMMENT. Paid Mrs Coleman for a white and gold brocaded robe £12 12s. (Treasurer's Book). Receipts: £110 (Cross); £111 3s. 6d. (Treasurer's Book).	
THE SUSPICIOUS HUSBAND. As 23 Oct. 1749. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.	CG
DANCING. As 1 Feb.	
COMMENT. Being the last time of performing the afterpiece this season. Receipts: £87 4s.	
THE DISTREST MOTHER. Orestes - Barry; Pyrrhus - Sowdon; Pylades - Havard; Phoenix - Winstone; Cleone - Mrs Green; Cephisa - Miss Cole; Andromache - Mrs Ward; Hermione - Mrs Pritchard. Also THE DEVIL TO PAY. As 22 Sept. 1749.	Wednesday 7
COMMENT. Mr Rich's Entertainment call'd ye fair came out this Night at Cov. Garden (Cross). Paid Mr Kynaston 4 renter's shares 100 nights £46 13s. 4d.; Blandford (Tallow Chandler) £19 6s. 5d.; Wax and Brick dust 3s. 11d. (Treasurer's Book). Receipts: £80 (Cross); £97 18s. (Treasurer's Book).	DL
THE BUSY BODY. As 7 Dec. 1749. Also THE FAIR. Principal characters by: Lun, LaLauze, Bencraft, Mrs Dunstall, Miss Haughton. The Dances by Mons Jossett, his 1st appearance on the English Stage, Mons Jardin, Miss Hilliard, &c.	CG
COMMENT. Afterpiece: A Pantomime Entertainment never performed before. Ladies are desired to send Servants by Three O'clock. Receipts: £213 15s. 6d.	
THE RELAPSE. As 11 Jan. Also THE CHAPLET. As 23 Jan.	Thursday 8
DANCING. II: <i>Grand Scotch Dance</i> , as 31 Oct. 1749; End of Play: <i>Swedish Gardeners</i> , as 19 Dec. 1749.	DL
COMMENT. An Earthquake (Cross). Paid Knight for Lamps, &c. £10 9s. 6d.; Paid Mrs Porter a bill by order of Lacy £10 9s. 6d.; Mrs Boucher a Bill by order of Lacy 8s. (Treasurer's Book). Receipts: £30 (Cross); £40 17s. 6d. (Treasurer's Book).	
THE DRUMMER. As 27 Dec. 1749. Also THE FAIR. As 7 Feb.	CG
COMMENT. Receipts: £165 3s. 6d.	
MEROPÉ. As 31 Jan., but vocal parts - Beard, Reinhold, Master Mattocks, &c.	Friday 9
DANCING. <i>Savoyard Travellers</i> , as 26 Jan.	DL
COMMENT. Benefit for ye Author put up by the Prince's Command but he did not come—ye Author [Aron Hill] dy'd on Wed last (Cross). Tickets to be had of Mr Miller over against Catherine St. in Strand. [For a short account of Hill, his	

- Friday 9**  
DL death, his work, See Genest, iv, 295.] Payment this night to Norton £1 10s. for 2 chorus last night and 4 this. (Treasurer's Book). Receipts: £170 (Cross); charges, £63 (Treasurer's Book).
- CG** THE BEGGAR'S OPERA. As 20 Oct. 1749, but no mention of the *Hornpipe* and *Country Dance*. Also THE FAIR. As 7 Feb.  
COMMENT. [According to the Account Book, the deficit with which the theatre began this season (see 25 Sept. 1749) was finally wiped out by the receipts of this night, and the company on this night became solvent.] Receipts: £194 16s. 2d.
- HAY** L'OFFICIER EN RECRUE. Plumet - Jackson; Balance - Fern; Front d'Airain - Johnson; Oronte - Edwards; La Ramee - Costo; Colin - Smith; Guillot - Williams; Melinde - Miss Talbot, first time on the Stage; Rose - Miss Davis; Silvia - Mrs Knight.  
COMMENT. A Concert, etc. by the English Anti-Gallic Company that perform'd the *Beggar's Opera* last Season. Play translated from Farquhar's *The Recruiting Officer*. Prices: 5s., 3s., 2s. None to be admitted into the Boxes, but with printed Tickets, which will be delivered at the Office of the said Theatre. To begin at Six o'clock.
- Saturday 10**  
DL THE SUSPICIOUS HUSBAND. As 18 Nov. 1749, but Valet - Shuter; Simon - Marr; Buckle - Usher; Tester - Vaughan; Landlady - Mrs Yates; Milliner - Miss Cole. Also THE CHAPLET. As 23 Jan.  
COMMENT. By Desire. Paid salary list £305; Rec'd Cash £142 12s. plus £24 4s. in tickets. Total £166 16s. Paid for the making a Robe for Mrs Clive by Garrick's order £1 2s. 6d.; Paid Mr Oram (Scene painter) on acct £6 6s. by order of Lacy; for a Great coat for Sir Francis Wronghead by order of Lacy 14s. (Treasurer's Book). Receipts: £180 (Cross); £156 2s. (Treasurer's Book).
- CG** THE UNHAPPY FAVOURITE; or, The Earl of Essex. As 28 Dec. 1749. Also THE FAIR. As 7 Feb.  
COMMENT. Receipts: £188 11s. 2d.
- King's** DON CALASCIONE. Cast not listed.
- Monday 12**  
DL THE TEMPEST. As 19 Jan., but the whole to conclude with the Grand Entertainment of *Acis & Galatea*, as 30 Nov. 1749. The *Comic Dance* omitted. Also A DUKE AND NO DUKE. As 15 Jan.  
COMMENT. [Receipts missing from Treasurer's Book. Expenditure page present.] Paid Mr Wallis rent on 100 nights £11 13s. 4d.; Paid young Cross for dancing in the *Tempest* 5s., and Shawford's youngest son for same 5s.; Norton 3 chorus 15s. (Treasurer's Book). Second edition of *Meropé* "As it was acted last season and as it is now acting, with great applause, at Drury Lane." Printed for A. Miller, apposite Katherine St., Strand. Price 1s. 6d. Receipts: £100 (Cross).
- CG** THE TWIN RIVALS. As 11 Dec. 1749. Also THE FAIR. As 7 Feb.  
COMMENT. Advanc'd Servandoni £5 5s. Receipts: £184 13s.
- HAY** L'OFFICIER EN RECRUE. As 9 Feb. (*Daily Advertiser*).
- Tuesday 13**  
DL THE PROVOK'D HUSBAND. As 23 Dec. 1749. Also THE CHAPLET. As 23 Jan.  
*DANCING. Acis and Galatea*, as 30 Nov. 1749.  
COMMENT. [Receipts missing from Treasurer's Book. Expenditure page present.] Paid Blandsford (Tallow Chandler) £11 13s. 5d.; Paid to Frank going to Chiswick by order 5s.; Paid Fryar (Hosier) £3 19s.; Norton 3 chorus 15s. (Treasurer's Book). Receipts: £80 (Cross).

<b>THEODOSIUS.</b> As 2 Feb. Also <b>THE FAIR.</b> As 7 Feb.	<i>Tuesday 13</i>
COMMENT. No After money. [This admonition appears on subsequent bills for this pantomime this season and will not be repeated here further.] Receipts: £170 15s.	CG
<b>THE REHEARSAL.</b> As 4 Jan., but Mrs Yates replaces Miss Murgatroyd. Also <b>A DUKE AND NO DUKE.</b> As 15 Jan.	<i>Wednesday 14</i>
DANCING. By Master Maltere and Miss Foulcades.	DL
COMMENT. [Pages covering this date missing from Treasurer's Book.] Tomorrow at 12 o'clock will be publish'd <i>Don Saverio</i> : A Musical Drama, as it is performed at Drury Lane. The Music composed by Mr Arne. Printed for John Watts, and sold by him at the Printing Office in Wild Court, near Lincoln's Inn Fields ( <i>General Advertiser</i> ). Receipts: £180 (Cross).	
<b>THE BUSY BODY.</b> As 7 Dec. 1749. Also <b>THE FAIR.</b> As 7 Feb.	CG
COMMENT. Both pieces By Command of His Majesty. Present the King, the Duke, and Princess Amelia. Receipts: £193.	
<b>THE LONDON MERCHANT.</b> As 22 Sept. 1749, but singing in Act I not listed. Also <b>DON SAVERIO.</b> Don Saverio - Beard; Palmerio - Reinhold; Alonzo - Master Mattocks; Violante - Miss Norris; Julietta - Miss Cole; Clarice - Mrs Clive (1st Edition.).	<i>Thursday 15</i>
COMMENT. A new musical entertainment compos'd & wrote by Mr Arne—it was much hiss'd but suffer'd to be given out again (Cross). No latter account will be taken. Books of the Entertainment to be had at the theatre. [Pages covering this date missing from Treasurer's Book. Larpent MS 85 indicates the Character Capt. Sancho - Blakes, deleted.] Receipts: £100 (Cross).	DL
<b>HAMLET.</b> As 15 Dec. 1749. Also <b>THE FAIR.</b> As 7 Feb.	CG
COMMENT. Receipts: £165 13s.	
<b>THE PROVOK'D WIFE.</b> [See 23 Oct. 1749?] Also <b>DON SAVARIO.</b> As 15 Feb.	<i>Friday 16</i>
COMMENT. The Conscious Lovers was given out, & in the Bills for this Night, but Mr Barry being ill, Mr Garrick made an Apology & ye Audience took ye P; Wife in its stead. Mr Barry over night said he wou'd not play, so that his sickness was doubted—the Farce was ill receiv'd that in ye middle I went on & said—Gent: we must beg yr Indulgence in permitting this piece to be perform'd once more, for the benefit of Mr Arne who has taken great pains in composing the Music & it shall be play'd no more—Applause (Cross). Bill alter'd from the <i>Conscious Lovers</i> , Mr Barry saying he was ill (Treasurer's Book). No latter account. Books of the Entertainment to be had at the theatre. Receipts: £90 (Cross); £78 (Treasurer's Book).	DL
<b>THE FOP'S FORTUNE.</b> As 8 Dec. 1749. Also <b>THE FAIR.</b> As 7 Feb.	CG
COMMENT. Receipts: £138 14s.	
<b>L'OPERA DU GUEUX.</b> Dubutin - Costo; Delateur - Fern; Tourneclef - Smith; Comedian - Johnson; Gueux - Edwards; Mathieu [Dubutin in <i>Daily Advertiser</i> ] - Daniel; Laronneau - Jackson [Morgan in earlier notices]; Jaques - Brown; Henry du Chemin - Johnson; Mme Delateur - Mrs Knight; Mlle Manon-Delateur - Miss Davis; Mlle Cajoleuse - Miss Rawlinson [Mrs Jackson in earlier notices]; Dorothee Coureuse - Mrs Anderson; Mlle Grondant - Mrs Butler; Babeau Catin - Miss Stevens; Janneton du Plongeon - Mrs Knight; Mlle Sans Corps - Miss Cotterel [Mrs Williams in earlier notices]; Susanne Pimpante - Mrs Daniel; Manon Effrontee - Mrs Adams; Diane de la Friperie - Mrs Knight; Mlle Lucie - Miss Talbot.	<b>HAY</b>

- Friday 16** HAY *DANCING. Hornpipe* – Greniere; End of Play: *Dance al la Ronde*, in the French Manner, by the Characters of the Opera.  
 COMMENT. A Concert, etc. As translated into French from *The Beggar's Opera*. [According to the *Daily Advertiser* of 17 Feb. the play was performed. N.B. Mrs Knight played three parts.]
- Saturday 17** DL THE BUSY BODY. As 29 Dec., but Sir Jealous – Berry; Sir George – Mills. Also DON SAVERIO. As 15 Feb.  
*DANCING. Savoyard Travellers*, as 26 Jan.  
 COMMENT. Benefit of Mr Arne (Farce much hiss'd) (Cross). Last time of performing the afterpiece. Mr Arne hopes his Friends will excuse his not waiting on them, the Notice of his Benefit being too short. Receipts: £82 (Cross); charges, £63 (Treasurer's Book).
- CG THE BEGGAR'S OPERA. As 9 Feb. Also THE FAIR. As 7 Feb.  
 COMMENT. Mainpiece: By Particular Desire. Receipts: £184 17s.
- King's DON CALASCIONE. *Cast not listed.*
- Monday 19** DL KING RICHARD III. As 16 Nov. 1749. Also A DUKE AND NO DUKE. As 15 Jan.  
*DANCING. Acis and Galatea*, as 30 Nov. 1749, but MacNeale, Pelling, Shawford, Mlle Mariet, Mlle Memi omitted.  
 COMMENT. By Particular Desire. For Mr Garrick's Benefit (Tho not in the Bills) (Cross). Paid Potter (Hatter) £7 3s.; Powney (Stationer) £3 8s.; Cross for Licenser £2 2s. (Treasurer's Book). Receipts: £220 (Cross); £199 13s. 6d. (Treasurer's Book).
- CG KING HENRY V. As 16 Jan., but add Macmorris – Barrington; Jamy – Dunstall. Also THE FAIR. As 7 Feb.  
 COMMENT. Advanc'd to Servandoni £5 5s. Receipts: £169 1s.
- Tuesday 20** DL MEROPÉ. As 9 Feb. Also THE CHAPLET. As 23 Jan.  
 COMMENT. By particular Desire of several Persons of Quality. Paid Blandford (Tallow Chandler) £19 6s. 5d. Mrs Barlace for a blue cloath coat with gold embroider'd loops, and a scarlet cloath waistcoat embroider'd with gold £11 11s.; 4 Chorus to Mr Norton £1. (Treasurer's Book). Receipts: £160 (Cross); £143 18s. (Treasurer's Book).
- CG THE ORPHAN. Castalio – Ryan; Polydore – Delane; Ernesto – Redman; Chaplain – Anderson; Serina – Mrs Barrington; Florella – Mrs Bambridge; Acasto – Sparks; Chamont – Lacey; Monimia – Miss Bellamy. Also THE FAIR. As 7 Feb.  
 COMMENT. Receipts: £117.
- King's ADRIANO IN SIRIA. *Cast not listed.*  
*DANCING.* At the end of the Opera.  
 COMMENT. A new Serious Opera . . . With Dancing at the End of the Opera. The Musick entirely new, composed by Sg Ciampi.
- Wednesday 21** DL THE MISER. As 24 Oct., but Ramalie – James. Also THE LYING VALET. As 21 Oct. 1749.  
*DANCING. Comic Dance* by Mathews, MacNeale, Miss Baker.  
 COMMENT. Benefit for a Citizen in Distress. Benefit for Mr Buss. Cash £47 1s. 6d. plus tickets £46 19s. Total income £94 6d. (Treasurer's Book). Tickets to be had at Pinchbeck's Toy Shop, in the Haymarket; the Mitre, Union St., Westminster;



DAVID GARRICK

From an Oil Painting by Sir Nathaniel Dance now in the *Folger Shakespeare Library*.

Plays

acted at the

Theatre Royal in Drury Lane.

beginning Sep<sup>r</sup>. 15/1747.

under the Direction of  
Mr. Garrick & Mr. Lacy.

Patentees, — The King having  
granted an additional patent of 21  
years to the old one — Mr. Garrick  
being in it — he left Mr. Rich & brought  
with him, Mr<sup>r</sup> Pritchard, Miss Abber,  
several other performers.

27 Dr<sup>r</sup> 3<sup>d</sup> Refuse & Do.  
28 Sat 4 Tamerlane & Do.  
29 Mon 6 Do & Do —  
30 Tues 7 Rule a Wife & Do.  
31 Wed 8 B. Opera & Do.  
32 Th 9 London Cuckolds & Do.  
33 Fri 10 Jane Shore & Do.  
34 Sat 11 Com. Lovers & Do.  
35 Mon 13 Romeo & Do.  
36 Tues 14 Sus. Hus & Do.  
37 Wed 15 Jane Shore & Do.  
38 Th 16 Way o' t. World & Do.  
39 Fri 17 P. Wife & Do.  
40 Sat 18 Romeo & Do.  
41 Mon 20 Orphan & Do.  
42 Tues 21 M: of Venice & Do.  
43 Wed 22 F. Penitent & Do.  
44 Th 23 Fop's Fortune & Do.  
45 Fri 24 Romeo & Do.  
46 Sat 25 Kind Impost. & Do.

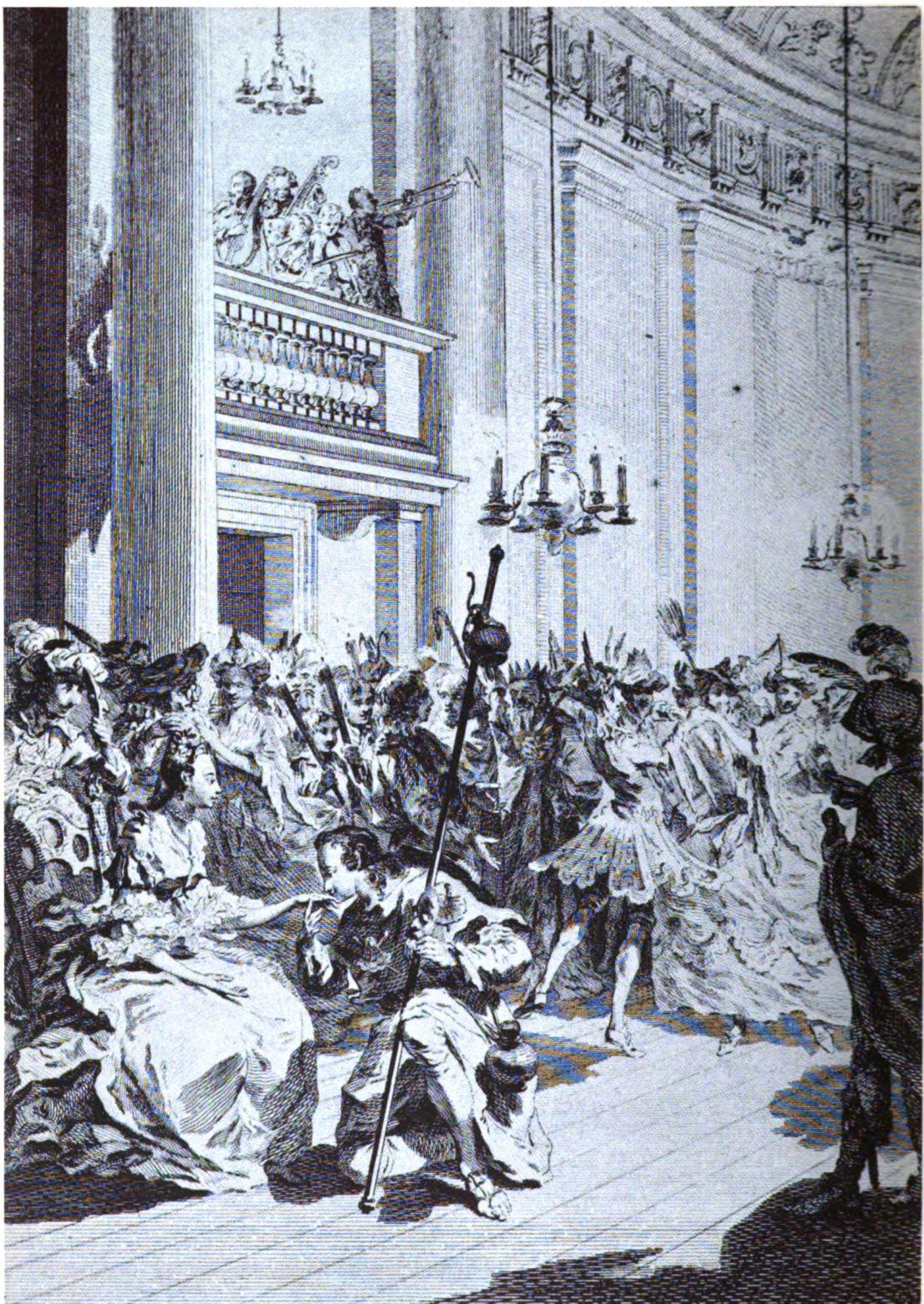
34. Sat 4 Tamulane & Do — 0 00  
35 Mon 6 Stratagem & Harl. Ranson 2 19<sup>0</sup>  
Forr. Prince of Wales 1 90  
a new scene was introduced of Beasts  
in Mr. Rich's Entertainment as an Irish  
a dog, Dog, Monkey, a small Animal  
& a Fox are like Mabber upon a stage  
& wind up by now Company Frenchmans  
With a good Boat  
36 Tues 7 F. Penitent & Do more noise - 1 90  
37 Wed 8 Fop's Fortune & Do still noise - 0 90  
38 Th 9 M: of Venice & Do noise still - 1 00  
39 Fri 10 Romeo & Do (Noise still) - 1 40  
40 Sat 11 Silent Woman & Do — 1 00  
noise, & some fighting in 6 pit  
Mr. Woodward when Entert<sup>t</sup>  
was over each night gave it  
out again, which he opposite Party  
look'd upon as impudent &  
Inspector wrote against it — the fore  
against the silent woman as indecent  
of this night whatever passage he had  
marked out were fight by two or three people —  
marked out were fight by two or three people —  
41 Mon 13 Much a Do & Do  
great noise — before the Entertainment began  
Mr. Garrick went on & said — Gent:

OPENING PAGE, 1747, and a 1752 EXCERPT from the unpublished *Diary of Richard Cross, Prompter of Drury Lane Theatre, 1747-60*. The left-hand page of the smaller cut lists the competing performances (1752) in progress at Covent Garden.

From the manuscript in the Folger Shakespeare Library.



THE FAMOUS LOW-COMEDIAN EDWARD SHUTER delivering the long-popular *Epilogue* by Joe Haynes while riding on an Ass. From a print in the *Folger Shakespeare Library*.



THE MASQUERADE SCENE, ACT I, from *Romeo and Juliet*, listed as one of a set of five prints in the *Public Advertiser* 21 January 1754. If drawn from the current stage presentation, as seems likely, it may depict not only stage set and costume practice, but also the popular Miss Isabella Nossiter and Spranger Barry. From an original print in the *Folger Shakespeare Library*.



**THE BALCONY SCENE, ACT II,** from *Romeo and Juliet*, from the series of five prints that appeared in January 1754, advertised in the *Public Advertiser*. From an original print in the *Folger Shakespeare Library*.



MRS MARGARET "PEG" WOFFINGTON, 1714-60  
Versatile actress of the Irish and English stage. From a print in the *Folger Shakespeare Library*.



CATHERINE RAFTOR, MRS GEORGE CLIVE, 1711-85.

The most personable comic actress on the eighteenth-century stage, in the character of Phillida in Colley Cibber's pastoral *Damon and Phillida*. From a print in the *Folger Shakespeare Library*.

# The Life of a Beau. Sung by Mrs Clive

How brim-full of nothing's the Life of a Beau: they've nothing to think of, they've  
nothing to do; Nor they've nothing to talk of, for nothing they know: Such Such is the  
Life of a Beau, a Beau, a Beau. Such, Such is the Life of a Beau.

For nothing they rise, but to draw the fresh Air;  
Spend the Morning in nothing but curling their Hair;  
And do nothing all Day but Sing, Santer and Stare.  
Such, Such is the Life of a Beau.

For nothing at Night to the Playhouse they crowd,  
For to mind nothing done there they always are proud,  
But to bow, and to grin, and talk—nothing aloud;  
Such, Such is the Life of a Beau.

For nothing they run to th' Assembly and Ball;  
And for nathing at Cards a fair Partner calls,  
For they still must be beasted who've—Nothing at all  
Such Such is the Life of a Beau.

For nothing on Sundays at Church they appear,  
For they've nothing to hope, nor they've nothing to fear  
They can be nothing no where, who—nothing are here:  
Such, Such is the Life of a Beau.

SATIRICAL SONG, made popular by Mrs Clive, and sung by many another actress,  
on the insipidity of the life of a beau. *Ex nibilo nihil fit.* From a collection of songs in  
the Folger Shakespeare Library.

The Rummer, Charing Cross, the Gentleman and Porter, Fleet St.; Mr Dickenson, Printseller, Fleet St.; Doctor's Commons Coffee House; the Dog Tavern, Garlick Hill; the Three Tuns Aldgate; and of Hobson at the stage door. Tomorrow, the *Merchant of Venice*, for the Benefit of a Young Gentlewoman under misfortunes, by the bankruptcy of her Guardian (*General Advertiser*). Receipts: £93 (Cross); charges, £80 (Treasurer's Book).

*Wednesday 21*  
DL

OROONOKO. As 3 Nov. 1749, but Imoinda – Mrs Bellamy. Also THE FAIR. CG  
As 7 Feb.

COMMENT. Receipts: £117.

L'OPERA DU GUEUX. As 16 Feb.

HAY

DANCING. II: By Mlle Roland, her first time here.

THE MERCHANT OF VENICE. As 20 Oct. 1749, but Launcelot – Shuter; Gratiano – Mills [this was his last appearance on the stage], singing in Act I not listed. Also THE MILLER OF MANSFIELD. As 26 Sept. 1749, but Peggy not listed.

*Thursday 22*  
DL

DANCING. III: *Comic Dance*, as 21 Feb.; IV: *Swedish Gardeners*, as 19 Dec. 1749.

COMMENT. Benefit for a young Gentlewoman in Distress thro' ye Bankrupcy of her Guardian (Cross). [Treasurer's Book lists *Miller of Mansfield* as the afterpiece, and indicates the ready cash for Mrs Crokatt, the young gentlewoman, was £63 2s.] Paid  $\frac{1}{2}$  year's Poor rate due Xmas £17 13s. 4d.; Paid Mrs Reynolds for wax & Brick dust 3s. 11d. (Treasurer's Book). [Winston MS 7 lists *Intriguing Chambermaid* as afterpiece.] Tickets to be had at Mr Owen's at Temple Bar; Batson's Coffee House in Cornhill, and of Hobson at the stage door. Receipts: £210 (Cross); charges, £80 (Treasurer's Book).

THE FUNERAL; or, Grief a-la-Mode. Hardy – Delane; Camply – Lee; Lord Brumpton – Gibson; Trusty – Bridgwater; Cabinet – Anderson; Puzzle – Marten; Tom – Collins; Page – Miss Mullart; Sable – Arthur; Bumkin – Barrington; Swagger – Dunstall; Ragg – Bennet; Tatter – Bencraft; Clump – Atkins; Kate Matchlock – Stoppelaer; Trim – Dyer; Lady Harriet – Mrs Vincent; Lady Charlotte – Mrs Barrington; Mrs Fardingle – Mrs Dunstall; Mlle D'epingle – Miss Morrison; Lady Brumpton – Mrs Horton. Also THE FAIR. As 7 Feb.

CG

COMMENT. Receipts: £115 1s.

THE MOURNING BRIDE. Almeria – Mrs Lennox.

HAY

ENTERTAINMENTS.

COMMENT. Benefit for Mrs Charlotte Lennox, a Concert of Musick, after which [the play] will be presented gratis.

MUCH ADO ABOUT NOTHING. As 27 Jan., but Town Clerk – James. The *General Advertiser* omits both Verges and Town Clerk along with Sexton and Conrade. Also [THE LYING VALET] THE DEVIL TO PAY. [For *Lying Valet*, see 21 Oct. 1749; for *Devil to Pay*, as 22 Sept. 1749.]

*Friday 23*  
DL

DANCING. *Acis & Galatea*, as 19 Feb.

COMMENT. [Treasurer's Book lists *Devil to Pay* as afterpiece. Cross lists *The Lying Valet*.] Paid to Lewis going to Dr Boyce as per order £2 6s.; Paid to Garrick as per order £197 6s.; Paid to the King's Letter as per Mr Edwards £1 1s. (Treasurer's Book). [The *General Advertiser* lists *Devil to Pay* as the afterpiece, by particular desire.] Receipts: £160 (Cross); £124 10s. 6d. (Treasurer's Book).

THE BEGGAR'S OPERA. As 9 Feb. Also THE FAIR. As 7 Feb.

CG

COMMENT. Mainpiece: By Particular Desire. Receipts: £102 2s.

- Saturday 24*    **THE ROMAN FATHER.** Horatius – Garrick; Publius Horatius – Barry; Tullius Hostilius – Sowdon; Valerius – King; Valeria – Mrs Ward; Horatia – Mrs Pritchard [from 1st edition but listed in order of actors named in *General Advertiser*]. *Prologue* – Barry; *Epilogue* – Mrs Pritchard; Vocal Parts – Beard, Miss Norris, Miss Cole [1st edition].  
**DL**                COMMENT. Play never acted. 'Tis hoped no gentleman will take it ill that he cannot possibly be admitted behind scenes this night (*General Advertiser*). This play was wrote by Mr Whitehead Tutor to my Lord Jersey,—it was receiv'd with Extravagant applause—& it was Agreed Mr — (Cross). Paid Mr Ackman for writing voice parts in *Don Severio* £1 1s.; Salary list £305 6d. Norton 6 chorus £1 10s. (Treasurer's Book). [Of some interest is the fact that a ship plying between London and Dublin was named the Roman Father, perhaps in response to the popularity of this play. See note of its safe arrival in Crookhaven in *General Advertiser* 25 Oct. 1750.] Receipts: £190 (Cross); £191 7s. 6d. (Treasurer's Book).
- CG**                **KING HENRY V.** As 19 Feb., but add Montjoy – Baker. Chorus not listed. Also **THE FAIR.** As 7 Feb.  
                      COMMENT. Receipts: £137 4s.
- King's**            **ADRIANO IN SIRIA.** *Cast not listed.*
- Monday 26*      **THE ROMAN FATHER.** Actors only, but see 24 Feb.  
**DL**                COMMENT. No money returned after the curtain is up. No admittance behind scenes. This day is published The Story on which the New Tragedy call'd *The Roman Father* is founded, with some account of the Author and his writings. Sold by W. Reeves, in Fleet St.; and A. Dodd opposite St Clement's Church in the Strand (*General Advertiser*). Paid Norton 6 chorus £1 10s. (Treasurer's Book). Receipts: £170 (Cross); £164 6d. (Treasurer's Book).
- CG**                **THE ROYAL MERCHANT.** As 2 Dec. 1749, but Clause – Bridgwater. Also **THE FAIR.** As 7 Feb.  
                      COMMENT. Advanc'd to Servandoni £5 5s. Receipts: £103 2s. 6d.
- HAY**              **L'AVARE.** Harpagon – Fern; Cleante – Jackson; Valere – Edwards; Anselme – Smith; La Merluche – Ives; Brindavoine – Vincent; Le Commissaire – Costo; La Fleche – Williams; Maitre Jacques – Johnson; Elise – Mrs Knight; Frosine – Miss Rawlinson; Mariane – Mrs Bright, her first appearance.  
**DANCING. III.** As 21 Feb.
- Tuesday 27*     **THE ROMAN FATHER.** As 26 Feb.  
**DL**                COMMENT. Benefit for the Author. Tickets for the *Roman Father* on the Author's Nights are to be had at Mr Dodsley's, at Tully's Head in Pall Mall (*General Advertiser*). Paid Blandford (Tallow Chandler) £18 17s.; Norton 6 Chorus £1 10s. (Treasurer's Book). Receipts: £170 (Cross); Charges £63 (Treasurer's Book).
- CG**                **THE DRUMMER.** As 27 Dec. 1749. Also **THE FAIR.** As 7 Feb.  
                      COMMENT. Receipts: £105 11s.
- Wednesday 28*    **COMMENT.** Lent (Cross). We hear the managers of Drury Lane intend to give a Benefit to a granddaughter of Milton; the *Masque of Comus* will be perform'd that night, with an *Occasional Prologue* by Mr Garrick (*General Advertiser*).

## March 1750

**THE ROMAN FATHER.** As 26 Feb.

**COMMENT.** Paid to Mr Franklin [the printer?] £8 2s.; To Mr Norton 5 chorus 9s. (Treasurer's Book). Those Gentlemen who borrow'd gold laced hats to go to Drury Lane in order to damn the new play are desir'd to return them to the owners, or their names will be publish'd at full length (Winston MS 7, from No 5 of *The Midwife*). This month was publish'd *Corneille's Horace and the Roman Father Compared* (*Gentleman's Magazine*, Register of Books). Receipts: £190 (Cross); £175 5s. 6d. (Treasurer's Book).

Tursday 1  
DL

**ROMEO AND JULIET.** Romeo - Lee; Escalus - Bransby; Capulet - Sparks; Paris - Anderson; Benvolio - Gibson; Tibalt - Lacey; Friar Lawrence - Ridout; Montagu - Bridgwater; Old Capulet - Redman; Gregory - Arthur; Sampson - Collins; Balthasar - Cushing; Abram - Dunstall; Mercutio - Dyer; Lady Capulet - Mrs Horton; Nurse - Mrs Dunstall; Juliet - Miss Bellamy. *Masquerade Dance* by Josett, Jardin, &c. Also **THE FAIR.** As 7 Feb.

**COMMENT.** Mainpiece: Not acted there before. New Decorations incident to the play (*General Advertiser*). Advanc'd towards purchasing Mr Smollet's copy of *Alceste* £100 (Account Book). Handel remov'd to Covent Garden, and entered into some engagements with Rich, the particulars of which are not known, save that in discharge of a debt that he had contracted with him in consequence thereof, he some years after set to music an English opera entitled *Alceste*, written by Dr Smollet, and for which Rich was at great expense in a set of scenes painted by Servandoni; but it was never performed (Hawkins, *General History of Music*, v, 324). [For additional information on *Alceste*, see Deutsch, *Handel*, pp. 679-81. See also CG 14 Feb. 1749.] Receipts: £155 18s. 6d.

CG

**L'AVARE.** As 26 Feb.

HAY

**DANCING.** As 21 Feb., add Miss Poitier.

**COMMENT.** The Second Day (*Daily Advertiser*).

**SAUL.** *Cast not listed.* Parts were: Saul, Jonathan, David, High Priest, Abner, Messenger, Doeg, Apparition of Samuel, Amalekite, Michal, Merab, Abiathar, Witch of Endor (Libretto).

Friday 2  
CG

**COMMENT.** Box & Pit 10s. 6d. First Gallery 5s. Upper Gallery 3s. 6d. Oratorio to begin at half past 6 o'clock. No persons to be admitted without tickets, which will be deliver'd this day at the Office in Covent Garden Theatre. The Galleries opened at half past Four. Pit and boxes at Five.

**THE ROMAN FATHER.** As 26 Feb.

Saturday 3  
DL

**COMMENT.** Brooks dead and remov'd from Salary list. Smith in his place. Paid Solomon Samuel for a suit of crimson velvet and a blue damask'd waistcoat silver lac'd £4 4s. Salary list 4 days £203 7s. Norton 6 Chorus £1 10s. Mrs Hobson a bill 16s. (Treasurer's Book). Receipts: £180 (Cross); £173 7s. (Treasurer's Book).

**ROMEO AND JULIET.** As 1 March. Also **THE FAIR.** As 7 Feb.

CG

**COMMENT.** Receipts: £165 14s. 6d.

**ADRIANO IN SIRIA.** *Cast not listed.*

King's

**DANCING.** At the end of the Opera (*Daily Advertiser*).

- Monday 5**     **THE ROMAN FATHER.** As 26 Feb.  
**DL**                COMMENT. Benefit for Author. Tickets at the Stage Door. This Day is Published at 1s. 6d. *The Roman Father*, a Tragedy, as it is now acting at Drury Lane. Written by Mr W. Whitehead. Printed for R. Dodsley in Pall Mall, and sold by M. Cooper in Paternoster Row (*General Advertiser*). Paid Cross a bill £1 8s. 7d. Norton 4 chorus £1. Paid for a brown coat with gold holes, a scarlet waistcoat with gold lace, scarlet shag breeches for Mr Sowdon £8 (Treasurer's Book). [Probably Sowdon's costume in the part of Tullius Hostilius.] Receipts: £190 (Cross); charges, £63 (Treasurer's Book).
- CG**                **ROMEO AND JULIET.** As 1 March. Also **THE FAIR.** As 7 Feb.  
                      COMMENT. Advanced to Servandoni £5 ss. Receipts: £125 6s. 6d.
- SOU**               **JANE SHORE.** *Cast not listed.* Also **LYING VALET.** *Cast not listed.*  
                      COMMENT. At the New Theatre, Bowling Green, Southwark. Benefit for the Widow of Laguerre, late of Covent Garden. Boxes 2s. 6d. (*Daily Advertiser*).
- Tuesday 6**      **THE ROMAN FATHER.** As 26 Feb.  
**DL**                COMMENT. Paid Norton 6 Chorus £1 10s. (Treasurer's Book). This Day is Publish'd at 6d. Remarks on the New Tragedy call'd *The Roman Father*, with a word to the Author. "When authors write such lively strains so sad, / They needs must make the honest Critic mad." By a Spectator. Sold by W. Reeve at Shakespeare's Head in Fleet St.; and A. Dodd at the Peacock opposite St Clement's Church in the Strand. Receipts: £180 (Cross); £159 7s. (Treasurer's Book).
- CG**                **ROMEO AND JULIET.** As 1 March. Also **THE FAIR.** As 7 Feb.  
                      COMMENT. Bought a Blew and Silver Brocade Suit of Cloaths for Miss Bellamy in Juliet £15 15s. Receipts: £117 16s.
- King's**            **ADRIANO IN SIRIA.** *Cast not listed.*
- Wednesday 7**     **SAUL.** As 2 March.  
**CG**
- HAY**               **L'AVARE.** As 26 Feb. Also **LES PRECIEUSE REDICUL.** *Cast not listed.*  
**DANCING.** Mme Roland and Miss Poitier.  
                      COMMENT. Mainpiece: The Third Day. Afterpiece: By Molière.
- Thursday 8**      **THE ROMAN FATHER.** As 26 Feb.  
**DL**                COMMENT. An Earthquake (Cross). Paid Knight (Tinman) £10 14s.; Wax & Brick dust 3s. 11d.; Paid Heath for several things fix'd as per bill in the House late Winsor's £7 2s. 6d.; Norton 6 chorus £1 10s. (Treasurer's Book). Receipts: £170 (Cross); £160 8s. (Treasurer's Book).
- CG**                **ROMEO AND JULIET.** As 1 March. Also **THE FAIR.** As 7 Feb.  
                      COMMENT. Being the last time of performing the afterpiece this season. Receipts: £105 7s. 6d.
- HAY**               **L'OPERA DU GUEUX.** As 16 Feb. Also **LES PRECIEUSE REDICUL.** Madelon - Mrs Bright.  
**DANCING.** As 6 March. *Hornpipe* - Master Greniere.  
                      COMMENT. At the desire of several Persons of Quality.
- Friday 9**          **JUDAS MACCHABEUS.** *Cast not listed.* Parts were: Judas, Israelite Man, Israelite Woman, Chorus, Simon (Brother to Judas), Messenger, Eupolemus (Ambassador to Rome) (Larpent MS).

**OTHELLO.** As 2 Nov. 1749, but Duke, Lodovico, Gratiano, Officer not listed. **DANCING.** By Grandchamps, Mlle Auretti, Mathews, Miss Baker, &c. Saturday 10  
DL

**COMMENT.** Benefit for Barry. By Command of his Majesty. Duke and Amelia [present] (Cross). Pit and Boxes laid together, and servants will be allowed to keep places there and on the stage, which will be formed into front and side boxes. Ladies desired to send their servants by three o'clock. Tickets and places to be had of Barry, the corner of Bow St., Covent Garden; and of Hobson at the stage door. Receipts: £280 (Cross); £252 (Treasurer's Book).

Rec'd: Cash Front £84 14s. 6d.	Tickets Front £119 10s.
Stage 45 16s. 6d.	Stage _____

Paid salary List 4 days, £203 7s. (Treasurer's Book).

**THE BEGGAR'S OPERA.** As 9 Feb., but only the parts of Macheath, Peachum, Lockit, Mrs Peachum, Lucy and Polly are listed. Also **THE FAIR.** As 7 Feb. CG

**COMMENT.** Both pieces by Command of their Royal Highnesses Prince George, Prince William, Lady Augusta. Afterpiece: For last time this season. Present the Princes George & William, and the Lady Augusta. Paid Mr LaCourt in full for painting for the Fair £21. Receipts: £161 12s.

**ADRIANO IN SIRIA.** *Cast not listed.*

King's

**THE ROMAN FATHER.** As 26 Feb.

Monday 12  
DL

**COMMENT.** Benefit for ye Author. An apology made for Mrs Pritchard's hoarseness (Cross). Paid Calthorpe, makes 85 nights, £52 10s.; Paid Mrs Hobson for a tub 5s.; Norton 6 chorus £1 10s. (Treasurer's Book). Receipts: £180 (Cross); charges, £63 (Treasurer's Book).

**ALL FOR LOVE;** or, *The World Well Lost.* Antony – Delane; Ventidius – Quin; Dolabella – Ryan; Alexas – Lee; Serapion – Sparks; Cleopatra – Mrs Woffington; Octavia – Mrs Bellamy. CG

**COMMENT.** Benefit for Quin. Mainpiece: By Command of their Royal Highnesses Prince George, Prince Edward, Prince William, Prince Henry, Lady Augusta and the Lady Elizabeth. Six rows of the Pit will be laid into the Boxes. Stage will be Enclosed and form'd into an Amphitheatre. Paid Quin in full of his agreement £122; Advanced Servandoni £5 5s. [The Account Book itemizes the income this night as £93 15s. in money; £99 5s. in tickets, a total of £193 without stage (i.e., presumably without counting money to Quin gained from friends invited to sit in the Amphitheatre on stage.) This was also a "Free Benefit," i.e., clear of costumary house charges.] Receipts: £193.

**THE FATAL MARRIAGE.** Biron – Garrick; Villeroy – Havard; Baldwin – Berry; Carlos – King; Fernando – Yates; Frederick – Palmer; Fabian – Blakes; Jacqueline – Shuter; Victoria – Mrs Willoughby; Julia – Mrs Mills; Nurse – Miss Pitt; Child – Miss Yates; Isabella – Mrs Pritchard. Also **THE CHAPLET.** As 23 Jan., but dancers not listed. Tuesday 13  
DL

**DANCING.** I: *Comic Dance* by Mathews, Miss Baker &c.; II: *The Venetian Peasant* by Grandchamps, Mlle Auretti, &c.

**COMMENT.** Benefit for Mrs Pritchard. Mainpiece: Not acted these 7 years [see 2 May 1744]. Tickets and places of Mrs Pritchard, at her house next the chapel in Great Queen St., Lincoln's Inn Fields, and of Hobson at the Stage Door. Five rows of Pit will be rail'd into the Boxes. [Stage as of 10 March.] Paid Blandford (Tallow Chandler) £18 17s. 3d.; Paid Blakes for 2 wiggs £3 3s.; Paid Mrs Pritchard for a ticket as per agreement £10 10s.; Norton 1 chorus 5s. (Treasurer's Book). Receipts: £220 (Cross); charges, £60 (Treasurer's Book).

- Tuesday 13*    MACBETH. As 12 Oct. 1749, but Banquo – Bridgwater. Also PERSEUS AND ANDROMEDA. As 28 Nov. 1749.  
 CG              COMMENT. Paid Mr Shudale for making a Bishop's Robe for Quin in *Lady Jane Gray* £5 3s. Receipts: £85 10s. 6d.
- King's          ADRIANO IN SIRIA. *Cast not listed.*  
 COMMENT. Benefit of the Lying-in Hospital for Married Women in Brownlow Street, Long-Acre.
- HAY             L'AVARE. Fern and Mrs Bright listed as 26 Feb., rest omitted. Also ARLEQUIN FOURBE ANGLOIS; ou, le Traiteur Mal-Traitte. Harlequin – Mrs Bright; Clerimont – Jackson; Belamy – Edwards; Dumelange – Costo; Princemaille – Williams; Alain – Ives; Julie – Miss Rawlinson; Mme du Melange – Miss Talbot.  
*DANCING.* By Mme Roland and Miss Poitier.  
 COMMENT. The Fourth Day.
- Wednesday 14* JUDAS MACCHABAEUS. As 9 March.
- CG
- Thursday 15* HAMLET. As 3 Jan., but Hamlet – Garrick, for last time this season; Ghost – Berry. Polonius, Laertes, Osrick, Gravediggers omitted. Also THE REHEARSAL; or, Bayes in Petticoats. Principal parts by: Mrs Clive, Woodward, Beard, Simpson, Cross, Mrs Bennet, Miss Cole, Miss Norris.  
*DANCING.* By Grandchamps and Mlle Auretti.  
 COMMENT. Benefit for Mrs Clive. Afterpiece [written by Mrs Clive]: A new farce partly singing, part speakg. Went off well (Cross). Music by Dr Boyce. Five rows of Pit &c. [Stage arranged as on 10 March. The framework for financial analysis of receipts appears in Treasurer's Book, but the figures are missing. The parts for *The Rehearsal*, according to the Larpent MS 86, were: Mrs Hazard, Nelly, Tom, Witling, Mr Cross; Miranda – Miss Norris; Corydon – Beard; Marcella, Miss Giggle, Sir Albany Odelove, Miss Sidell, Miss Daudle.] Receipts: £240 (Cross); charges, £60 (Treasurer's Book).
- CG             VENICE PRESERVED. As 23 Jan. Also PERSEUS AND ANDROMEDA. As 23 Nov. 1749, but Davis omitted from list of Cyclops.  
 COMMENT. Receipts: £84 16s.
- HAY            KING RICHARD III. Richard – Gentleman, first time on any stage. Also THE COMICAL RIVALS; or, The School Boy. *Cast not listed.*  
 COMMENT. Benefit for a Tradesman in Distress. A Concert, etc. Prices 4s., 2s. 6d., 1s. 6d. To begin at half after six.
- Friday 16* [No Performance.]  
 DL            COMMENT. To the Author of the *General Advertiser*. Sir: Having read an advertisement of a performance call'd *Concerto Spirituale*, for the Benefit of Mr Geminiani, on Friday 6 April next, I could not avoid making a few remarks to the public on the occasion, which, if you will favour with a place in your Paper it may perhaps be of service to his undertaking, and will greatly oblige, Sir your humble Serv't, J. B.

When Mr Geminiani came first over here, the great excellence of the Violin was unknown in this kingdom, and the great improvement our countrymen have made on that instrument is entirely owing to him. The valuable works he has produc'd in the instrumental way, are greater indications of his merit, as an author, than any I can offer in his behalf; this is the only Benefit he ever made, therefore I persuade myself that the Public (who are justly famous for their Generosity on such laudable occasions) will give him the encouragement his Merit deserves.

**THEODORA.** Valens – Reinhold, bass; Didimus – Guadagni, alto; Septimus – Lowe, tenor; Theodora – Signora Frasi, soprano; Irene – Signora Galli, mezzo-soprano; Chorus of Christians, Chorus of Heathens (Deutsch, *Handel*, p. 683). **Also NEW CONCERTO ON THE ORGAN.** Friday 16  
CG

**THE STRATAGEM.** As 18 Oct. 1749, but Gibbet – Shuter; Foigard – James; Cherry – Mrs Clive. Saturday 17  
DL

**DANCING.** Between the acts by Grandchamps, Mlle Auretti, Mathews, Miss Baker, Mlle L'Contri, Master Maltere, Miss Foulcade, &c. viz: the *Savoyard Travellers*, *A Wooden Shoe Dance*, a *Minuet* and *Louvre*, the whole to conclude with a *Country Dance*.

**COMMENT.** By His Majesty's Command. Benefit for Mlle Auretti. King an Princess Emilia [attended] (Cross). Tickets and places to be had of Mlle Auretti at the second house on the left hand, the Corner Panton St., in Leicester Fields, and of Hobson at the stage door. [Pit and boxes laid together and Amphitheatre on stage, as on 10 March.] Paid salary list £203 7s. (Treasurer's Book). Receipts: £280 (Cross); charges, £63 (Treasurer's Book).

**VIRTUE BETRAYED;** or, Anna Bullen. King Henry – Quin; Wolsey – Ryan; Piercy – Delane; Rochford – Ridout; Northumberland – Sparks; Lady Diana Talbot – Mrs Vincent; Lady Elizabeth Blunt – Mrs Horton; Young Princess Elizabeth – Miss Mullart; Anna Bullen – Mrs Woffington. **Also THE STAGE COACH.** Macahone – Barrington; Squire Somebody – Dunstall; Capt. Basil – Anderson; Micher – Collins; Jolt – Marten; Landlord – Stoppelaer; Fetch – Holtham; Hostler – Smith; Isabella – Miss Minors; Dolly – Miss Ferguson. CG

**COMMENT.** Benefit for Mrs Woffington. Mainpiece: Not acted these 30 years. Afterpiece: Not acted these 5 years. For the better accommodation of the ladies, the stage will be enclosed and formed into Front and Side Boxes, where servants will be allowed to keep Places. Ladies are desired to send Servants by 3 o'clock. Charges: £60.

**THE CARELESS HUSBAND.** Lord Fopington – Woodward; Lord Morelove – Palmer; Lady Betty Modish – Mrs Pritchard; Lady Easy – Mrs Ward; Edging – Mrs Clive; Charles Easy – Havard; Lady Graveairs – Mrs Bennet. **Also MISS IN HER TEENS.** As 3 Oct. 1749, but Fribble (for the only time of his performing it this season) – Garrick; rest omitted. Monday 19  
DL

**COMMENT.** Benefit for Woodward. Tickets of Woodward at the corner of the Piazza in James St., Covent Garden, and of Hobson at the stage door. Servants will be allowed to keep Places on the Stage. Receipts: £170 (Cross); charges, £63 (Treasurer's Book).

**KING HENRY IV, PART I.** As 26 Oct. 1749, but abbreviated cast only listed: Falstaff, Wales, King, Hotspur, Carriers, Francis; and Lady Percy – Mrs Woffington. **Also PHEBE.** As 17 Nov. 1749, but full cast with Tippet – Mrs Dunstall; Phebe – Miss Falkner. CG

**DANCING. III:** *Dutch Dance* by Jossett, Jardin, and Miss Hillyard; End of Play: *Grand Scots Dance* as 1 Feb.

**COMMENT.** Benefit for Ryan. Income: £51 12s. 6d. in money; £99 15s. in tickets. A Free Benefit. Advanced to Servandoni £5 5s. Receipts: £151 7s. 6d.

**THE ORPHAN.** As 11 Dec. 1749. **Also THE CHAPLET.** As 13 March. Tuesday 20  
DL

**COMMENT.** Benefit for Mrs Ward. Tickets to be had of Mrs Ward, next door to the chapel in Little Wild St., and of Hobson at the stage door. Paid Norton 3 chorus 15s.; Cash rec'd £73 1s. 6d.; Tickets £85 18s.; Charges £63. Profit to Mrs Ward £95 19s. 6d. (Treasurer's Book). Receipts: £150 (Cross); £158 19s. 6d. (Treasurer's Book).

- Tuesday 20*    THE FAIR PENITENT. Calista – Miss Bellamy; Sciolto – Sparks; Altamont – Ridout; Rossano – Anderson; Lothario – Lee; Lucilla – Mrs Barrington; Lavinia – Mrs Ridout; Horatio – Quin. Also THE STAGE COACH. As 17 March.  
 CG                    DANCING. As 1 Feb.  
                       COMMENT. Benefit for Miss Bellamy. Charges £60, covered by £38 16s. in money and £58 14s. in tickets. Receipts: £97 10s. 6d.
- King's            IL NEGLIGENTE. *Cast not listed.*  
                       COMMENT. By Desire of Several Persons of Quality. [Scheduled performance of 17 March, cancelled because of "The Indisposition of Sig Laschi."]
- Wednesday 21*    THEODORA. As 16 March. Also NEW CONCERTO ON THE ORGAN.  
 CG                    COMMENT. Princess Amelia present; audience very thin (Deutsch, *Handel*, p. 684).
- Thursday 22*     THE FAIR PENITENT. As 21 Oct. 1749, but Altamont – Sowdon, 1st time; Lucilla – Miss Cole. Also MISS IN HER TEENS. As 19 March, but Fribble – Yates; Capt. Loveit – Palmer; Puff – a young Gentleman who never appeared; Miss Biddy – Miss Cole.  
 DL                    DANCING. *Comic Dance*, as 21 Feb.; *Venetian Gardeners*, Grandchamps, Mlle Auretti.  
                       COMMENT. Benefit for Sowdon. Last time of performing the Mainpiece this season. A Gent: play'd Puff in the farce—Bug (Cross). [Seems to have been a clear benefit, as Treasurer's Book lists no charges.] Cash £65 8s. 6d., plus tickets £95; Paid Reynolds for wax & [brickdust] 3s. 9d. Paid Mr Pope a Bill £7 14s. [wigmaker] (Treasurer's Book). Tickets of Sowdon at his lodgings, the Sign of the Sun, a Milliner's facing Exeter exchange in the strand, and of Hobson at the stage door. Tickets otherwise to be had at Will's Coffee House in Cornhill, and of Mr Thomas Sowdon in Blackman St., Southwark. We hear William Mills, Comedian, lies at the point of death, at his lodgings in Russell St., Covent Garden. Receipts: £170 (Cross); £160 3s. 6d. (Treasurer's Book).
- CG                    VIRTUE BETRAYED. As 17 March. Also PERSEUS AND ANDROMEDA. As 15 March.  
                       COMMENT. Rec'd Miss Bellamy's deficiency of £21 3s. Receipts: £105 12s.
- Friday 23*          THEODORA. As 16 March. Also NEW CONCERTO ON ORGAN.  
 CG
- Saturday 24*      THE SUSPICIOUS HUSBAND. As 10 Feb., but Lucetta – Miss Pitt. Also THE CHAPLET. As 13 March.  
 DL                    DANCING. III: *L'Entree de Flore* – Mlle Auretti.  
                       COMMENT. Benefit for Beard. Part of Pit will be rail'd into Boxes, where servants may keep Places and on the Stage. Tickets to be had of Beard at his House in New North St., Red Lion Square, and of Hobson at the stage door. Rec'd front Cash £67 12s., plus £132 13s. in tickets. Total £200 ss. Paid Hobson for 2 suits of cloaths £21; Salary list £203 7s.; Norton for 1 chorus ss. (Treasurer's Book). Receipts: £205 (Cross); charges, £63 (Treasurer's Book).
- CG                    CATO. As 27 Jan. Also PERSEUS AND ANDROMEDA. As 15 March.  
                       COMMENT. Mainpiece: By particular desire, being the last time of performing it this season. Receipts: £76 9s.
- King's            IL NEGLIGENTE. *Cast not listed.*  
                       COMMENT. At the Desire of several Persons of Quality (*Daily Advertiser*).
- Monday 26*        THE FOUNDLING. Young Belmont – Garrick; Sir Charles Raymond – Barry; Faddle – Woodward; Col. Raymond – Havard; Sir Roger Belmont – Yates; Villiard –  
 DL

Winstone; Fidelia - Mrs Ward; Rosetta - Mrs Pritchard. Also *MISS IN HER TEENS*. As 22 March, but Puff - James. Jasper omitted. *DANCING. Comic Dance*, as 21 Feb.; *L'Entree de Flore* - Mlle Auretti. *Monday 26 DL*

**COMMENT.** Benefit for Yates. Tickets of Yates next door to Mr Walsh's Music Shop, Catherine St., Strand and at stage door. Rec'd Cash £51 8s. 6d., plus £79 16s. from tickets. Total £131 4s. 6d. Paid Leviez by order Lacy £6 6s. (Treasurer's Book). Receipts: £140 (Cross); charges, £60 (Treasurer's Book).

**THE MERRY WIVES.** As 24 Jan., but Ford - Sparks. Also *MISS IN HER TEENS*. As 9 Nov. 1749, but Flash (in imitation of the Original) - Dyer. *CG*

**COMMENT.** Benefit for Sparks. Charges £60. Deficit to Sparks £11 2s. 5d., covered by £104 11s. from tickets. Paid Redman a bill for writing parts 10s. 4d.; Paid Lampe on acct by Mr Kirkman £12. Receipts: £48 18s.

**THE FATAL MARRIAGE.** As 13 March, but Jaqueline, Nurse and Child omitted. Also *LETHE*. Frenchman (by particular desire) - Garrick; Fine Gentleman - Woodward; Aesop - Bridges; Drunken Man - Yates; Mercury - Beard; Mrs Riot - Mrs Clive. *Tuesday 27 DL*

*DANCING.* By Grandchamps, Mlle Auretti, Mathews, Miss Baker, &c.

**COMMENT.** Benefit for Mrs Green. Tickets of Mrs Green in Broad Court, Bow St., Covent Garden, and at the stage Door. Tickets deliver'd out for the *Provok'd Wife* will be taken. Paid Blandford (Tallow Chandler) £12 15s. 9d. Cash rec'd £77 2s., plus £79 8s. from tickets. Total £156 10s. (Treasurer's Book). Receipts: £170 (Cross); charges, £63 (Treasurer's Book).

**COMUS.** Comus - Quin; Elder Brother - Ryan; Younger Brother - Ridout; 1st Spirit - Sparks; 2nd Spirit - Anderson; Bacchanal - Lowe; Euphrosyne - Miss Young; Sabrina - Miss Falkner; Lady - Mrs Woffington; Attendant spirits of Comus - Leveridge, Baker, Wilder, Roberts, Mrs Wright, &c. With *Dances* proper to the Masque. Also *A CURE FOR A SCOLD*; or, *The Taming of a Shrew*. Principal parts by Dunstall, Cushing, Wilder, Baker, Stoppelaer, Miss Falkner, Mrs Dunstall, Miss Young. [See 26 April.] *CG*

**COMMENT.** Benefit for Lowe. Charges £60. Deficiency to Lowe £11 16s. covered by £104 9s. from tickets. [Afterpiece appears under the Shakespearian title in the Account Book. Actually it was James Worsdale's *Cure for a Scold* taken from Shakespeare's play.] Mainpiece: By particular desire. Tickets to be had of Lowe at his lodgings the corner of Southampton St., Covent Garden, and of Page at the Stage door of the Theatre. Receipts: £48 4s.

**ADRIANO IN SIRIA.** *Cast not listed.* Also *LA SERVA PADRONA*. *Cast not listed.* *King's*

**COMMENT.** Benefit Signor Laschi, with Comic Interludes between the Acts, called *La Serva Padrona*. The music composed by Sig Gio. Batista Pergolesi.

**SOLOMON.** Principal parts performed by Sga Galli, Miss Arne, Beard.

**MUSIC.** *Concerto on Violincello* - Jones.

**COMMENT.** Benefit for Jones. A Serenata. Books of which may be had at the theatre. To begin at twelve o'clock promptly (*General Advertiser*).

To the Publick: Walking in St James's Park the other day, I followed two young Gentlemen along the Mall, and overheard one of them say to the other, "shall we go and offer sacrifice to the Manes of Milton?" To which the other reply'd "with all my heart." I must own I had some curiosity to know in what this ceremony would consist, and determined to observe them. I accordingly followed them at some distance, into Dodsley the Bookseller's in Pall Mall; where to my great satisfaction I found that this most acceptable sacrifice was only an offering of Charity to the Granddaughter of Milton; who on account of her age, her poverty, and her

*Wednesday 28  
DL*

- Wednesday 28*  
DL relation to that great Man, is to have a Benefit at Drury Lane Theatre on Wednesday next. I willingly joined in their devotions, and rejoice with the Publick on their having an opportunity of shewing their gratitude and Veneration to a man whose Genius reflects a lustre on the British Literature, and whose sentiments have added strength to the British liberties; to an author whose works have been the delight of our Fathers, and will be the Admiration of our sons: latest posterity; to an Englishman who is not only the Glory of our Country, but the Honour to Human Nature. This fair Opportunity of paying a respect to his Memory (the last of the kind that can be offered to us, as Mrs Foster is the only surviving branch of his family) must certainly be embraced with Eagerness and pleasure; all who have any pretence to an Elegant Taste, all lovers of Liberty, and every friend of the Muses, will surely crowd to the house on this distinguish'd night, and give at once an instance of the politeness of their manners, and the goodness of their hearts, I am, &c. A Lover of Milton (*General Advertiser*).
- CG JUDAS MACCHABAEUS. As 9 March.
- JS VENICE PRESERVED. *Cast not listed.* Also DAMON AND PHILLIDA. *Cast not listed.*  
COMMENT. At the New Theatre, James St. A concert, etc. Benefit for Edward. Prices 3s., 2s., 1s. To begin at six o'clock (*Daily Advertiser*).
- Thursday 29*  
DL MUCH ADO ABOUT NOTHING. As 23 Feb., but Friar, Borachio and Dogberry not listed. Also LETHE. As 27 March, but Tattoo - King; Frenchman - Blakes; Old Man - Taswell; Mrs Tattoo - Miss Cole; Charon - Winstone.  
DANCING. End of Play, *Venetian Gardeners* by Grandchamps, Mlle Auretti.  
COMMENT. Benefit for Mr and Mrs Havard. Tickets to be had at Havard's House in Broad Court, Bow St., at the Bedford, and at the Stage Door. Rec'd. Cash £72 2s. 6d., plus £79 5s. from tickets. Total £151 7s. 6d. Bought 6 lbs. lamp-wick 10s. (Treasurer's Book). Receipts: £160 (Cross); charges, £63 (Treasurer's Book).
- CG RULE A WIFE AND HAVE A WIFE. As 18 Jan.  
SINGING. I: *O Lovely Peace* (a duetto from *Judas Maccabaeus*) by Lowe and Miss Falkner; II: *Mirth gives Courage* by Leveridge; III: *Spara il Pastor contente* (from the opera *Phaeton*) by Miss Falkner; IV: *The Truly Happy Man* by Leveridge; End of Play: *Epilogue to Music* by Leveridge.  
DANCING. v: By Cooke and Miss Hillyard.  
COMMENT. Benefit for Leveridge. Charges £60. Deficiency to Leveridge £17 17s., covered by £127 2s. from tickets. Receipts: £42 3s.
- Friday 30*  
CG JUDAS MACCHABAEUS. As 9 March.
- Saturday 31*  
DL MEROPÉ. As 9 Feb., but Ismene - Miss Cole. Also THE CHAPLET. As 13 March, but add Grandchamps, Mathews, Miss Baker.  
DANCING. *Venetian Gardeners* by Grandchamps and Mlle Auretti.  
COMMENT. Benefit for Berry. Tickets at Pope's Peruke Maker Russell St. Rec'd Cash £93 3s., plus £92 11s. from tickets. Total £185 14s.; Paid Salary List £203 7s.; Norton 5 chorus £1 5s. (Treasurer's Book).  
To the Public, Gentlemen and Ladies, I am very sorry that a long, sharp, and severe fit of Illness prevents me the satisfaction of making my personal application to my friends as usual, against my Benefit; but finding myself every day rather worse than better, I hope you will be so kind as to take this notice, that the *Stratagem*, will be performed on Saturday the 21st of April; the part of Archer by Mr Garrick, for the benefit of Mr and Mrs Mills; with a Farce and all other usual Entertainments. From your most oblig'd Servant, William Mills.

Mr Mills hopes his friends who intend to honour him with their company, will be so kind as to send to him for Places, Tickets, &c., or call upon him at Mr Gardner's Printing Office in Russel St., Covent Garden; or at Hobson's at the stage door (*General Advertiser*). Receipts: £180 (Cross); charges, £60 (Treasurer's Book). Saturday 31  
DL

**THE PROVOK'D WIFE.** As 4 Dec. 1749. Also PHEBE. As 19 March, but return to cast of 29 Sept. 1749. Tippet - Miss Young; Phoebe - Mrs Dunstall. CG

**DANCING.** I: *New Dance* by Cooke and Miss Hillyard; II: *Dutch Dance*, as 19 March, but now by Cooke and Miss Hillyard; III: *Grand Scots Ballet*, as 1 Feb.; End of Play: *Louvre* and *Minuet* by Cooke and Miss Hillyard.

**COMMENT.** Benefit for Cooke. Charges £60. Deficiency to Cooke £25 10s., covered by £134 7s. from tickets. Tickets of Cooke at Mr Clark's, an Upholsterer in James St., Covent Garden, and at the Stage Door. Died Dennis Delane, Esq. universally regretted (*Daily Advertiser*, 3 April). Receipts: £34 10s.

**IL TRIONFO DI CAMILLA.** Camilla - Signora Frasi; Latino - Laschi; Turno - Signora Giacomazzi; Lavinia - Signora Mellini; Prenesto - Guadagni; Mezio - Signora Moretti. King's

**COMMENT.** A New Opera. To begin at half after six (*Daily Advertiser*).

## April 1750

**ALL FOR LOVE;** or, The World Well Lost. Antony - Barry; Ventidius - Sowdon; Dollabella - King; Alexas - Blakes; Serapion - Bridges; Myris - Simpson; Gentleman - Barnet; Charmion - Mrs Bennet; Iris - Miss Cole; Octavia - Mrs Elmy, 1st time; Cleopatra - Mrs Pritchard. Also THE INTRIGUING CHAMBER-MAID. As 29 Jan., but Goodall, and Mrs Hyman omitted. Monday 2  
DL

**SINGING.** III: By Miss Norris.

**DANCING.** *Venetian Gardeners*, Grandchamps and Mlle Auretti.

**COMMENT.** Benefit for Mrs Elmy. Ladies are desired to send Servants to keep Places at 3 o'clock. Tickets and places to be had of Mrs Elmy at the corner of Tavistock St., in Southampton St., and of Hobson at the stage door. Cash receipts £63 6s. 6d., plus £74 6s. from tickets. Total £137 12s. 6d. (Treasurer's Book). Mr Delane dy'd Sun: ye<sup>e</sup> 1st of Ap: (Cross). The Masque of *Comus*, design'd to be perform'd at Drury Lane Wednesday next, the 4th of Apl, for the Benefit of Mrs Foster, Granddaughter of Milton, and his only surviving descendant, is, by particular desire of several persons of Quality, on account of Handel's Oratorio deferr'd till Thursday the 5th instant (*General Advertiser*). Receipts: £150 (Cross); charges £63 (Treasurer's Book).

**KING RICHARD III.** As 2 Oct. 1749, but Richard - Lee; King Henry - Bridgewater. Also MISS IN HER TEENS. As 26 March, but Flash - Lee. CG

**DANCING.** As 1 Feb.

**COMMENT.** Benefit for Lee. Charges £60. Balance to Lee £1 6s. plus £88 17s. from tickets. Advanced Servandoni £5 5s. Tickets to be had of Lee at Mr Christmas's in Maiden Lane; and of Page at the stage door. Both pieces by Desire. Receipts: £61 6s.

**THE PROVOKED WIFE.** As 23 Oct. 1749, but Heartfree - Palmer; Mademoiselle - Mrs Cross. Also THE REHEARSAL; or, Bayes in Petticoats. As 15 March. Tuesday 3  
DL

**SINGING.** Between the acts by Miss Norris.

- Tuesday 3*
- DL COMMENT. Benefit for Miss Norris. Tickets at Stage Door. Rec'd Cash £73 11s. 6d., plus £73 6s. from tickets. Total £146 17s. 6d. Paid Blandford (Tallow Chandler) £17 18s.; Paid Mr Field for Mr Killigrew's 9 shares for 100 nights £105 (Treasurer's Book). Receipts: £160 (Cross); charges, £63 (Treasurer's Book).
- CG THE MOURNING BRIDE. Mourning Bride - Miss Bellamy; King - Sparks; Gonzales - Bridgwater; Garcia - Gibson; Selim - Bennet; Heli - Bransby; Leonora - Mrs Barrington; Osmyn - a Gentleman; Zara - Mrs Horton. Also THE DEVIL TO PAY. As 27 Sept. 1749.
- DANCING. III: Dutch Dance, as 19 March; End of Play: *A Tambourin* by Jardin.
- COMMENT. Benefit for Mrs Horton. Charges £60. Deficit to Mrs Horton £35 15s. 6d., covered by £43 5s. from tickets. Paid Mr Jossett for 3 pair of shoes for the stage 18s. Mainpiece: Not acted these 10 years. Receipts: £24 4s. 6d.
- King's ADRIANO IN SIRIA. *Cast not listed.*
- COMMENT. Benefit Signora Frasi.
- Wednesday 4*
- DL [No Performance.]
- COMMENT. [Another long letter to the author of the *General Advertiser* pleading attendance at the benefit performance of *Comus*]: Whoever then would be thought capable of Pleasure in reading the works of our Incomparable Milton, and not so destitute of Gratitude as to refuse to lay out a Trifle in a rational and elegant entertainment for the Benefit of his living remains, for the exercise of their own Virtue, the Increase of their Reputation, and the pleasing consciousness of doing good, should appear at Drury Lane theatre tomorrow April 5, when *Comus* will be performed for the Benefit of Mrs Elizabeth Foster, Granddaughter to the Author, and the only surviving branch of the family.
- N.B. There will be a new *Prologue* on the Occasion written by the Author of *Irene*, and spoken by Mr Garrick; and by particular Desire there will be added to the *Masque*, a dramatic Satyr call'd *Lethe* in which Mr Garrick will perform.
- Tickets to be had of Dodsley, Bookseller, Pall Mall; Messrs Payne and Boquet, Booksellers, Paternoster Row; Batson's Coffee House, near the Royal Exchange, and of Hobson at the Stage Door.
- CG SAMPSON. *Cast not listed.* Parts were: Samson, Manoa, Micah, Israelite Officer; Chorus of Israelites, Dalila, Harapha, Chorus of Philistine Women and Priests of Dagon (Larpent MS).
- Thursday 5*
- DL COMUS. As 24 Jan., but add to dancers Mlle Auretti, Mathews, and Mlle Contrini; Brothers and Spirits not listed; Lady - Mrs Pritchard. Pelling, Shawford, G. Yates, MacNeale, Mrs Addison, Miss Baker, Mrs Shawford, Mrs LaFont, Miss Shawford omitted. Occasional Prologue written by Dr Johnson, spoken by Garrick. Also LETHE. As 29 March, but Frenchman (by particular desire) - Garrick; Aesop, Tatoo, Old Man, Mrs Tattoo, Charon not listed.
- COMMENT. *Masque* with a *Prologue*, for ye Benefit of Mrs Foster, Grand Daughter to Milton & his only surviving Descendant (Cross). [For Prologue, see Gentleman's Magazine April 1750.] Rec'd cash £76 6d., plus £71 4s. from tickets. Total £147 4s. 6d. Paid for  $\frac{1}{2}$  year New River Water £1; Paid  $\frac{1}{2}$  year's scavanger's tax to Lady Day £3 14s. 6d.; Norton 4 Chorus £1 (Treasurer's Book). Tickets deliver'd for the 4th will be taken. Receipts: £150 (Cross); charges, £63 (Treasurer's Book).
- CG THE ALBION QUEENS; or, The Death of Mary Queen of Scots. Queen Elizabeth - Mrs Horton; Norfolk - Ryan; Davison - Ridout; Morton - Bridgwater; Cecil - Arthur; Gifford - Gibson; Dowglass - Mrs Vincent; Mary, Queen of Scots - Mrs Woffington, 1st time. Also THE MAID OF THE MILL; or, The Country

Revels. No parts listed, but Vocal parts for *Judgment of Paris* by Lowe, Miss Falkner, Miss Young, and Mrs Vincent. The Dances by Cooke, Miss Hillyard, &c.

Tbursday 5  
CG

COMMENT. Benefit for Arthur and Mrs Vincent. Charges £60. Deficit to the actors £6 12s. 6d. apiece, covered by income from tickets: Arthur £31 9s.; Mrs Vincent £43 4s. [Afterpiece a farce taken from Beaumont & Fletcher. Not Printed. In which was introduced the *Judgment of Paris*, a musical piece.] Mainpiece: Not acted these 7 years. Tickets to be had of Arthur in Duke's Court, and of Mrs Vincent at the Cock and Turk's Head in Bedford St., Covent Garden. Receipts: £46 15s.

SAMPSON. As 4 April.

Friday 6  
CG

COMMENT. [A "Mash note" appeared in the *Daily Advertiser* referring to a girl and an incident that occurred at the *Provok'd Wife* Sat 31 March. The Girl sat in a side-box, but slipped going down the stone steps of the theatre.]

THE ROMAN FATHER. As 26 Feb. Also THE ANATOMIST. As 30 Dec. 1749.

Saturday 7  
DL

COMMENT. Campioni off the salary list. Paid Calthorpe £63; paid Mr Oram by order of Lacy £8 8s.; Salary List £200 4d.; Norton 6 Chorus £1 10s.; Wax & Brick Dust 4s. (Treasurer's Book). Receipts: £170 (Cross); £154 4s. (Treasurer's Book).

THE REVENGE. As 31 Jan., but Carlos - Lee; Manuel - Anderson. Also PERSEUS AND ANDROMEDA. As 15 March.

CG

COMMENT. Tickets taken for Miss Haughton for 2 *Henry IV* £42 4s. Total value of House £109 14s. Paid Servandoni £5 5s. Last time of performing till the Holidays. Receipts: £67 10s.

IL TRIONFO DI CAMILLA. *Cast not listed.*

King's

COMMENT. Benefit Sig Croza.

THE ORPHAN. As 11 Dec. 1749, but Florella - Mrs Bennet. Also MISS IN HER TEENS. As 26 March, but Puff not listed; Flash - Shuter; Biddy - Miss Cole.

Monday 9  
DL

DANCING. By Grandchamps, Mlle Auretti, &c.

COMMENT. Benefit for ye encrease of a fund for ye support of a publick Charity [Lock Hospital] (Cross). Rec'd cash £76 17s. 6d., plus £123 16s. from tickets; Total £200 13s. 6d. Paid Moor for pair breeches for Garrick £1 5s.; Paid 1 year's subscription to H: Park Hospital £10 10s.; To Garrick by George Garrick £7 10s.; Paid King playing S. Doctor £1 1s. by order of Lacy (Treasurer's Book). Last time of performing till the Holidays. Receipts: £160 (Cross); charges, £63 (Treasurer's Book).

THE RECRUITING OFFICER. Melinda - Miss Talbot; Sylvia - Mrs Hooper.

HAY

MUSIC. Vocal: Mrs Hooper, first time of performing here, and Miss Talbot.

COMMENT. A concert, etc. Benefit for Mrs Rachel Hooper, who perform'd Six Years ago at the Theatre-Royal in Lincoln's Inn Fields. [Earlier bills listed *The Recruiting Officer* for this night. Today's bill calls only for a concert.] To begin at six o'clock. (*Daily Advertiser*).

ENTERTAINMENT OF VOCAL AND INSTRUMENTAL MUSIC. Part I:

Tuesday 10  
King's

A New *Overture* composed by Chiampi; *Io Son quell Pellegrino* (Terradellas) sung by Sga Giacomazzi; *Dille che d'altra Face* (Cocchi) Laschi; *Questo core amato bene* (Ariaja) sung by Sga Galli; *Concerto* by Pasqualino; *Le Dolcezze dell'Amor* (Chiampi) sung by Guadagni; *Infelice Van milagno* (Chiampi) sung by Sga Frasi. Part II: *Concerto* by Dubourg: *Qual Nocciero* (Chiampi) sung by Sga Mellini; *Dal Labro* (Chiampi)

Tuesday 10  
King's

sung by Sga Giacomazzi; *Ob dio mancar mi Sento* (Chiampi) sung by Sga Frasi; Concerto by Miller; *Son sventurato* (Chiampi) sung by Guadagni; *Fair and Comely is my Love* (Handel) sung by Sga Galli. Part III: Concerto by Vincent; *Crudo Amore* (Fini) sung by Laschi; *Alla selva al prato* (Fini) sung by Mellini; *Se torna il gelo usato* (Pulli) sung by Sga Giacomazzi; *So che per Gioco* (Pulli) sung by Sga Galli; Duet *O Fairest of Ten Thousand Fair* (Handel) by Sga Frasi and Guadagni; A Grand Concerto by Handel.

COMMENT. For the Benefit and Increase of a Fund established for the support of Decay'd Musicians, or their Families. Pit and Boxes put together at Half a Guinea. Tickets delivered to the subscribers of this Charity will admit one Person to any Part of the House (*General Advertiser*, 31 March, advance notice).

Wednesday 11 DL

CONCERT SPIRITUAL.

COMMENT. Benefit for Geminiani. A Grand Entertainment of Sacred Music called . . . To conclude with the *Magnificat* composed by Conti. Mr Geminiani will conduct the Orchestra and perform a Concerto and Solo of his own Composition. Pit and Boxes 10s. 6d. First Gallery 5s. Upper Gallery 3s. 6d. To begin at half after six. Mr Geminiani has altered his day from Friday 6 April Mr Handel having agreed to have no Oratorio on Wednesday 11 April. So Tickets for 6 Apr. will be taken (*General Advertiser*). [Cross incorrectly dates this on Tuesday 10 April.] Receipts: £230 (Cross); charges, £21 (Treasurer's Book).

DL

[No performances to Sun. 15 April.] Passion Week (Cross).

COMMENT. Treasurer's Book: 11 Apr. Paid; to Sowdon to make up his agreement £37; and

to Treasurer's Office	13s. 4d.
Numberers	5s.
Box offices	5s.
5 Box Keepers	10s.
4 Door Keepers	6s.
Lobby door keeper	1s. 6d.
Stage Door Keeper	3s. 6d.
Pit Offices	5s. 10d.
Doorkeepers	3s.
Upper Gallery Office	2s.
Door keeper	1s. 6d.
House Keeper	3s. 6d.
Bill stickers (2 days)	10s.
Candle Woman	2s.
Soldiers	14s.
First Gallery Office	3s. 4d.
2 Door keepers	3s.
Total	£4 13s. 6d.

Thursday 12 CG

THE MESSIAH. *Cast not listed.*

COMMENT. Being the last [oratorio] this year (*General Advertiser*).

Monday 16 DL

A BOLD STROKE. As 28 Dec. 1749. Also A DUKE AND NO DUKE. As 15 Jan.

DANCING. *Hornpipe* by Mathews; *Savoyard Travellers*, as 10 Nov. 1749, but Mrs Addison omitted.

COMMENT. Mr Wm. Mills dy'd (Cross). Receipts: £50 (Cross); £55 7s. 6d. (Treasurer's Book).

<b>MACBETH.</b> As 13 March. Also PERSEUS AND ANDROMEDA. As 15 March, but no cast listed.	<i>COMMENT.</i> Benefit for Bencraft. [Charges £60?] Balance to Bencraft £15 12s. plus £48 from tickets. Advanced to Servandoni another £5 5s. Receipts: £85 12s.	Monday 16 CG
<b>THE SACRIFICE OF IPHIGENIA.</b> Agamemnon - Nicholls, his first here; Calchas - Rooker; Iphigenia - Mrs Yeates; First Priest - Master Budd; Diana - Mrs Smith (1750 ed.). Also HARLEQUIN MOUNTEBANK; or, The Squire Electrified. Harlequin - M. L'Agile, from Paris; Squire - Yates; Columbine - Mrs Smith; Clown - Warner.	<i>DANCING.</i> Matthews, M'Neil, Mrs Addison, Miss Rayner (1750 ed.).	NWC
	<i>COMMENT.</i> At the New Wells, London Spa. To begin at two o'clock and at five o'clock. [This house managed by Matthews, Dancer, and Yeates. See <i>Daily Advertiser</i> 13 March.]	
<b>THE PROVOK'D HUSBAND.</b> As 23 Dec. 1749, but Count Basset - King; Miss Jenny - Miss Cole; Myrtilla not listed. Also MISS IN HER TEENS. As 9 April, but Fribble - King; Puff - James.	<i>DANCING.</i> By Grandchamps and Mlle Auretti.	Tuesday 17 DL
	<i>COMMENT.</i> Benefit for Winstone and King. Tickets at Stage Door. Rec'd Cash £62 18s. 6d., plus £71 17s. from tickets. Total £134 15s. 6d. Paid King's Tax (Land) Windsor's House £10; Paid Mrs Swift for a suit of women's cloaths £12 14s. 6d.; Paid Knight (Lampman) month bill £7 8s. 6d.; Mrs Hobson a bill 16s. 6d. (Treasurer's Book). Receipts: £150 (Cross); charges, £63 (Treasurer's Book).	
<b>ALBION QUEENS.</b> As 5 April. Also PHEBE. As 31 March.	<i>DANCING.</i> III: Tambourine by Jardin, &c.; End of Play: Scots Dance by Cooke and Miss Hillyard, &c.	CG
	<i>COMMENT.</i> Benefit for Stoppelaer, Cushing, Delagarde; who deliver'd tickets to the value (respectively) of £46 1s.; £20 17s.; and £53 4s. Receipts: £31 1s. 6d.	
<b>THE BEGGAR'S OPERA.</b> Macheath - Eden. Also THE COUNTRY WEDDING. <i>Cast not listed.</i>	<i>COMMENT.</i> Benefit Eden. A concert, etc. ( <i>Daily Advertiser</i> .)	HAY
<b>THE ALCHEMIST.</b> As 14 Oct. 1749, but Subtle - Bridges; Ananias - Woodward; Lovewit - Barnet. Also THE ANATOMIST. As 30 Dec. 1749.	<i>DANCING.</i> Hornpipe by Mathews and the Little Swiss.	Wednesday 18 DL
	<i>COMMENT.</i> Benefit for Bridges and Blakes. Rec'd Cash £47 3s., plus £100 4s. from tickets. Total £147 7s. (Treasurer's Book). Yesterday Morning died of a Dropsy, Mr William Mills, belonging to the Theatre-Royal in Drury Lane; a person formerly well esteem'd in his profession, and if his infirmities in the latter part of his life render'd him less useful to the stage, yet he amply made amends for it, in the deserv'd character of an Honest man, and an indulgent Husband.—The Stratagem will be play'd on Sat. next, for the benefit of Mrs Mills ( <i>General Advertiser</i> ). Receipts: £160 (Cross); charges, £63 (Treasurer's Book).	
<b>ROMEO AND JULIET.</b> As 1 March. Also PERSEUS AND ANDROMEDA. As 16 April.	<i>DANCING.</i> III: (By desire) the Two Pierots, as 8 Jan., but by LaLauze and Dennison, his apprentice, being his 1st appearance on the stage; IV: Grand Scots Dance by Cooke and Miss Hillyard, &c. End of Play: Louvre and Minuet by Master Settree and a Young Lady, who never appeared before, both scholars of Mr Lalauze.	CG
	<i>COMMENT.</i> Benefit for LaLauze, who deliver'd £87 10s. in tickets. Total House value £151 2s. Charges £60. [By arrangement with Rich he received only half of the night's profits (i.e., above the house charges) or £41 19s. (Account Book).] Receipts: £63 12s.	

- Wednesday 18* THE MESSIAH. *Cast not listed.* [See *Gentleman's Magazine*; Deutsch, *Handel*, p. 708.]  
 CHAPEL COMMENT. Receipts: £600. At the Chapel of the Foundling Hospital.
- HAY MADAME CIANO. *Cast not listed.*  
 COMMENT. To begin at half an hour after six. Prices, 5s., 3s., 2s. (*Daily Advertiser*).
- Thursday 19* HAMLET. As 15 March, but Hamlet - Barry; Horatio - Palmer; Lucianus - James; Laertes - Blakes; Polonius - Taswell; Osrick - Woodward; Gravediggers - Yates, Ray. Also THE SCHOOL BOY. School boy - Shuter; Young Rakish - Cross; Friendly - Simpson; Lettice - Miss Cole; Major Rakish - Bridges; Father Dominic - Blakes; Lady Manlove - Mrs James.  
 DANCING. *The Swedish Gardeners*, as 19 Dec. 1749.  
 COMMENT. Benefit for Shuter and Palmer. Rec'd cash £50 14s., plus £82 15s. in tickets. Paid Duke of Bedford's Steward for leases £3 13s. 6d.; Mrs Swift 1s. 6d., omitted Wednesday; Mrs Roberts £1 omitted Wednesday (Treasurer's Book). Receipts: £150 (Cross); charges, £63 (Treasurer's Book).
- CG THE DOUBLE DEALER. As 16 Oct. 1749, but Lady Froth - a Young Gentlewoman who never appeared on this stage before. Also JUDGMENT OF PARIS. As 5 April, but Paris - Lowe; Mercury - Wilder; Pallas - Miss Young; Juno - Mrs Dunstall; Venus - Miss Falkner.  
 SINGING. I: *A New Scots Song* by Miss Falkner, set by Master Arne; II: *O Sleep and Lucing*; III: *Go Rose, &c.*  
 DANCING. IV: *Tambourin* by Jardin, &c.  
 COMMENT. Benefit for Miss Falkner. Charges £60. Deficit to Miss Falkner £15 3s., covered by £62 10s. from tickets. Afterpiece: A musical Entertainment (Not acted these 10 years) set to music by Mr Arne. [See 5 and 25 April.] Receipts: £44 17s.
- HAY MADAME CIANO. *Cast not listed.*
- Friday 20* THE CONSCIOUS LOVERS. As 6 Feb., but Daniel - James. Also A DUKE AND NO DUKE. As 15 Jan.  
 DL DANCING. I: *Fingalian Dance* by McNeil; II: *The Black Joke* by the Little Swiss and Miss Foulcade; III: *Grand Scotch Dance*, as 31 Oct. 1749; IV: *Hornpipe* by Mathews; End of Play: *Minuet* by Mathews and Mad De La Contrari.  
 COMMENT. Benefit for Matthews and James. Rec'd Cash £44 9s., plus £116 12s. from tickets. Total £161 1s. Paid Mr Barsanti for music by order of Garrick £1 11s. 6d. Paid Mr Williams  $\frac{1}{2}$  year's rent K: passage £11 15s. (Treasurer's Book). Mr Mills bury'd at St Marks (Cross). Receipts: £160 (Cross); charges, £63 (Treasurer's Book).
- CG THE BEGGAR'S OPERA. As 9 Feb., but *Hornpipe* by Oates; Macheath - Dyer. Also PERSEUS AND ANDROMEDA. As 16 April.  
 DANCING. (By particular Desire) *Grand Scots Dance* by Cooke and Miss Hillyard, &c.  
 COMMENT. Benefit for Dyer. [Seemingly a clear one, for he received also £29 6s. from tickets.] Being the last time of performing the afterpiece this season. Receipts: £63 2s. 6d.
- Saturday 21 THE STRATAGEM. As 17 March. Also THE INTRIGUING CHAMBERMAID. As 2 April.  
 DL DANCING. IV: *Venetian Gardeners* - Grandchamps and Mlle Auretti.  
 COMMENT. Benefit for Mrs Mills. By particular desire. Paid salary list £300 6d.; Rec'd cash £54 19s., plus £102 7s. from tickets. Total £157 6s. (Treasurer's Book). Gentlemen and Ladies: Having the Misfortune to lose my husband, I am incapable

at present, of making my personal application; but hope those Friends who intend to honour me with their company, will be so kind as to send for tickets, Places, &c. to Gardyner's Printing office in Little Russel St., Covent Garden, or to Mr Hobson at the stage door, I beg your favour, and am, Your humble serv't, Eliz. Mills (*General Advertiser*). Receipts: £160 (Cross); charges, £60 (Treasurer's Book).

Saturday 21  
DL

JANE SHORE. As 2 Nov. 1749, but Hastings - Lacey; add Belmour - Gibson. Also MISS IN HER TEENS. As 2 April, but Flash - Bencraft.

CG

SINGING. II: By Roberts; IV: By Roberts.

DANCING. III: Tambourine by Jardin, &c.; End of Play: *Grand Scots Dance*, by Cooke, Miss Hillyard, &c.

COMMENT. Benefit for Roberts. Charges £80. Deficit to Roberts £49 8s., covered by income from tickets of £116. Receipts: £30 12s.

MADAME CIANO. Cast not listed.

HAY

MACBETH. As 29 Jan., but Duncan - Barnet; Lennox - Ackman; Miss Norris returned to vocal list. Also MISS IN HER TEENS. As 17 April, but Fribble - Master Cross, 1st time.

Monday 23  
DL

MUSIC. II: *Concerto on Violincello* - Cervetti.

DANCING. I: *Black Joke*, as 20 April; II: *Comic Dance* by Grandchamps; III: *L'Entree de Flore*, as 24 Oct. 1749; V: *Venetian Gardeners* by Grandchamps and Mlle Auretti.

COMMENT. Benefit for Cross, and Burton. Rec'd cash £36 15s., plus £116 6s. from tickets. Total £153 1s.; Paid Norton 6 Chorus £1 10s.; Paid Mr Dolmain (Embroiderer) £3 (Treasurer's Book). Tickets to be had of Mr Page at the Stage Door. Tickets deliver'd out by Grandchamps will be taken. Publish'd this day, the third edn. of Colley Cibber's *Apology for his Life* at 6s. With an Historical view of the stage during his own time, to which is now added A short account of the Rise and Progress of the English Stage: also a dialogue on old plays and old players. Printed for R. Dodsley (*General Advertiser*). Receipts: £154 (Cross); charges, £63 (Treasurer's Book).

CG

DON SEBASTIAN KING OF PORTUGAL. Dorax - Quin; Sebastian - Ryan; Moluch - Sparks; Benducar - Bridgwater; Mufti - Arthur; Mustapha - Dunstall; Antonio - Anderson; Zeydan - Bencraft; Johayma - Mrs Bambridge; Morayma - Mrs Barrington; Alvarez - Ridout; Almeyda - Miss Bellamy. Also MISS IN HER TEENS. As 21 April.

DANCING. II: *Dutch Dance* by Cooke and Miss Hillyard; III: *Grand Scots Dance* by Cooke and Miss Hillyard, &c.; V: *Minuet and Louvre* by Cooke and Miss Hillyard.

COMMENT. Benefit for Miss Hilliard. Charges £60. Deficiency to Miss Hilliard £28 7s. covered by £55 8s. from tickets. Paid Servandoni as an advance £5 5s. Receipts: £31 13s.

CG

THE ROMAN FATHER. As 26 Feb. Also THE INTRIGUING CHAMBER-MAID. As 2 April.

Tuesday 24  
DL

COMMENT. Paid Tallow Chandler £17 18s. 11d.; Norton 6 Chorus 6s. 6d. (Treasurer's Book). Receipts: £150 (Cross); £128 (Treasurer's Book).

THE SUSPICIOUS HUSBAND. As 23 Oct. 1749, but Jacyntha - Mrs Ridout. Also MISS IN HER TEENS. As 21 April, but Tag - Miss Ferguson.

CG

DANCING. II: Tambourine by Jardin, &c.; III: *Dutch Dance* by Cooke and Miss Hillyard; V: *Grand Scots Dance* by Cooke and Miss Hillyard.

SINGING. IV: *Go Rose*, &c. by Miss Falkner.

COMMENT. Benefit for Villeneuve. Charges £30. Deficiency to Villeneuve £4 12s. 6d., covered by £111 11s. from tickets. N.B. Mr Villeneuve has been robb'd of a number of tickets, therefore none sold at the Doors of the theatre will be taken. By desire of several Ladies of Quality. Receipts: £26 7s. 6d.

- Wednesday 25* MEROPÉ. As 31 March, but Beard omitted from Vocals. Also LETHE. As DL 5 April, but Frenchman - Blakes; Mercury - Master Mattocks; Tattoo - King; Mrs Tattoo - Miss Cole.  
*DANCING. Swedish Gardeners*, as 19 Dec. 1749.  
 COMMENT. By Command of the Prince and Princess of Wales, Benefit for Mr Pritchard, Treasurer. Tickets at Stage Door. Rec'd cash £116 2s., plus £91 5s. from tickets. Total £207 17s. Paid window tax at Winsors 16s. 3d.; Paid 6 chorus £1 10s. (Treasurer's Book). Receipts: £210 (Cross); charges, £63 (Treasurer's Book).
- CG RULE A WIFE AND HAVE A WIFE. As 18 Jan., but Margarita - Mrs Barrington. Also PHEBE. As 31 March.  
*SINGING. Go Rose* by Miss Falkner.  
*DANCING. Pierrot Dance* by LaLauze and Desse.  
 COMMENT. Benefit for White. Charges £60. Deficit to White £31, covered by £102 19s. from tickets. Mrs Elrington who play'd Lady Froth Thursday night granted £5 5s. Receipts: £29.
- Thursday 26* ALL FOR LOVE. As 2 April, but Myris and Gentleman not listed. Also BAYES IN PETTICOATS. As 15 March, but Master Mattocks added and Beard omitted.  
 DL *SINGING. If God could lengthen life forever* by Reinhold; and (by desire) *Honour and Arms*, from the Oratorio Sampson, by Reinhold.  
*DANCING. Wooden Shoe Dance* by Maltere; *Tambourine* by Miss Foulcade.  
 COMMENT. Benefit for Raftor, Reinhold and Miss Pitt. Rec'd cash £54 16s., plus £83 from tickets. Total £137 16s. Paid Mrs Reynolds for wax and brick dust 3s. 11d. (Treasurer's Book). Last time of performing the Afterpiece this season. Receipts: £160 (Cross); charges, £63 (Treasurer's Book).
- CG LADY JANE GRAY. As 16 Dec. 1749, but Pembroke - Lacey. Also A CURE FOR A SCOLD. As 27 March, but parts distributed: Manly - Dunstall; Heartwell - Baker; Gainlove - Wilder; Archer - Cushing; Physician - Redman; Tooth Drawer - Hackett; Peter - Holtham; Sir William Worthy - Collins; Lucy - Miss Young; Flora - Miss Falkner; Peg - Mrs Dunstall.  
 COMMENT. Benefit for Dunstall and Oates, Jr. [the Company Harlequin]. Charges £60. Deficit to each £13 15s. 3d., covered by income from tickets; Dunstall £32 9s.; Oates £29 6s. Receipts: £32 9s.
- Friday 27* THE TEMPEST. As 12 Feb., but Miranda - Mrs Yates; Dorinda - Miss Cole. Stephano, Mustacho, Ventoso, Sycorax not listed and *Acis & Galatea* omitted. To conclude with the *Savoyard Travellers* by Grandchamps, Mlle Auretti, the Little Swiss, Miss Popling, Mathews, Mlle L'Contri. Also BAYES IN PETTICOATS. As 26 April.  
*DANCING. III: L'Entree de Flore*, as 24 Oct. 1749.  
 COMMENT. Benefit for Leviez (Ballet Master) and Taswell. Paid young Cross for dancing 5s., and same to young Shawford. Allowed Leviez for tickets as per agreement £15; Norton 3 chorus last night 6 this £2 5s. (Treasurer's Book). Afterpiece: By Desire. Tickets deliver'd out by Taswell will be taken. Receipts: £150 (Cross). [Income missing from Treasurer's Book.]
- CG THE NON JUROR. As 4 Jan. Also MISS IN HER TEENS. As 24 April, but Puff - Goodall.  
*SINGING. Go Rose* by Miss Falkner.  
 COMMENT. Benefit for Stede, Redman, Mrs Bambridge, Miss Minors, Miss Ferguson and Miss Morrison. Tickets deliver'd also by Goodall, Rawlings, Miss Allen, Widow Dupre, Mrs Hitchcock. No charges made, but House receiv'd £ value of all income. Receipts: £16 14s. 6d.

<i>Tickets</i>	<i>Box</i>	<i>Pit</i>	<i>Gallery</i>	<i>Value</i>	$\frac{1}{2}$ <i>Value</i>	<i>Friday 27 CG</i>
Stede	7	74	81	£20 19s.	£10 9s. 6d.	
Redman	8	71	38	16 9s.	8 4s. 6d.	
Goodall	.	46	34	14 16s.	7 8s.	
Mr Rawlings	16	57	65	19 1s.	9 10s. 6d.	
Miss Minors	17	71	26	17 10s.	8 15s.	
Mrs Ferguson	8	73	91	22 1s.	11 6d.	
Mrs Allen	.	25	19	5 13s.	2 16s.	
Morrison	26	41	55	18 3s.	9 1s. 6d.	
Dupre	10	44	57	14 16s.	7 8s.	
Hitchcock	23	67	34	19 4s.	[Seems to have rec'd full value £77 6s. 6d.]	
Total	115	614	530	£173 17s.		

THE CARELESS HUSBAND. As 19 March. Also LETHE. As 25 April, but Fine Gentleman - King; Mercury - Master Mattocks. Tattoo omitted.

Saturday 28  
DL

SINGING. I: *The Highland Lad* (set by Mater Arne) sung by Master Mattocks; III: Singing by Master Mattocks.

DANCING. II: *La Sabotiere* by Master Maltere and Miss Foulcade; IV: *Les Fantasies de la Dance* by Mlle De la Contri; End of Play: *Minuet* by Mathews and Mlle Contri.

COMMENT. Benefit for Master Mattocks and Mlle L'Contri. Paid Salary List £296 10s. 6d.; Mrs Hobson a bill 3s. (Treasurer's Book). [The George Garrick Treasurer's Book breaks off at this point. It records for 165 nights, a total income of £17,296 9s. as against a total outlay of £12,055 14s. 5d. Cross, who jots down receipts in round figures, and is almost always high, indicates the income from the 164th to the 174th and last night to be £1,446, but since all except one night (11 May) were benefits, the theatre probably received only about £800 (at £63 per benefit). Total income for this season is estimated to be, therefore, £18,096 9s. It is difficult to estimate end of season expenditures. At least £789 10s. 6d. went out in the three final pay days of the season and probably another £500 went out in bills before the books were closed at Midsummer. From this it appears that the profits to the managers that year came to about £4,600.]

This day is Publish'd *The Actor* at 3s. In One Volume (dedicated to the Managers of the British Theatre. A treatise on the art of playing, interspersed with theatrical anecdotes, critical remarks on plays and occasional observations on audiences Printed for R. Griffiths (*General Advertiser*). Receipts: £120 (Cross). [Income missing from Treasurer's Book.]

THE STRATAGEM. As 24 Nov. 1749, but Archer - Lee, 1st time; Aimwell - Ridout. Also MISS IN HER TEENS. As 27 April, but Puff - Dunstall. CG

DANCING. II: *The Scotch Measure* and the *Highland Reel* by Froment; IV: *Tambourine* by Jardin; V: *Louvre* and *Minuet* by Froment and Mrs Delagarde.

SINGING. III: A Song by Lowe.

COMMENT. Benefit for Messrs Desse and Froment. Charges £60. Deficit to the dancers, £19 16s. 3d. each, covered by income from tickets: Desse £47 14s.; Froment £35 2s. Mainpiece: At the desire of several Persons of Quality. Tickets sold at the doors will not be admitted. Receipts: £20 7s. 6d.

DON CALASCIONE. *Cast not listed.*

HAY

COMMENT. Benefit for Mrs Melini. Pit and Boxes 5s. Gallery 2s. 6d.

THE FUNERAL. As 21 Nov. 1749, but Kate Matchlock - Shuter; Sable - Taswell; Cabinet - Simpson; Tom - Vaughan; Swagger - Costollo; Jeffry Tatter - Paddick; Monday 30 DL

- Monday 30* DL Mrs Fardingale – Mrs Simpson. Also THE LYING VALET. As 21 Oct. 1749, but Kitty Pry – Mrs Yates.  
*SINGING.* II: *Highland Lad* by Master Mattocks.  
*DANCING.* III: *Black Joke*, as 20 April; IV: *Swedish Gardeners*, as 19 Dec. 1749.  
*COMMENT.* Benefit for Messrs Usher, Simson, and Geo: Burton. Receipts: £150 (Cross).
- CG THE CONSCIOUS LOVERS. As 27 Oct. 1749, but Young Bevil – Gibson; Indiana – Miss Bellamy. Also HOB. As 19 Oct. 1749, but add Old Hob – Marten; Betty – Miss Haughton.  
*DANCING.* III: *Scotch Measure* and *Highland Reel* by Froment.  
*SINGING.* IV: *Rise Glory, rise, &c.* (From Opera *Rosamond*) by Lowe.  
*COMMENT.* Benefit for Marten and Miss Young. Charges £60. Deficit to each £14 3s. 9d., covered by income from tickets: Marten £62 17s.; Miss Young £57 2s. Advanced to Servandoni £5 5s. N.B. The Opera *Rosamond* cannot be performed on account of Miss Falkner's Indisposition. Receipts: £31 12s. 6d.

## May 1750

- Tuesday 1* DL THE RELAPSE. As 11 Jan., but Nurse – Mrs James; Worthy – Palmer. Varole omitted. Also THE ANATOMIST. As 30 Dec. 1749, but Old Gerald, Beatrice omitted.  
*DANCING.* II: *Wooden Shoe* by Master Malter and two Miss Foulcades; III: *Dutch Sailor* by Mas. Maltere; IV: *Les Fantasies de la Dance*, as 28 April, but by Miss Foulcade); V: *Louvre & Minuet* by Maltere and Miss Foulcade.  
*COMMENT.* Benefit for Mas. Maltere, Miss Foulcade, Mrs L'font & Goodwin. Receipts: £130 (Cross).
- CG THE RECRUITING OFFICER. As 5 Dec. 1749, but full cast of 1 Nov. 1749 listed, with Ballance – Anderson, and additions of Constable – Bransby; Steward – Holtham. Also HOB. As 30 April.  
*COMMENT.* Benefit for Anderson, Dupre and Mrs Gondou. Charges £60. Deficit to each of the beneficiaries £14 9s. 8d., covered by income from tickets: Anderson £47 13s.; Dupre £42 14s.; Mrs Gondou £28 6s. Receipts: £16 11s.
- NW SM LOVE AND EMPIRE; or, Virtue Triumphant. *Cast not listed.* Also SCHOOL FOR A WIFE. *Cast not listed.*  
*COMMENT.* At the New Wells, Shepherd's Market. A Dramatic Farce. To begin at twelve noon (*Daily Advertiser*).
- CHAPEL THE MESSIAH. *Cast not listed.*  
*COMMENT.* To begin at Twelve noon. The Gentlemen are desired to come without swords and the Ladies without hoops (Deutsch, *Handel*, p. 688). The seating capacity of the Hospital was 1,000. There was a tremendous crush and confusion . . . a number of distinguished people drove up at the last moment, many without tickets, and found it impossible to gain admission (R. H. Nichols and F. A. Wray, *History of the Foundling Hospital* (London 1935), p. 202). Handel offered to give a repeat performance to accomodate those disappointed. [See 15 May.]
- Wednesday 2* DL THE CONSTANT COUPLE. As 12 Dec. 1749, but Smuggler – Paddick; Lady Darling – Mrs Cross; Parley – Mrs Yates. Also LETHE. As 28 April.

DANCING. I: *Swedish Gardeners*, as 19 Dec. 1749; II: (By Desire) *Hornpipe* – Harrison; III: *Punch Dance* by Harrison; IV: *Black Joke*, as 20 April; V: *Drunken Peasant*: Peasant – Harrison, Clown – Master Shawford. *Wednesday 2*  
DL

COMMENT. Benefit for Dickinson, Harrison, Champnes.

THE DOUBLE GALLANT. As 17 Nov. 1749, but Strut – Oates. Supple and Rhubarb not listed. Also DAMON AND PHILLIDA. As 8 Nov. 1749, but full cast of 25 Sept. 1749 listed. *CG*

COMMENT. Benefit for Collins and Oates, Sr. Charges £60. Deficiency to Collins £14 8s. 9d.; to Oates £34 8s. 9d., covered by income from tickets: Collins £47 7s.; Oates, Sr £88 3s. Receipts: £11 2s. 6d.

THE BEGGAR'S OPERA. As 27 Dec. 1749, but Macheath – Blakes; Lockit – Berry; Filch – Marr; Mat-o-Mint – Ray; Ben Budge – Simson; Harry Paddington – Gray; Mrs Peachum – Mrs Cross; Mrs Slammekin – Mrs Bennet; Mrs Coaxer – Mrs Shawford. Also MISS IN HER TEENS. As 23 April, but Fribble – Master King. *Thursday 3*  
DL

DANCING. II: *Comic Dance* by Master and Miss Shawford; III: *Minuet* by Mr and Miss Shawford.

COMMENT. Benefit for Ray, Marr, Shawford, Gray. Receipts: £196 (Cross).

THE FUNERAL. As 22 Feb., but Hardy – Ridout; Clump – Bernard. Also *CG*  
THE MOCK DOCTOR. As 6 Nov. 1749, but Dorcas – Mrs Dunstall.

COMMENT. Benefit for Lawrence, Vaughan, and Green. Charges £70. Deficit covered by income from tickets: Lawrence £61 7s.; Vaughan £71 1s.; Green £57 9s. Each in addition receiv'd £10 for his attendance this season. [They were Box-Keepers.] Receipts: £17 7s.

THE MERCHANT OF VENICE. As 22 Feb., but Lorenzo – Cross [songs – Master Mattocks]; Gratiano – Palmer. Gobbo, Tubal omitted. Also A DUKE AND NO DUKE. As 15 Jan. *Friday 4*  
DL

SINGING. I: *The Reasonable Lover* (by Desire) by Master Mattocks.

DANCING. II: *Hornpipe* by Mathews; III: *Swedish Gardeners*, as 19 Dec. 1749; V: *Black Joke*, as 20 April.

COMMENT. Benefit for Hobson. Receipts: £200 (Cross).

THE BUSY BODY. As 7 Dec. 1749. Also THE STAGE COACH. As 17 March. *CG*  
COMMENT. Benefit for Evans and Condell (Box-Keepers) and Page (House-keeper). Charges Evans £35; Condell £20; Page £3 3s. 6d. (taken up by Rich), plus  $\frac{1}{2}$  value of his tickets or £18 4s. Evans covered his Charges by £105 5s. from Tickets; Condell by £43 16s. from tickets; Page by £36 8s. These Box-Keepers also rec'd £10 each for attendance this season. Receipts: £12 14s.

THE PROVOK'D WIFE. As 3 April, but Mademoiselle – Mrs Green. Also *Monday 7*  
A DUKE AND NO DUKE. As 15 Jan.  
DL

DANCING. By Grandchamps and Mlle Auretti, Mathews.

COMMENT. Benefit for the prisoners confined in the Marshalsea Prison, Southwark. Being their first application of this kind. Tickets to be had at The Marshalsea Prison, and of Hobson at the stage door. Receipts: £170 (Cross).

THE DRUMMER. As 27 Dec. 1749, but Butler – Bennet. Also MISS IN HER TEENS. As 28 April. *CG*

COMMENT. Benefit for Bennet, Driscoll, Ross, Banks, Trott (Lobby door-keeper). [Fifteen had tickets. See below. The House amounted to £214 6s. and took half, distributing the rest according to the tickets delivered.]

<i>Monday 7</i>	<i>Tickets</i>	<i>Box</i>	<i>Pit</i>	<i>Gallery</i>	<i>Value</i>	$\frac{1}{2}$ <i>Value</i>
CG	Bennet	8	83	67	£21 3s.	£10 11s. 6d.
	Driscoll	1	87	83	21 12s.	10 16s.
	Ross	7	35	34	10 8s.	5 4s.
	Ruby	164	79	35	56 7s.	28 3s. 6d.
	Bancks	5	176	180	45 13s.	22 16s. 6d.
	Elliot	...	23	58	9 5s.	4 12s. 6d.
	Barr	7	—	...	1 15s.	17s.
	Barnard	2	19	20	5 7s.	2 13s. 6d.
	Mrs Hales	...	20	20	5	2 10s.
	Hanmore	4	8	16	3 16s.	1 18s.
	Griffiths	1	12	18	3 17s.	1 18s. 6d.
	Cautherly	5	11	20	4 18s.	2 9s.
	Martin	...	2	13	1 12s.	16s.
	Mason	1	5	6	1 12s.	16s.
	Elrington	10	...	...	2 10s.	1 5s.
	Total	215	560	570	£194 15s.	£97 7s. 6d.

1,345 tickets given out. Advanced to Servandoni £5 5s. Receipts: £19 11s.

*Tuesday 8*  
DL THE LONDON MERCHANT. As 15 Feb., but Uncle - Simson, and Singing in Act 1 listed again. Also MISS IN HER TEENS. As 3 May.

DANCING. II: *Hornpipe* by Master Shawford; IV: *Black Joke*, as 20 April; V: *Comic Dance*, as 3 March.

COMMENT. Benefit Dunbar, Jones, Atkinson, Pritchard, Bride (*General Advertiser*). Benefit for Dunbarr & Boxkeepers (Cross). Tickets deliver'd for *Lor's Last Shift* will be taken. On Friday next the *Roman Father* will be acted at Drury Lane, being the last time of the company's performing this season.

*Thursday 10*  
DL THE BEGGAR'S OPERA. As 3 May, but Mat-o-Mint - Shuter; Filch - Raftor. Also MISS IN HER TEENS. As 3 May.

DANCING. II: *Comic Dance*, as 3 May; III: *Black Joke*, as 20 April.

COMMENT. Benefit [Wright, Barrisford, Tomlinson, Foley, Costin] for Boxkeepers (Cross). The Play is oblig'd to be changed on account of Mr Havard's Indisposition, and tickets deliver'd out for *Comus* will be taken to the *Beggar's Opera*. Tickets sold at the door will not be admitted. Receipts: £160 (Cross).

CG THE CONSTANT COUPLE. As 30 Dec. 1749, but only Sir Harry - Mrs Woffington listed. Also PERSEUS AND ANDROMEDA. As 15 March, but Davis listed among Cyclops; Valet de Chambre - Holtham instead of a Cyclops; Miss Morrison dropped from Amazons.

COMMENT. Mainpiece: By Desire. Being the last time of the Company's performing this season. Receipts: £204 1s. 6d.

NW SM TAMERLANE THE GREAT. *Cast not listed*. Also HARLEQUIN FORTUNE TELLER. *Cast not listed*.

ENTERTAINMENT. *Equilibres* on the slack rope - Atkins, of Theatre-Royal, Covent Garden.

COMMENT. At the New Wells, Shepherd's Market. Boxes 3s. Pit 2s. First Gallery 6d. Upper Gallery 3d. (*Daily Advertiser*).

*Friday 11*  
DL THE ROMAN FATHER. As 26 Feb. Also LETHE. Fine Gentleman - Woodward; Aesop - Winstone. Rest as of 28 April.

DANCING. By Grandchamps, Mlle Auretti, &c.

COMMENT. Being the last time of performing this season (*General Advertiser*). Put up for y<sup>e</sup> last time of perform (Cross). Receipts: £170 (Cross).

**COMMENT.** We hear that Mr Monette, who brought over the French Comedians having been four months under confinement in the King's Bench, on account of the Debts he had contracted in that Undertaking, has applied to the Managers of Drury Lane, for a Benefit Play, in hope that the Goodness and Generosity of the Public will contribute to his enlargement, and enable him to return to his own country (*General Advertiser*).

Monday 14  
DL

**THE MESSIAH.** *Cast not listed*, but see 1 May.

Tuesday 15  
CHAPEL

**COMMENT.** A Computation was made of what Number of Persons the Chapel . . . would conveniently hold, and no greater number of Tickets were delivered to hear the Performance there on the First Instant. But so many Persons of Distinction coming unprovided with Tickets and pressing to pay Tickets, caused a greater number to be admitted than were expected. To prevent any disappointments, shall be performed, [again] (Deutsch, *Handel*, p. 690).

**COMMENT.** Whereas Doctor John Francis Croza, late Master of the Company of Comedians at the Opera House in the Haymarket, escaped from me on Tuesday Evening last: whoever will secure or cause him to be secured, so that I may re-take him, shall have a reward of thirty pounds immediately, paid by me HENRY GIBBS, one of the Tipstaffs attending the court of Common Pleas, Southampton St., Covent Garden, Tea Merchant. N.B. The said John Francis Croza is a thin man, about Five feet five inches high, of a swarthy Complexion, with dark brown eyebrows, pitted with the small pox, stoops a little in the Shoulders, is about 50 years of age, and takes a remarkable deal of Snuff, talks Italian and French, but speaks very little English (*General Advertiser*).

Wednesday 16  
King's

**COMMENT.** To Relief Mr Monett, from his distresses and enable him to return to his own country, By his Majesties Comedians at the Theatre Royal in Drury Lane, Tuesday May 22 will be presented a Comedy, call'd *The Suspicious Husband* . . . Tickets and places to be had of Hobson at the stage door of the Theatre (*General Advertiser*).

Thursday 17  
DL

**A CONCERT.** Violin solo – Felice de Giardini, first appearance in London (Deutsch, *Handel*, p. 691). Vocal parts by Sga Cuzzoni.

Friday 18  
HIC

**COMMENT.** At Hickford's Room, Brewer St. Benefit for Mme Cuzzoni. Burney, II, 848-49: [Giardini's] first performance in public was at a benefit concert for Cuzzoni, May the 18th . . . where, as this was her third arrival in this country, and she was grown old, poor, and almost deprived of voice, by age and infirmities, there was but little company; yet, when Giardini played a solo of Martini of Milan's composition, the applause was so long and loud, that I never remember to have heard such hearty and unequivocal marks of approbation at any other musical performance.

**COMMENT.** [The Advertisement of 17 May for the *Suspicious Husband* repeated for the fourth time, now, however, specifying the *Grand Scotch Dance* and a concluding *Country Dance* to round off the evening's entertainment for the benefit of M Monet. Tickets at White's Chocolate House in St James's St., and at the stage door. Being positively the last time of the Company's performing this season. The announcement accompanied by the following statement]: Mr Monett, the innocent tho' unfortunate cause of disgusting the Public by his attempting to represent French Plays, most humbly implores their assistance, by the means of this Benefit Play, to extricate him out of his present most deplorable situation. Without such relief his Misfortunes must detain him a ruined Man in England; a severity which he is persuaded never was proposed as any part of the purpose of the most disoblig'd, or determined against his Undertaking. With this relief he hopes to be able to return to France, and promises never again to risque their favours. He most submissively hopes he shall not be the only the single instance that may seem to contradict the hitherto unimpeached GOOD NATURE and HUMANITY, which is universally acknowledged the Characteristic of the English Nation (*General Advertiser*).

Monday 21  
DL

*Tuesday 22* THE SUSPICIOUS HUSBAND. As 24 March, but Lucetta - Mrs Green. Valet, Simon, Buckle, Tester, Landlady, Milliner not listed. [Cast precisely as of 18 Nov. 1749.] Also THE ANATOMIST. The *General Advertiser* lists no afterpiece.

DANCING. III: *Grand Scotch Dance*, as 31 Oct. 1749.

COMMENT. Benefit for one Monett master of ye French Comedians (Cross). [174th and positively the last night.] Receipts: £120 (Cross). Account of Disbursements made by Mr Monnet for his Stage, as well in Ready Money as in Notes of Hand

Names of Actors and Actresses	Their Contracts with Mr Monnet	Paid in Money	Paid in Notes	Whole sum of the Expence, as well in Money as in Notes
Desormes	£227 7s. 6d.	£65 17s. 9d.	£131 5s.	£197 2s. 9d.
Mauly & Hamond	301 8s. 9d.	175	63	238
Bureau	257 8s. 7d.	122 11s. 3d.	52 10s.	175 1s. 3d.
Toscano	289 7s. 10d.	123 16s. 7d.	66 1s. 3d.	189 7s. 10d.
Durancy & Spouse	361 17s. 1d.	147 7s.	210	357 7s.
Parant	218 15s.	108 10s. 10d.	....	108 10s. 10d.
Terodat	52 10s.	39 2s.	....	39 2s.
Kelly	30 18s.	30 18s.	....	30 18s.
Villiers	32 15s.	32 15s.	....	32 15s.
Chateauneuf	43 15s.	15 17s.	....	15 17s.
Dujoncel	36 15s.	24 13s. 6d.	12 1s. 6d.	36 15s.
Champville	87 10s.	52 10s.	....	52 10s.
St Amand	78 15s.	26 5s.	17 10s.	43 15s.

£1,919 2s. 9d. £965 4s. 3d. £552 7s. 9d.

#### Other Expences

For the Play-House's Rent	£110
For the Stage's Taylor	35 14s.
For the Expences of Four Representations acted	65 12s. 6d.
For the traveling Expences of Mr Monnet, and his Residence of twenty Months at London or Paris and the Expences for the Custom-House, Law, Prison	328 12s. 8d.

Whole Sum of the Expence £2,157 1s.

#### RECEIPT

For Fifty-six Subscriptions, at Five Guineas each	£294
Received from Four Representations acted at the Little Theatre in the Hay-Market	188 18s. 4d.
From a Subscription, by Mr Arthur, Master of White's Chocolate-House	367 10s.
Whole Sum of the Receipt	£850 8s. 4d.

Therefore the Expence exceeds the Money received by £1,306 12s. 8d. which Mr Monnet is entirely out of Pocket, besides two Years and a half of his Time spent for it. N.B. The Contracts are all made for Livres Tournois, and this Account is made upon a Calculation of 3 Livres Tournois for 31 ½d. Sterling.—And the Contracts and Receipts are ready to be produced.

[This account is by courtesy of Miss Sybil Rosenfeld from a photostat of the original (which is printed in both French and English) in the Bibliotheque National. See also *British Magazine*, August 1750, p. 322.]

## July 1750

**OTHELLO, MOOR OF VENICE.** Young Gentlemen of repute; *Occasional Prologue; Epilogue* – a Mason's Wife. Also **LETHE**. *Cast not listed.* **SINGING.** By six Brothers, cloathed.

Monday 23  
JS

**COMMENT.** To the Wonderful Brethren of the Ancient and Honourable Fraternity of Free and Accepted Masons. For the Benefit of a Brother indisposed. At the New Theatre, James St. The House is newly painted. A Concert, etc. (*Daily Advertiser*).

**THE WIFE'S RELIEF;** or, The Husband's Cure. Riot – Yates, first in that part; Volatil – Cross; Sir Tristram – Taswell; Young Cash – Shuter; Grim – C. Woodward; Spitfire – Blakey; Slur – L. Hallam; Horatio – Clarkson; Cynthia – Miss Hippisley; Arabella – Miss Haughton; Aurelia – Mrs Smith. Also **THE LYING VALET.** *Cast not listed.* **SINGING.** Miss Jones.

Tuesday 26  
HAY

**COMMENT.** A Concert, etc. Prices 5s., 3s., 2s. To begin at six o'clock. By desire, not acted these Fourteen Years.

## August 1750

**HENRY AND EMMA.** Parts by Miss Falkner and Lowe.

Tuesday 16  
MARLY

**SINGING.** The whole collection of favorite songs from the opera and by particular desire *Rise Glory Rise* from the opera *Rosamond*.

**COMMENT.** Benefit for Lowe. Tickets three shillings. To begin at half past six (*Daily Advertiser*).

**THE FAIR PENITENT.** *Cast not listed.* Also **DAMON AND PHILLIDA.** *Cast not listed.*

Monday 20  
NW SM

**SINGING.** *The Happy Bride* by Miss Agnetta.

**COMMENT.** At the New Theatre, Shepherd's Market. Benefit for Stephens. A Concert, etc. Prices 2s. 6d., 2s., 1s. To begin at seven o'clock.





## SEASON OF 1750-1751

**A**PPARENTLY the Licensing Act was beginning to take effect, for this season the total number of London performances was 377 with only 21 accounted for at booths or minor houses. The number of performers likewise seemed to decrease, for we record only 199 professionals. Seven from the nobility hired Drury Lane for one evening to put on a single amateur performance of *Othello*. This and the twelve-night competition over *Romeo and Juliet* between the patent theatres proved to be the noteworthy events of the season. Five singers, aided by some from the theatres, managed to give two pastoral operas and three musical evenings at the Haymarket and at the King's Opera House. A concert, a musical pasticcio, six performances of *La Forza D'Amore*, and three of *Nerina* took the place of opera.

Garrick with a company of some fifty-one actors and actresses, twenty-three dancers, and eight singers put on two new mainpieces—Edward Moore's *Gil Blas* (5 February), and the Thomson-Mallet *Alfred* (23 February)—and three new afterpieces—*Robin Hood* (13 December) by Moses Mendez, Henry Woodward's pantomime, *Queen Mab* (26 December), and his farce, *A Lick at the Town* (16 March). Despite the policy statement in his Prologue on the opening of the theatre—"Sacred to Shakespeare was this spot design'd/ To pierce the heart and humanize the mind"—Garrick entered upon a decade of competition with Rich in the field of dance and pantomime, as well as in Shakespearean performances. He stepped up the number and quality of his entr'acte dances, enlarged his company of dancers, and encouraged the pantomimes to flow from the pen of Henry Woodward. Garrick himself was extremely active this season, speaking fifteen prologues, acting in three afterpieces, and performing major roles ninety-seven times. His principal

*Actors and Actresses* at Drury Lane were: Ackman, Beard, Miss Bellamy, Mrs Bennet, Berry, Blakes, Blakey, Bridges, Bulbrick, Burton, Jane Cibber, Mrs Clive, Costollo, Cross, Mrs Cross, Master Cross, Garrick, Mrs Green, Griffith, Havard, Mrs Havard, James, Mrs James, Layfield, Marr, Mrs Mills, Miss Minors, Mozeen, Paddick, Palmer, Mrs Pitt, Miss Pitt, Mrs Pritchard, Raftor, Ray, Scrase, Shuter, Simpson, Sowdon, Taswell, Tomlinson, H. Vaughan, W. Vaughan, Master Vernon, Mrs Ward, Mrs Willoughby, Winstone, Woodward, Yeates, Mrs Yeates, and Miss Yeates. *Dancers*: Mrs Addison, Madam Auretti, Madam Camargo, Devisse, Grandchamps, Harrison, Harvey, Leviez, Madam Mariet, Mathews, McNeil, Madam Mimi, Pelling, Miss Poplin, Roger, Shawford, Mrs Shawford, Master Shawford, Miss Shawford, The Little Swiss, Miss Toogood, Walker, and G. Yates. *Singers*: Champness, L'Cler, Gwinn, Mrs Mathews, Master Mattocks, Miss Norris, Reinhold, and Wilder.

At Covent Garden sixty-two different plays and afterpieces and four oratorios were produced. The new play for Rich this season was *Zara* (16 March). He put on two Shakespearean revivals, *King John* and *Henry VIII*, and also the earlier comedies *Sbe Would and Sbe Wou'd Not* and the *Confederacy*. His dancing program was active and prolific. The principal *Actors and Actresses* in his company were: Miss Allen, Anderson, Mrs Arne, Arthur, Baker, Mrs Bambridge, Barrington, Mrs Barrington, Barry, Bencraft, Bennet, Bransby, Bridgewater, Mrs Cibber, Collins, Cushing, Mrs Cushing, Davis, Miss Davis, Dunstall, Mrs Dunstall, Dyer, Mrs Dyer, Mrs Elmy, Elrington, Miss Faulkner, Miss Ferguson, Gibson, Miss Haughton, Miss Hippisley, Holtham, Lace, Lee, Leveridge, Lowe, Macklin, Mrs Macklin, Miss Macklin, Marten, Miss Morrison, Miss Mullart, Oates, Phillips, Quin, Redman, Ridout, Mrs Ridout, Ryan, Smith, Sparks, Stoppelaer, Usher, Mrs Vallois, Vincent, Mrs Vincent, Mrs Woffington, Mrs Wright, and Miss Young. *Dancers*: Atkins, Miss Batchelor, Christian, Madam Contrie, Cooke, Delagarde, Mrs Delagarde, Dennison, Desse, Dumont, Dupre, Froment, Gardiner, Madam Gondou, Madam Heutte (Huette), Miss Hilliard, Jardin, La Lauze, Miles, Villeneuve, and Mrs Villeneuve. *Singers*: Courtney, Roberts, and Walz.

At the minor houses the following *Actors and Actresses* played: Miss Agnetta, Allen, Atkinson, Bell, Brown, Carr, Clark, Coleman, Ferguson, Grimwood, Mrs Grimwood, L. Hallam, Hemskirk, Mrs Hooper, Jones, Malone, Middleton, Morrel, Phillips, Mrs Phillips, Miss Skinner, Slater, Mrs Smith, Miss Tomkins, Warner, Williamson, Mrs Williamson, J. Woodbridge, Wright, and Mrs Yates. *Singers, dancers, musicians, and specialty performers*: Master Arne, Cuzzoni, Sga Frasi, Sga Galli, Guadagni, Lowe, and Pasqualino.

## September 1750

**THE CONSTANT COUPLE;** or, The Fop Bit. Lord Lace – Wright; Stocks – Middleton; Lovemore – Atkinson; Whisk – Slater; Mrs Stocks – Mrs Williamson; Jenny – Miss Tomkins; Lady Lace – Mrs Phillips. Also **THE IMPRISONMENT OF HARLEQUIN;** or, 'Squire in the Suds. Harlequin – Phillips; Colombine's Father – Middleton; Shadow – Ferguson; Squire Gawky – Slater; Porter – Brown; Constable – Williamson; Colombine – Miss Agnetta.

**SINGING AND DANCING.** Phillips, Miss Agnetta.

**COMMENT.** At Phillips's Great Theatrical Booth, Bowling Green, Southwark Fair. An Extraordinary Band of Musick. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. To begin at 12 noon. [Repeated in all bills. Play not identified. Some characters resemble those of the *Lottery*.]

**JEPTHA'S RASH VOW;** or, the Virgin Sacrific'd. Jeptha – Carr; Elen – Clark; Jethro – Jones; Toby – Coleman; Zekel – Malone; Didymo – Allen; High Priest – Grimwood; Capt. Bluster – Warner; Nurse – Mrs Smith; Princess Miriam – Mrs Grimwood.

**MUSIC.** The Original Musick, as performed by Mrs Lee, with universal applause, about 15 years since.

**COMMENT.** At Yeates and Warner's Great Til'd Booth, Bowling Green, Southwark. Interspers'd with the Comical Humours of the Nurse to the Princess Miriam, and her foolish son Zekel, as likewise the Humourous Scene between Captain Bluster, his Man Didymo, and the Witches. [Jeptha – Morrel, instead of Jeptha – Carr, according to the *Daily Advertiser*.] To begin each day at Twelve o'clock, during the time of the Fair.

**THE MERCHANT OF VENICE.** Shylock – Yates; Antonio – Berry; Bassanio – Havard; Lorenzo – (with Songs) Beard; Launcelot – Shuter; Jessica – Miss Minors; Portia – Mrs Clive; Nerissa – Mrs Bennet. With a *New Occasional Prologue* spoken by Garrick. Also **THE VIRGIN UNMASK'D.** Coupee – Yates; Blister – Bridges; Lucy – Mrs Green; Quaver – Beard.

**COMMENT.** Mr Barry flew from his articles & engag'd with Mr Rich; Mrs Cibber (who did not play last season) is also engag'd there—Y: King went to Ireland—Macklin & Wife came from thence to Mr Rich (Cross). Passage open'd from Russel St. into the boxes where Ladies and Gentlemen may be set down from their coaches, and there is likewise a better accommodation made for Chairs to come up to the House, and be kept in waiting, at the end of the Passage from Bridges St. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places for the Boxes to be taken of Mr Hobson at the stage door of the Theatre. [The notice about the Passage was continued through 20 Sept. The notice about prices was customary throughout the season. Neither will be repeated further here.] Receipts: £110 (Cross).

**THE CONSTANT COUPLE.** As 7 Sept. Also **THE IMPRISONMENT OF HARLEQUIN.** As 7 Sept.

**COMMENT.** At Phillips's Booth, Bowling Green.

**JEPTHA'S RASH VOW.** As 7 Sept.

**COMMENT.** At Yeates and Warner's Booth, Bowling Green, Southwark.

**LOVE AND EMPIRE;** or, Virtue Triumphant. *Cast not listed.* Also **THE RIVAL BEAUX;** or, The Lovers Quarrel. *Cast not listed.*

**SINGING AND DANCING.**

*Friday 7*  
SF

SF

*Saturday 8*  
DL

SF

SF

SF

- Saturday 8* SF COMMENT. At Bence's Great Theatrical Booth, Bowling Green, Southwark. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. To begin each Day at 12 o'clock. [Mainpiece: An Excellent Dramatick Piece. Afterpiece: A diverting Farce.]
- Monday 10* SF THE CONSTANT COUPLE. As 7 Sept. Also THE IMPRISONMENT OF HARLEQUIN. As 7 Sept.  
COMMENT. At Phillips's Booth, Bowling Green.
- SF JEPHTHA'S RASH VOW. As 7 Sept., but Jeptha - Morrel.  
COMMENT. At Yeates and Warner's Booth, Southwark.
- SF LOVE AND EMPIRE. *Cast not listed.* Also THE RIVAL BEAUX. *Cast not listed.*  
COMMENT. At Bence's Booth, Bowling Green, Southwark.
- Tuesday 11* DL THE BEGGAR'S OPERA. Macheath - Beard; Mat-o-Mint - Blakes; Filch - Raftor; Mrs Peachum - Mrs Pit; Lockit - Berry; Diana Trapes - Mrs Havard; Peachum - Yates; Lucy - Mrs Green; Polly - Mrs Clive. In Act III, *Hornpipe* by Mathews. To Conclude with a *Country Dance* by the Characters. *New Occasional Prologue* on the opening of the theatre - Garrick. Also THE ANATOMIST. Medicin - Blakes; Crispin - Yates; Old Gerald - Shuter; Beatrice - Mrs Bennet.  
COMMENT. Receipts: £110 (Cross).
- SF JEPHTHA'S RASH VOW. As 10 Sept.  
COMMENT. At Yeates and Warner's Booth, Southwark.
- SF LOVE AND EMPIRE. *Cast not listed.* Also THE RIVAL BEAUX. *Cast not listed.*  
COMMENT. At Bence's Booth, Bowling Green.
- Wednesday 12* SF THE CONSTANT COUPLE. As 7 Sept. Also THE IMPRISONMENT OF HARLEQUIN. As 7 Sept.  
COMMENT. At Phillips's Booth, Bowling Green.
- SF JEPHTHA'S RASH VOW. As 10 Sept.  
COMMENT. At Yeates and Warner's Booth, Southwark.
- SF LOVE AND EMPIRE. *Cast not listed.* Also THE RIVAL BEAUX. *Cast not listed.*  
COMMENT. At Bence's Booth, Bowling Green.
- Thursday 13* DL LOVE'S LAST SHIFT; or, The Fool in Fashion. Sir Novelty - Woodward; Loveless - Havard; Sir William - James; Elder Worthy - Bridges; Young Worthy - Cross; Snap - Yates; Sly - Shuter; Lawyer - Vaughan; Amanda - Mrs Ward; Hillaria - Mrs Mills; Flareit - Mrs Green; Narcissa - Mrs Clive; *Occasional Prologue* (by desire) and for the last time. Also THE DEVIL TO PAY. Loverule - Beard; Jobson - Berry; Lady Loverule - Mrs Bennet; Nell - Mrs Clive.  
COMMENT. Receipts: £120 (Cross).
- SF THE CONSTANT COUPLE. As 7 Sept. Also THE IMPRISONMENT OF HARLEQUIN. As 7 Sept.  
COMMENT. At Phillips' Booth, Bowling Green.
- SF JEPHTHA'S RASH VOW. As 10 Sept.  
COMMENT. At Yeates and Warner's Booth, Bowling Green.

THE UNHAPPY FAVOURITE. *Cast not listed.* Also THE MOCK DOCTOR. *Cast not listed.* Friday 14 SF

ENTERTAINMENTS OF SINGING AND DANCING.

COMMENT. At Yeates's Til'd Booth, Bowling Green, Southwark. A concert, etc. To begin at seven o'clock. Prices: 2s., 1s. 6d., 1s., 6d.

THE RELAPSE; or, Virtue in Danger. Foppington - Woodward; Loveless - Havard; Worthy - Cross; Sir Tunbelly - Bridges; Miss Hoyden - Mrs Clive; Young Fashion - Mozeen; Lory - James; Sirringe - Yates; Coupler - Winstone; Nurse - Mrs Pitt; Amanda - Mrs Mills; Berinthia - Mrs Pritchard. Also THE LYING VALET. Sharp - Yates; Gayless - Blakes; Melissa - Mrs Bennet; Kitty - Mrs Green.

COMMENT. Mainpiece: A sequel to Love's Last Shift. *Prologue* call'd for (Cross). Receipts: £100 (Cross).

THE LONDON MERCHANT; or, The History of George Barnwell. Barnwell - a Gentleman who never appeared on any stage; Thorogood - Berry; Trueman - Blakes; Uncle - Bridges; Blunt - James; Maria - Mrs Ward; Lucy - Mrs Green; Millwood - Mrs Pritchard. In Act I, Singing by Master Mattocks. Also LETHE. Aesop - Bridges; Mercury - Beard; Charon - Winstone; Fine Gentleman - Woodward; Frenchman - Blakes; Drunken Man - Yates; Old Man - Shuter; Tattoo - Marr; Mrs Tattoo - Mrs Green; Fine Lady - Mrs Clive.

COMMENT. *Occasional Prologue* call'd for. Mr Griffith (Son of Griffith an Actor in Ireland) play'd Barnwell: Toll:[erable] (Cross). This day at Noon will be publish'd and sold by the proprietor and the print shops, two portraits of those celebrated Comedians, Mr Woodward and Mrs Clive, in the characters of the Fine Gentleman and Lady in *Lethe* (as they are to perform them tonight, at Drury Lane) curiously engraved (in Miniature) from Original drawings of the same size. By J. Brooks, Engraver of Silver and Copper plate. N.B. The above prints may be had together or separate (*General Advertiser*). Receipts: £140 (Cross).

THE LONDON MERCHANT. As 18 Sept. Also THE CHAPLET. Damon - Beard; Palamon - Master Mattocks; Laura - Miss Norris; Pastora - Mrs Clive. To conclude with a *Rural Dance* by Grandchamps, Mathews, Mad Cupis Camargo, her 1st time of appearing in England.

COMMENT. Receipts: £100 (Cross).

THE STRATAGEM. Archer - Garrick; Aimwell - Havard; Sullen - Winstone; Scrub - Woodward; Boniface - Berry; Gibbet - Shuter; Foigard - James; Sir Charles - Blakes; Dorinda - Mrs Mills; Lady Bountiful - Mrs Cross; Cherry - Mrs Green; Mrs Sullen - Mrs Pritchard. Also THE CHAPLET. As 20 Sept.

DANCING. IV: By desire a *Hornpipe* by Mathews.

COMMENT. Mainpiece: By Particular Desire of several Persons of Quality. Garrick's *New Occasional Prologue* publish'd this day in the papers, ending with "Sacred to Shakespeare was this spot designed, / To pierce the Heart and humanize the mind. But if an empty house . . . &c." Receipts: £150 (Cross).

THE MERRY WIVES OF WINDSOR. Falstaff - Berry; Sir Hugh Evans - Yates; Dr Caius - Blakes; Slender - Woodward; Shallow - Shuter; Ford - Havard; Page - Winstone; Bardolph - Ray; Pistol - James; Host - W. Vaughan; Fenton - Scrase; Simple - H. Vaughan; Nym - Costollo; Rugby - Blakey; Robin - Miss Yates; Ann Page - Miss Minors; Mrs Page - Mrs Mills; Mrs Quickly - Mrs Pitt; Mrs Ford - Mrs Pritchard. Also LETHE. As 18 Sept.

COMMENT. Mainpiece: Not acted these 5 years. [See 29 Nov. 1743.] Receipts: £110 (Cross).

- Monday 24* CG THE MISER. Miser - Macklin, his 1st appearance on that stage; Frederick - Gibson; Clermont - Ridout; James - Collins; Decoy - Marten; Ramilie - Dyer; Mariana - Mrs Barrington; Harriet - Mrs Vincent; Mrs Wisely - Mrs Bambridge; Wheedle - Miss Haughton; Lappet - Mrs Macklin. Also DAMON AND PHILLIDA. Damon - Lowe; Arcas - Anderson; Corydon - Arthur; Cymon - Collins; Mopsus - Dunstall; Phillida - Miss Young.
- COMMENT. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. No persons to be admitted behind the scenes, nor any money to be returned after the curtain is drawn up. Places for the Boxes to be taken of Mr Page at the stage door of the theatre. To begin exactly at Six o'clock. [Customary notice repeated for each bill this season.]
- Tuesday 25* DL HAMLET. Hamlet - Garrick; Horatio - Havard; Guildenstern - Scrase; Ghost - Berry; Ophelia - Mrs Clive; Polonius - Taswell; King - Bridges; Gravediggers - Yates & Ray; Lucianus - James; Ostrick - Woodward; Queen - Mrs Pritchard; Player King - Winstone; Player Queen - Mrs Yates; Rosencraus - Simpson; Laertes - Blakes; Bernardo - Marr. Also THE ANATOMIST. As 11 Sept.
- COMMENT. Last Tuesday Signior Pasquali, Master of the Band of Music at the Theatre Royal, Mr Cibber and some other prominent players arriv'd from England to act the ensuing season [in Dublin]. Mrs Bland arriv'd [in Dublin] last Sunday from England and will appear tomorrow night in the character of Miranda in the *Busy Body*. Receipts: £180.
- Wednesday 26* CG THE BUSY BODY. Busy Body - Macklin; Sir George - Ryan; Charles - Gibson; Sir Jealous - Marten; Isabinda - Mrs Ridout; Scentwell - Miss Ferguson; Sir Francis - Collins; Miranda - Mrs Vincent; Patch - Mrs Macklin. Also THE DEVIL TO PAY. Loverule - Lowe; Lady Loverule - Miss Haughton; Jobson - Dunstall; Nell - Mrs Dunstall.
- DANCING. *Grand Scotch Ballet* by Cooke, Miss Hillyard, &c.
- Thursday 27* DL THE CONSCIOUS LOVERS. Young Bevil - Havard; Sir John Bevil - Winstone; Sealand - Berry; Myrtle - Blakes; Cimberton - Taswell; Tom - Woodward; Humphrey - Simpson; Daniel - Vaughan; Phyllis - Mrs Clive; Lucinda - Mrs Mills; Isabella - Mrs Bennet; Mrs Sealand - Mrs Cross; Indiana - Mrs Pritchard. In Act II, Singing by Master Mattocks. *New Occasional Prologue* by Garrick by desire, being positively the last time of speaking it. Also THE CHAPLET. As 20 Sept., but Grandchamps omitted.
- DANCING. IV: A *Hornpipe* by Mathews.
- COMMENT. Receipts: £40 (Cross).
- Friday 28* DL ROMEO AND JULIET. Romeo - Garrick, 1st time; Escalus - Winstone; Capulet - Berry; Paris - Scrase; Benvolio - Mozeen; Tibalt - Blakes; Friar Lawrence - Havard; Old Capulet - Wright; Friar John - Paddick; Gregory - W. Vaughan; Sampson - James; Balthazar - Ackman; Abram - Marr; Mercutio - Woodward; Apothecary - Simpson; Peter - Vaughan; Officer - Raftor; Page - Master Cross; Lady Capulet - Mrs Bennet; Nurse - Mrs James; Juliet - Miss Bellamy, 1st time of appearing on that stage. [The 1750 ed. adds Montague - Burton.]
- COMMENT. Mainpiece "Reviv'd" with proper Decorations. 'Tis hoped no Gentlemen will take it ill they cannot be admitted this night upon the stage, or in the Orchestra on account of the Scenery and Music, that are made use of in the play. [These two notes appear throughout the run of the play, and will not be mentioned further.] The Audience excus'd Mr Garrick speaking the Prologue (Cross). Receipts: £180 (Cross).
- CG ROMEO AND JULIET. Romeo - Barry, his 1st time of appearing on that stage; Capulet - Sparks; Montagu - Bridgwater; Escalus - Anderson; Paris - Lacey;

Benvolio - Gibson; Lady Capulet - Mrs Barrington; Friar Lawrence - Ridout; Gregory - Arthur; Sampson - Collins; Abram - Dunstall; Balthazar - Bransby; Mercutio - Macklin; Tibalt - Dyer; Nurse - Mrs Macklin; Juliet - Mrs Cibber. *An Additional Scene* will be introduced representing the *Funeral Procession* of Juliet, which will be accompanied by a Solemn Dirge, never performed before. The Music by Mr Arne. *Occasional Prologue* to be spoken by Barry.

COMMENT. The Dirge (from the *General Advertiser*).

Ah, hapless Maid doom'd to the gaping Jaws  
Of a Cold and Comfortless and Dreary Tomb.  
Thy Marriage song is chang'd to mournful Dirge  
Thy bridal bed to a black Fun'ral Hearse.  
Hark, how with awful Pause the solemn Bell  
In Death-like Sounds tolls her untimely Knell.  
She was her Parents' sole delight  
They had but one and only child.  
Since Death has torn her from their Arms  
With Grief and Sorrow they are wild.  
Their Grief and Sorrow ev'ry Bosom shares  
Witness our sighs and Groans and falling Tears.

ROMEO AND JULIET. As 28 Sept.

COMMENT. They oblig'd him [Garrick] to speak it [*Prologue*] (Cross).  
Receipts: £130 (Cross).

Saturday 29

DL

ROMEO AND JULIET. As 28 Sept.

CG

## October 1750

ROMEO AND JULIET. As 28 Sept., but with the additional scene representing The Funeral Procession to the Monument of the Capulets; vocal parts Beard, Reinhold, Master Mattocks, Wilder, Mrs Clive, Miss Norris, Mrs Mathews, &c.

Monday 1

DL

COMMENT. Nothing said about *ye prolog*: (Cross). The Music of the Funeral Procession compos'd by Dr Boyce. [See "William Boyce's 'Solemn Dirge' in Garrick's *Romeo and Juliet* Production of 1750," by Charles Haywood, *Shakespeare Quarterly*, Spring, 1960.] This day is Publish'd at 1s. 6d. *Romeo and Juliet* a Tragedy, revised and alter'd from Shakespear by Theophilus Cibber, First revised in September 1744, at the Theatre in the Haymarket; now acted at the Theatre Royal in Drury Lane. To which is added a Serio-Comic Apology for Part of the Life of Mr Theophilus Cibber, Comedian, written by himself. Interspers'd with memoirs and anecdotes relating to the Stage Managements, Theatrical Resolutions, &c. also cursory Observations on principal Players: particularly Mr Quin, Mr Ryan, Mrs Woffington, Mrs Ward, and Miss Bellamy; Mr Garrick, Mr Barry, Mrs Cibber, Mrs Clive, Mrs Pritchard, &c. Likewise Original Letters that passed between the late Sir Thomas De Veil and Mr Theophilus Cibber relating to the Stage Act, Concluding with a copy of Verses, call'd the *Contrite Comedian's Confession*. Printed for C. Corbett, the Publisher, at Addison's Head, facing St Dunstan's Church, Fleet St.; G. Woodfall, at the King's Arms, the corner of Craig's Court, Charing Cross. [But see 11 Oct.] Receipts: £170 (Cross).

ROMEO AND JULIET. As 28 Sept.

CG

- Tuesday 2*      ROMEO AND JULIET. As 1 Oct.  
 DL                COMMENT. Both ye Houses play'd on ye same day, *Romeo & Juliet*, Mr Barry & Mrs Cibber at Covent Garden against Mr Garrick & Miss Bellamy at Drury Lane—Miss Bellamy never appear'd upon this stage before, & was greatly receiv'd—both houses too added a Scene of Juliet's funeral (Cross). Receipts: £150 (Cross).
- CG                ROMEO AND JULIET. As 28 Sept.  
 COMMENT. By Command of their Royal Highnesses the Prince and Princess of Wales.
- Wednesday 3*    ROMEO AND JULIET. As 1 Oct.  
 DL                COMMENT. Receipts: £120 (Cross).
- CG                ROMEO AND JULIET. As 28 Sept.
- Thursday 4*     ROMEO AND JULIET. As 1 Oct.  
 DL                COMMENT. Receipts: £100 (Cross).
- CG                ROMEO AND JULIET. As 28 Sept.
- Friday 5*       ROMEO AND JULIET. As 1 Oct.  
 DL                COMMENT. Receipts: £90 (Cross).
- CG                ROMEO AND JULIET. As 28 Sept.
- Saturday 6*     ROMEO AND JULIET. As 1 Oct.  
 DL                COMMENT. A one Volume Pocket edn. of *The Actor* at 3s. dedicated to the Managers of the British Theatres publish'd. A Treatise on the Art of Playing, interspersed with theatrical anecdotes, Critical Remarks on Plays, and Occasional observations on Audiences (*General Advertiser*). Receipts: £100 (Cross).
- CG                ROMEO AND JULIET. As 28 Sept.
- Monday 8*       ROMEO AND JULIET. As 1 Oct.  
 DL                COMMENT. Receipts: £100 (Cross).
- CG                ROMEO AND JULIET. As 28 Sept.  
 COMMENT. Barry's *Occasional Prologue* printed in the *General Advertiser*.
- When Vice or Folly over-runs a State  
 Weak Politicians lay the blame on Fate.  
 When Rulers useful subjects cease to prize,  
 'And damn for arts that caus'd themselves to rise:'  
 When jealousies and fears possess the throne,  
 And kings allow no merit—but their own,  
 Can it be strange that men for flight prepare,  
 And strive to raise a Colony elsewhere?  
 This custom has prevail'd in every Age,  
 And has been sometime practis'd on the Stage.
- For—Entre Nous—these Managers of Merit,  
 Who fearless arm,—“and take the Field with Spirit,”  
 Have curb'd as Monarchs with their haughty Mien,  
 And Herod—have out Heroded—within (Pointing to the Green Room)  
 O! they can torture twenty-thousand ways:  
 Make bouncing Bajazet retreat from Bayes.

The Ladies too with every power to charm  
Whose face and fire an anchorite might warm  
Have felt the fury of the Tyrant's arm.

Monday 8  
CG

By selfish arts expell'd our ancient Seat,  
In search of Candour—and in search of Meat,  
We, from your favour, hope for this retreat.

If Shakespear's passion, or if Johnson's art  
Can fire the Fancy, or can warm the heart,  
That task be ours;—But if you damn their scenes  
And heroes must give way to Harlequins,  
We too, can have recourse to mime and dance,  
Nay, there I think, we have the better chance,  
And should the Town grow weary of the Mute,  
Why—we'll produce a Child upon the flute.  
But be the food as 'twill, 'tis you that treat!  
Long they have feasted—permit us now to eat!

**ROMEO AND JULIET.** As 1 Oct.

Tuesday 9  
DL

COMMENT. This day is publish'd *Much Ado About Nothing*. Price 1s. Written by William Shakespear. Printed for J. and P. Knapton, &c. [14 printers]. Receipts: £100 (Cross).

**ROMEO AND JULIET.** As 28 Sept.

CG

COMMENT. *Occasional Prologue* omitted.

**ROMEO AND JULIET.** As 1 Oct.

Wednesday 10  
DL

COMMENT. Receipts: £90 (Cross).

**ROMEO AND JULIET.** As 28 Sept.

CG

**ROMEO AND JULIET.** As 1 Oct., but with a new *Epilogue* upon the two *Occasional Prologues* spoken by Mrs Clive.

Thursday 11  
DL

COMMENT. [For the *New Epilogue*] Great applause (Cross). This day is Publish'd, Price 6d. *Romeo and Juliet*, written by Shakespear, with alterations, and an additional Scene; as it is performing at the Theatre Royal in Drury Lane. Printed for J. and R. Tonson, and S. Draper in the Strand. Receipts: £120 (Cross).

**ROMEO AND JULIET.** As 28 Sept.

CG

**ROMEO AND JULIET.** As 11 Oct.

Friday 12  
DL

COMMENT. Covent Garden drops ye play, & tonight does the Beg: Opera (Cross). Dropped because Mrs Cibber would act in Romeo no longer (Winston MS, 7). *Daily Advertiser*: On the Run of *Romeo and Juliet*:

Well—what tonight, says angry Ned,  
As up from bed he rouses,  
Romeo again! and shakes his head,  
Ah! Pox on both your houses!

I. H——tt

Receipts: £160 (Cross).

**THE BEGGAR'S OPERA.** Macheath — Lowe; Peachum — Arthur; Lockit — Dunstall; Player — Anderson; Beggar — Holtham; Mat — Stoppelaer; Ben Budge — Bencraft; Filch — Cushing; Wat Dreary — Smith; Twitcher — Redman; Draper —

- Friday 12**  
CG      Bennet; Mrs Peachum – Mrs Dunstall; Lucy – Miss Young; Jenny Diver – Miss Allen; Mrs Coaxer – Miss Ferguson; Dolly Trull – Mrs Vallois; Mrs Slammekin – Miss Hippisley; Mrs Vixen – Miss Haughton; Molly Brazen – Miss Morrison; Polly – Miss Falkner.  
*DANCING.* As 26 Sept.
- Saturday 13**  
DL      **COMUS.** Comus – Havard; Elder Brother – Sowdon; Younger Brother – Mozeen; 1st Spirit – Gentleman who perform'd Barnwell [Griffith]; 2nd Spirit – Master Mattocks; Bacchanal – Beard; Euphrosyne – Mrs Clive; Sabrina – Miss Norris (with the song of *Sweet Echo*); Lady – Mrs Pritchard. The *Dances* to be performed by Mathews, Mad Cupis Camargo, &c. With a *New Epilogue upon the Two Occasional Prologues* spoken by Mrs Clive. Also **A DUKE AND NO DUKE.** Trappolin – Woodward.  
*COMMENT.* Publish'd. *The Actor: A Treatise on the Art of Playing*, interspers'd with Theatrical Anecdotes, Critical Reflections on Plays, and Occasional Observations on Audiences. Printed for R. Griffith. Receipts: £60 (Cross).
- CG      **THE CONSTANT COUPLE;** or, A Trip to the Jubilee. Wildair – Mrs Woffington; Standard – Lee; Vizard – Ridout; Smuggler – Arthur; Young Clincher – Collins; Dicky – Cushing; Angelica – Mrs Ridout; Lady Lurewell – Mrs Vincent; Beau Clincher – Dyer. Also **HOB IN THE WELL.** Friendly – Lowe; Hob – Dunstall; Sir Thomas – Arthur; Dick – Anderson; Flora – Miss Young.  
*DANCING. Grand Scots Ballet,* as 26 Sept.
- Monday 15**  
DL      **AS YOU LIKE IT.** Duke Senior – Blakes; Duke Frederick – Winstone; Jaques – Berry; Orlando – Palmer; Amiens (with proper Songs) – Beard; Adam – Havard; Silvius – Mozeen; Corin – Shuter; LeBeau – Scrase; Charles – Vaughan; Touchstone – Woodward; Jaques de Bois – Simson; William – Vaughan; Phoebe – Mrs Bennet; Audrey – Mrs James; Celia – Mrs Clive; Rosalind – Mrs Pritchard. *Epilogue upon Two Prologues* spoken by Mrs Clive. Also **THE LYING VALET.** As 15 Sept.  
*DANCING. I: Hornpipe* by Mathews, the Little Swiss, &c.  
*COMMENT.* Mainpiece: Reviv'd not acted these 3 years. [See 16 May 1748.] Written by Shakespeare. Receipts: £50 (Cross).
- CG      **THE COMMITTEE;** or, The Faithful Irishman. Teague – Barrington; Careless – Ryan; Blunt – Sparks; Day – Collins; Obadiah – Arthur; Abel – Cushing; Lt Story – Anderson; Bookseller – Dunstall; Bailiff – Marten; Mrs Chat – Mrs Bambridge; Mrs Day – Mrs Macklin; Arabella – Mrs Ridout; Ruth – Mrs Woffington. Also **HOB IN THE WELL.** As 13 Oct.  
*DANCING. Grand Scots Ballet,* as 26 Sept.
- Tuesday 16**  
DL      **THE SUSPICIOUS HUSBAND.** Ranger – Garrick; Strictland – Berry; Frankly – Havard; Bellamy – Blakes; Meggot – Woodward; Tester – Vaughan; Buckle – Mozeen; Valet – Shuter; Simon – Marr; Landlady – Mrs Yates; Jacintha – Mrs Willoughby; Milliner – Miss Minors; Mrs Strictland – Mrs Ward; Lucetta – Mrs Green; Clarinda – Mrs Pritchard. To conclude with a *Country Dance* by the characters of the play. *Epilogue upon two Prologues* spoken by Mrs Clive. Also **LETHE.** As 18 Sept.  
*COMMENT.* Receipts: £120 (Cross).
- CG      **THE PROVOK'D WIFE.** Brute – Quin; Heartfree – Ryan; Constant – Ridout; Bully (with a Song in Character) – Lowe; Rake – Gibson; Justice – Marten; Taylor – Collins; Cornet – Miss Ferguson; Razor – Macklin; Belinda – Mrs Elmy, her 1st appearance on that stage; Lady Fanciful – Mrs Vincent; Mademoiselle – Mrs

Macklin; Lady Brute - Mrs Woffington. Also DAMON AND PHILLIDA. As 24 Sept.	Tuesday 16 CG
DANCING. <i>Grand Scots Ballet</i> , as 26 Sept.	
THE STRATAGEM. As 21 Sept. Also THE INTRIGUING CHAMBERMAID. Lettice - Mrs Clive; Goodall - Winstone; Mrs Highman - Mrs Bennet; Drunken Colonel - Woodward.	Wednesday 17 DL
DANCING. IV: <i>Hornpipe</i> by Mathews, the Little Swiss, &c. COMMENT. Receipts: £100 (Cross).	
OTHELLO, MOOR OF VENICE. Othello - Quin; Iago - Ryan; Brabantio - Sparks; Cassio - Ridout; Roderigo - Dyer; Lodovico - Anderson; Gratiano - Redman; Montano - Bransby; Emilia - Mrs Bambridge; Desdemona - Mrs Cibber. Also THE MOCK DOCTOR. Mock Doctor - Dunstall.	CG
DANCING. <i>Grand Scots Ballet</i> , as 26 Sept.	
THE BEGGAR'S OPERA. As 11 Sept., but <i>Prologue</i> omitted. Also THE ANATOMIST. As 11 Sept.	Thursday 18 DL
ENTERTAINMENT. <i>Epilogue upon Two Prologues</i> spoken by Mrs Clive. COMMENT. No persons to be admitted behind the scenes nor any money to be returned after the Curtain is drawn up. [A customary notice throughout the remainder of the season until benefit time.] Tomorrow (not acted these two years) <i>Jane Shore</i> . The part of Alicia to be attempted by Miss Jane Cibber, being her first time of appearing upon that stage these two years. Receipts: £40 (Cross).	
THE MERCHANT OF VENICE. Shylock - Macklin; Antonio - Sparks; Bassanio - Ryan; Gratiano - Dyer; Lorenzo - Lowe (with songs in character); Launcelot - Arthur; Solarino - Ridout; Salanio - Gibson; Duke - Anderson; Tubal - Cushing; Jessica - Mrs Ridout; Nerissa - Mrs Vincent; Portia - Mrs Woffington. Also HOB IN THE WELL. As 13 Oct.	CG
DANCING. As 26 Sept.	
THE ORPHAN. Polydore, Serina, Monimia - a gentleman and two gentlewomen who never appeared on any Stage.	HAY
COMMENT. For the Benefit of a Gentleman who has wrote for the Stage. A Concert of Musick. The march in <i>Judas Maccabaeus</i> , Side-Drum - J. Woodbridge, late Kettledrummer to the Hon. Admiral Boscowen. Also a preamble on the Kettle- Drums, ending with Handel's <i>Water Musick</i> . A Variety of other Entertainments. Between the Parts of the Concert will be given gratis, the Tragedy of <i>The Orphan</i> . With an <i>Occasional Prologue</i> . Boxes 4s. Pit 2s. 6d. Gallery 1s. To begin at 6 P.M. [Performance had been delayed from 10 Oct. on account of illness of a principal performer.]	
JANE SHORE. Hastings - Garrick; Gloster - Sowdon; Shore - Havard; Bellmour - Blakes; Catesby - Winstone; Ratcliff - Simson; Alicia attempted by Jane Cibber, being the 1st time of her appearing upon the stage these 6 years; Jane Shore - Mrs Pritchard. Also THE CHAPLET. As 27 Sept.	Friday 19 DL
ENTERTAINMENT. <i>Epilogue upon Two Prologues</i> , spoken by Mrs Clive. COMMENT. Mainpiece: Not acted these two years. [See 4 April 1749.] Miss Jane Cibber play'd Alicia—quite in old style, not lik'd at all, tho' not hiss'd— given out again and great hiss'd & so not done (Cross). [The Author of the <i>Midwife</i> (No 1, final page) reported]: Now I am speaking of Miss Cibber, I must do her the justice to observe that she play'd the part much better than cou'd be expected from one of her years and practice; and if a proper regard is paid to her modesty and Merit, I make no doubt she will become an exceeding good player. Receipts: £130 (Cross).	

- Friday 19*      THE ORPHAN. Castilio - Barry; Polydore - Ryan; Acasto - Sparks; Chamont - Quin; Chaplain - Anderson; Serina - Mrs Vincent; Monimia - Mrs Cibber. Also THE BEGGAR'S WEDDING. Harry Hunter - Lowe.  
CG      DANCING. As 26 Sept.
- Saturday 20*      THE PROVOK'D WIFE. Brute - Garrick; Col. Bully (with Songs) - Beard; Constant - Havard; Heartfree - Palmer; Razor - Yates; Rake - Blakes; Lady Fanciful - Mrs Clive; Mademoiselle - Mrs Green; Belinda - Mrs Willoughby; Lady Brute - Mrs Pritchard. Also A DUKE AND NO DUKE. As 13 Oct.  
DL      DANCING. II: *A New Running Footman's Dance*, by Mathews, McNeil, &c.  
COMMENT. Mainpiece: By particular Desire. To begin exactly at Six o'clock. [The notice of the time for the curtain is continued throughout the season and will not be mentioned further.] Receipts: £140 (Cross).
- CG      THE DOUBLE DEALER. Maskwell - Quin; Careless - Ryan; Sir Paul - Macklin; Lord Touchwood - Bridgwater; Lord Froth - Gibson; Mellefont - Ridout; Saygrace - Redman; Brisk - Dyer; Lady Pliant - Mrs Macklin; Lady Froth - Mrs Vincent; Cinthia - Mrs Ridout; Lady Touchwood - Mrs Woffington. Also DAMON AND PHILLIDA. As 24 Sept.
- Monday 22*      THE FUNERAL; or, Grief à-la-Mode. Lady Brumpton - Mrs Pritchard; Hardy - Sowdon; Lord Brumpton - Winstone; Camply - Woodward; Trusty - Berry; Trim - Yates; Sable - Shuter; Cabinet - Simson; Puzzle - Bridges; Kate Matchlock - W. Vaughan; Tom - Vaughan; Tatter - Paddick; Swagger - Costollo; Tattleaid - Mrs James; Mademoiselle - Mrs Cross; Fardingale - Mrs Green; Lady Sharlot - Mrs Ward; Lady Harriet - Mrs Clive. Also LETHE. As 18 Sept.  
DL      DANCING. III: *New Running Footmen's Dance*, as 20 Oct.; IV: *Hornpipe* by Mathews, the Little Swiss, &c.  
COMMENT. Receipts: £40 (Cross). [The *Epilogue Occasioned by the Two Occasional Prologues* published in the *General Advertiser*. Fifty-one lines ending:  
"No more shall either rack his brains to teaze ye  
But let the Contest be who most shall please ye."]  
[In the form of a story, mocking Garrick and Barry]:  
"Once on a time two boys were throwing dirt  
A gentle youth was one, and one was somewhat pert.  
Each to his Master with his tale retreated,  
Who gravely heard their different parts repeated,  
How Tom was rude, and Jack poor lad ill treated."
- CG      THE MERRY WIVES OF WINDSOR. Falstaff - Quin; Ford - Ryan; Page - Ridout; Fenton - Gibson; Shallow - Collins; Caius - Stoppelaer; Evans - Arthur; Mrs Page - Mrs Barrington; Ann Page - Miss Haughton; Slender - Bennet; Robin - Miss Mullart; Mrs Quickly - Mrs Macklin; Pistol - Cushing; Nym - Holtham; Bardolph - Marten; Host - Dunstall; Mrs Ford - Mrs Woffington. Also THE DEVIL TO PAY. As 26 Sept.  
COMMENT. There is now in Rehearsal and will be speedily performed at Covent Garden a Comedy call'd *The Refusal* or the *Lady's Philosophy* written by Colley Cibber, Esq: Poet Laureate.
- Tuesday 23*      THE CARELESS HUSBAND. Foppington - Woodward; Easy - Havard; Morelove - Palmer; Lady Easy - Mrs Ward; Lady Graveairs - Mrs Bennet; Edging - Mrs Clive; Lady Betty - Mrs Pritchard. Also MISS IN HER TEENS. Fribble (by Desire) - Garrick; Flash - Woodward; Loveit - Palmer; Puff - Yates; Jasper - Blakes; Tag - Mrs Clive; Miss Biddy - Mrs Green.  
DL      DANCING. II: *New Running Footman*, as 20 Oct.

COMMENT. [Cross suggests *The Intriguing Chambermaid* as afterpiece, but it is unsupported by the newspapers.] We hear that the Comedy call'd the *Pilgrim* is now in rehearsal, and will be acted soon, at the theatre Royal in Drury Lane; and that the *Secular Masque* written by Dryden and set to music by Dr Boyce will be performed with it.

Tuesday 23  
DL

The *Epilogue* which was inserted in our Yesterday's paper, and copied from the *Midwife's Magazine*, we find to be imperfect and not genuine, therefore think ourselves under a necessity of asking the Author's pardon. [Hope in a day or two to give it correctly (*General Advertiser*). *Midwife No II*, from which it was copied, adds the note: "This *Epilogue* was taken in shorthand the night I went to see Miss Jenny Cibber play the part of Alicia . . . Some few mistakes may therefore have happened which the candid reader will excuse and correct."] Receipts: £50 (Cross).

**THE CONSCIOUS LOVERS.** Young Bevil - Barry; Myrtle - Lee; Sir John - Bridgwater; Sealand - Sparks; Cymberton - Arthur; Humphrey - Gibson; Daniel - Collins; Tom - Dyer; Phillis - Mrs Woffington; Lucinda - Miss Haughton; Mrs Sealand - Mrs Bambridge; Indiana - Mrs Cibber; Singing by Lowe. Also HOB; or, The Country Wake. As 13 Oct.

CG

**VENICE PRESERV'D;** or, A Plot Discovered. Jaffier - Garrick; Pierre - Berry; Belvidera - Miss Bellamy; Priuli - Havard; Renault - Bridges; Elliot - Mozeen; Spinoza - Simson; Duke - Winstone; Bedamour - Blakes. Also THE ANATOMIST. As 11 Sept.

Wednesday 24  
DL

COMMENT. Mainpiece: Not acted these 2 years. [See 8 Nov. 1748.] Receipts: £130 (Cross).

**RULE A WIFE AND HAVE A WIFE.** Leon - Quin; Copper Captain - Ryan; Don Juan - Ryan [sic]; Cacafogo - Marten; Alonzo - Gibson; Sanchio - Anderson; Old Woman - Collins; Duke - Sparks; Clara - Miss Haughton; 1st Lady - Mrs Bambridge; 2nd Lady - Miss Ferguson; 3rd Lady - Miss Hippisley; Altea - Mrs Ridout; Margarita - Mrs Vincent; Estifania - Mrs Woffington. Also MISS IN HER TEENS. Fribble - Dyer; Flash - Macklin; Tag - Mrs Vincent; Miss Biddy - Miss Haughton.

CG

**VENICE PRESERV'D.** As 24 Oct. Also A DUKE AND NO DUKE. As 13 Oct., but add Lavinio - Blakes.

Thursday 25  
DL

COMMENT. Receipts: £100 (Cross).

**HAMLET.** Hamlet - Barry; King - Sparks; Horatio - Ridout; Ghost - Ryan; Rosencraus - Usher; Guildenstern - Bransby; Marcellus - Anderson; Bernardo - Elrington; Queen - Mrs Woffington; Laertes - Gibson; Ostrick - Dyer; Player King - Redman; Player Queen - Mrs Bambridge; Gravediggers - Dunstall and Stoppelaer; Polonius - Macklin; Ophelia - Mrs Cibber.

CG

**LOVE FOR LOVE.** Valentine - Havard; Scandal - Palmer; Sir Sampson - Bridges; Tattle - Woodward; Foresight - Taswell; Jeremy - Shuter; Trapland - Ray; Ben - Yates (with a *song and dance* in character); Angelica - Mrs Pritchard; Mrs Foresight - Mrs Willoughby; Nurse - Miss Pitt; Mrs Frail - Mrs Mills; Miss Prue - Mrs Clive. Also THE CHAPLET. As 27 Sept.

Friday 26  
DL

DANCING. II: *New Running Footman*, as 20 Oct.

COMMENT. Receipts: £70 (Cross).

**KING RICHARD III.** Richard - Quin; King Henry - Ryan; Richmond - Ridout; Buckingham - Sparks; Stanley - Redman; Oxford - Elrington; Catesby - Gibson; Ratcliff - Anderson; Tressel - Lacey; Norfolk - Bransby; Lord Mayor - Marten; Tirrel - Dunstall; Lieut. - Usher; Blunt - Holtham; Prince Edward - Miss Morrison;

CG

- Friday 26*  
CG Duke of York - Miss Mullart; Lady Anne - Mrs Vincent; Duchess of York - Mrs Bambridge; Queen - Mrs Cibber, first time.  
 COMMENT. Containing the Distresses and Death of King Henry VI; the Artful acquisition of the Crown by King Richard; the cruel murder of Prince Edward and his brother in the tower; the Landing of the Earl of Richmond, and the death of King Richard in the memorable Battle of Bosworth Field, being the last that was fought between the Houses of York and Lancaster.
- Saturday 27*  
DL VENICE PRESERV'D. As 24 Oct. Also THE INTRIGUING CHAMBER-MAID. As 17 Oct.  
 COMMENT. Mainpiece: By Particular Desire. Receipts: £120 (Cross).
- CG THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Barry; Manly - Sparks; Lady Grace - Mrs Elmy; Sir Francis - Macklin; Lady Wronghead - Mrs Macklin; Squire Richard - Collins; Miss Jenny - Mrs Vincent; Bassett - Dyer; Myrtilla - Mrs Dunstall; Lady Townly - Mrs Woffington. Also THE DEVIL TO PAY. As 26 Sept., but only Loverule - Lowe listed.  
 DANCING. As 26 Sept.
- Monday 29*  
DL THE LONDON CUCKOLDS. Arabella - Mrs Ward; Doodle - James; Dashwel - Shuter; Ramble - Woodward; Townly - Palmer; Loveday - Blakes; Wiseacre - Yates; Peggy - Mrs Green; Eugenia - Mrs Mills; Engine - Mrs Cross; Jane - Mrs Havard; Aunt - Mrs James. Also THE ANATOMIST. As 11 Sept.  
 DANCING. I: *Hornpipe* by Mathews, the Little Swiss, &c.; III: *Running Footman's Dance*, as 20 Oct. Play to conclude with a dance call'd *The City Revels*, by the characters of the play.  
 COMMENT. [Midwife, No II (at about this date) includes a Letter from Mary Midnight to David Garrick, Esq praising him as actor and even as manager, but asking why he neglects Fletcher's plays: "What is the reason that the public patience is so largely try'd, and the human understanding so shamefully insulted as it is, by a perpetual repetition of the *Duke and No Duke*, the *Anatomist*, and twenty things of like nature?" Concludes by remarking that the *London Cuckolds* is a scandal to virtue.] Receipts: £120 (Cross).
- CG THE LONDON CUCKOLDS. Ramble - Ryan; Townly - Gibson; Wiseacre - Collins; Dashwell - Arthur; Engine - Miss Haughton; Jane - Miss Dunstall; Roger - Cushing; Aunt - Miss Haughton; Loveday - Anderson; Eugenia - Mrs Barrington; Peggy - Miss Hippisley; Lady No - Mrs Woffington. Also PERSEUS AND ANDROMEDA; or, The Cheats of Harlequin. Perseus - Lowe; Cepheus - Waltz; Aethiopian - Baker; Cassiope - Mrs Wright; Mercury - Vincent; Andromeda - Miss Falkner; Amazons - Miss Young, Miss Allen, Miss Ferguson Miss Hippisley, Miss Morrison; Cyclops - Roberts, Smith, Holtham, Bennet, Davis; Infernals - Villeneuve, Desse, Froment, Delagarde, Dupre, Dumont; Harlequin - Miles; Hussar - Bencraft; Colombine - Miss Haughton; Hussar's Servant - Arthur; Valet de Chambre - Atkins; Petit Maitre - LaLauze. Concluding with the Original *Grand Dance*.
- Tuesday 30*  
DL THE PILGRIM. Alphonso - Yates; Pedro (the Pilgrim) - Havard; Roderigo - Berry; Curio - Scrase; Seberto - Mozeen; Jaques - Blakes; Lopez - Vaughan; Master of the Mad House - Bridges; Governor - Raftor; Porter - W. Vaughan; Drunken Servant - Shuter; Mad Scholar - Sowdon; Mad Taylor and Stuttering Cook - Woodward; Mad Englishman - Winstone; Mad Welchman - James; 1st Outlaw - Ackman; 2nd Outlaw - Paddick; 3rd Outlaw - Marr; Gentleman - Simson; Peasant - Blakey; Keeper - Costollo; Alinda - Mrs Willoughby; Fool - Mrs Pitt; Julietta - Mrs Pritchard. Also SECULAR MASQUE. Monus - Beard; Mars - Reinhold; Chronos - Wilder; Janus - Master Mattocks; Venus - Miss Norris; Diana - Mrs Clive.

<i>DANCING. New Running Footman</i> , as 20 Oct.	Tuesday 30 DL
COMMENT. Mainpiece: Reviv'd not acted in 10 years. Afterpiece: Written by Mr Dryden. The Music composed by Dr Boyce. Proper Dances, Chorusses, &c. . . . The Words of the Masque will be deliver'd gratis at the doors ( <i>General Advertiser</i> ). Play not much lik'd and ye Masque greatly dislik'd (Cross). Receipts: £120 (Cross).	
<b>THE MISER.</b> As 24 Sept., but Miser – Macklin only listed. Also <b>PERSEUS AND ANDROMEDA</b> . As 29 Oct., but Gardiner and Christian replace Delagarde and Dupre.	CG
COMMENT. The <i>Refusal</i> is deferr'd on account of the Indisposition of a Principal Performer.	
<b>THE PILGRIM.</b> As 30 Oct., but Mad Welchman omitted. Also <b>SECULAR MASQUE</b> . As 30 Oct.	Wednesday 31 DL
<i>DANCING. New Running Footman</i> , as 20 Oct.	
COMMENT. [Performances] went off better. N.B. Mrs Clive spoke the <i>Epilogue</i> (tho' left out of ye bills after ye 6th Night) every Night since ye first except those mark'd X [i.e., Oct. 24, 26, 30] it being call'd for by ye Audience (Cross). We hear M Devisse (the first dancer from the Opera at Paris) will in a few days perform at Drury Lane with Mlle Auretti, in a new Comic Dance, and the celebrated Dance of <i>Pigmalion</i> . Receipts: £70 (Cross).	
<b>THE REFUSAL; or, The Lady's Philosophy.</b> Sir Gilbert Wrangle – Macklin; Frankly – Dyer; Granger – Lee; Witling – Sparks; Lady Wrangle – Mrs Macklin; Sophronia – Mrs Vincent; Charlotte – Mrs Woffington. Also <b>PERSEUS AND ANDROMEDA</b> . As 30 Oct., but none listed.	CG
COMMENT. Mainpiece: Never acted there before.	

## November 1750

<b>KING LEAR.</b> Lear – Garrick; Gloucester – Berry; Edgar – Havard; Bastard – Palmer; Kent – Winstone; Albany – Mozeen; Cornwall – Blakes; Usher – Shuter; Burgandy – Marr; Goneril – Mrs Bennet; Regan – Mrs Cross; Cordelia – Miss Bellamy. Also <b>THE VIRGIN UNMASKED</b> . As 8 Sept., but only Lucy listed.	Thursday 1 DL
COMMENT. Mainpiece: By Particular Desire. Tomorrow (not acted this season) <i>The Busy Body</i> , with Entertainments of Dancing by M Devisse, being the 1st time of his appearing in England, and Mad Auretti. Receipts: £160 (Cross).	
<b>JANE SHORE.</b> Gloster – Quin; Dumont – Ryan; Hastings – Barry, 1st time; Bellmour – Gibson; Alicia – Mrs Cibber; Catesby – Anderson; Ratcliff – Usher; Jane Shore – Mrs Woffington.	CG
<i>DANCING.</i> As 26 Sept.	
<b>THE BUSY BODY.</b> Busy Body – Woodward; Sir George – Palmer; Sir Francis – Yates; Sir Jealous – Berry; Charles – Havard; Whisper – James; Scentwell – Mrs Simpson; Isabinda – Mrs Mills; Patch – Mrs Green; Miranda – Mrs Clive. Also <b>THE ANATOMIST</b> . As 11 Sept.	Friday 2 DL
A Comic Dance, call'd <i>Country Amusements</i> , by M Devisse, his 1st appearance in England, Mad Auretti, &c.; a <i>Grand Dance</i> call'd <i>Pigmalion</i> , by Devisse, Mad Auretti, &c.	
COMMENT. New Dresses and Decorations for the Dances ( <i>General Advertiser</i> ). Dances by Mons Devisse (from Paris) & Auretti. Dances Lik'd (Cross). Receipts: £100 (Cross).	

- Friday 2*      JANE SHORE. As 1 Nov.  
CG            DANCING. As 26 Sept.
- Saturday 3*     DL       THE RECRUITING OFFICER. Plume - Palmer; Brazen - Woodward; Ballance - Bridges; Kite - Layfield (from the Theatre Royal in Dublin); Worthy - Havard; Bullock - W. Vaughan; Welch Collier - Blakes; Recruits - Shuter and Ray; Melinda - Mrs Mills; Rose - Mrs Green; Lucy - Mrs Bennet; Sylvia - Mrs Pritchard. Also A DUKE AND NO DUKE. As 25 Oct., but only Trappolin listed.  
DANCING. *Country Amusements and Pygmalion*, as 2 Nov.  
COMMENT. Kite by Mr Layfield from Dublin (Cross). Last night Mons Devisse perform'd (for the 1st time) at Drury Lane, and was receiv'd with general applause (*General Advertiser*). Receipts: £80 (Cross).
- CG        THE REFUSAL. As 31 Oct., but add Salamander - Dunstall; Mrs Anne - Mrs Dunstall. Also PERSEUS AND ANDROMEDA. As 31 Oct.
- Monday 5*     DL       TAMERLANE. Tamerlane - Sowdon; Bajazet - Berry; Axalla - Palmer; Arpsia - Mrs Pritchard; Selima - Mrs Ward; Dervise - Winstone; Hali - Simson; Moneses - Havard; Prince of Tanais - Blakes; *The Usual Prologue*. Also A DUKE AND NO DUKE. As 3 Nov.  
DANCING. *Country Amusements and Pigmalion*, as 2 Nov.  
COMMENT. Receipts: £116 (Cross).
- CG        TAMERLANE. Tamerlane - Quin; Moneses - Ryan; Axalla - Lee; Omar - Sparks; Prince of Tanais - Anderson; Bajazet - Barry; Dervisse - Arthur; Stratocles - Ridout; Heli - Usher; Selima - Mrs Elmy; Arpsia - Mrs Woffington; *The Song To Thee O! Gentle Sleep*, by Lowe, and the *Usual Prologue*. Also THE MOCK DOCTOR. As 17 Oct.  
COMMENT. This day is publish'd, neatly printed in a pocket volume, (price bound 3s.) The *History of the Life of Tamerlane the Great* from the time of his being made Regent of Sachetay, till his death. Originally written in Arabic. By Alhaen a learned Arabian. Translated, abridg'd and methodized from the French of Jean DuBec, Abbot of Mortimer. With political notes. Printed for W. Owen, at Homer's Head near Temple Bar.
- Tuesday 6*     DL       TAMERLANE. As 5 Nov. Also MISS IN HER TEENS. As 23 Oct., but only Fribble listed.  
DANCING. *Country Amusements and Pigmalion*, as 2 Nov.  
COMMENT. Receipts: £50 (Cross).
- CG        TAMERLANE. As 5 Nov. Also THE STAGE COACH. Macahone - Barrington; Squire Somebody - Dunstall; Capt Basil - Anderson; Micher - Collins; Jolt - Marten; Landlord - Stoppelaer; Fetch - Holtham; Hostler - Smith; Isabella - Miss Haughton; Dolly - Miss Ferguson.
- Wednesday 7*    DL       MUCH ADO ABOUT NOTHING. Benedick - Garrick; Pedro - Havard; Leonato - Berry; Don John - Winstone; Claudio - Palmer; Fryar - Bridges; Borachio - Blakes; Dogberry - Shuter; Balthazar (with songs in character) - Beard; Verges - Vaughan; Conrade - Mozeen; Town Clerk - James; Sexton - Ray; Hero - Mrs Willoughby; Margaret - Mrs Havard; Ursula - Miss Minors; Beatrice - Mrs Pritchard. In Act II, a *Masquerade Dance*, by Mathews and Mad Cupis Camargo. To conclude with a Country Dance by the characters of the play. Also THE CHAPLET. As 27 Sept.  
COMMENT. Receipts: £100 (Cross).
- CG        TAMERLANE. As 5 Nov. Also PERSEUS AND ANDROMEDA. As 31 Oct.

**KING RICHARD III.** Richard - Garrick; King Henry - Berry; Buckingham - Bridges; Richmond - Havard; Stanley - Winstone; Tressel - Blakes; Catesby - Marr; Lieutenant - Ray; King Edward v - Mrs Green; Duke of York - Miss Yates; Duchess of York - Mrs Bennet; Lady Anne - Mrs Mills; Queen Elizabeth - Mrs Pritchard. Also **THE LYING VALET.** As 15 Sept. *Tursday 8*  
DL

**COMMENT.** *The Suspicious Husband* oblig'd to be deferr'd on account of Mrs Ward's indisposition. Last night (i.e., 29 Oct. in Dublin) were married Mons Granier and Miss Vandersluys, two celebrated dancers (*General Advertiser*). Receipts: £180 (Cross).

**MACBETH.** Macbeth - Quin; Macduff - Ryan; King - Gibson; Banquo - Sparks; Malcolm - Anderson; Donalbain - Bennet; Fleance - Miss Morrison; Seyward - Bransby; Lennox - Ridout; Seyton - Usher; Hecate - Arthur; 1st Murderer - Bencraft; 2nd Murderer - Marten; Witches - Dunstall, Collins, Cushing; Lady Macduff - Mrs Barrington; Lady Macbeth - Mrs Woffington. With the Original Music, the *Vocal Parts* by Leveridge, Lowe, Waltz, Baker, Roberts, Miss Falkner, Miss Young, Mrs Wright, &c. With the *Dances* and Decorations incident to the Play. Also **THE BEGGAR'S WEDDING.** As 19 Oct., but add Phebe - Mrs Vincent. CG

**DANCING.** As 26 Sept.

**COMMENT.** Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales.

**THE PILGRIM.** As 31 Oct., but Welchman, three outlaws, Gentleman, Peasant, and Keeper not listed. Also **THE SECULAR MASQUE.** As 30 Oct. *Friday 9*  
DL

**DANCING.** *Country Amusements* and *Pigmalion*, as 2 Nov.

**COMMENT.** Receipts: £60 (Cross).

**THE REFUSAL.** As 3 Nov. Also **PERSEUS AND ANDROMEDA.** As 31 Oct. CG

**THE SUSPICIOUS HUSBAND.** As 16 Oct. Also **THE SECULAR MASQUE.** As 30 Oct. *Saturday 10*  
DL

**DANCING.** II: *Country Amusements*, as 2 Nov.

**COMMENT.** Receipts: £160 (Cross).

**THE PROVOK'D WIFE.** As 16 Oct. Also **DAMON AND PHILLIDA.** As 24 Sept. CG

**DANCING.** As 26 Sept.

**THE FAIR PENITENT.** Calista - Miss Charlotte Skinner. Also **MISS IN HER TEENS.** *Cast not listed.* HAY

**COMMENT.** Benefit for Miss Charlotte Skinner. Tickets to be had at Miss Skinner's Lodgings, No 4, in Angel Court, Windmill St., Haymarket (*Daily Advertiser*). A Concert. As no money can be taken, only those given tickets by Miss Skinner can be admitted. As this Advertisement was sent too late to be altered in the *Daily Advertiser*, it is hoped that the Advertisement inserted in that Paper for this Entertainment will not be regarded, as to any Money being taken for places. To begin at 6 P.M.

**THE CONFEDERACY.** Gripe - W. Vaughan; Brass - Woodward; Clarissa - Mrs Pritchard; Mrs Amlet - Mrs James; Mrs Coggitt - Mrs Cross; Flippantia - Mrs Clive; Corinna - Mrs Green; Araminta - Mrs Mills; Dick - Havard; Moneytrap - Yates. Also **A DUKE AND NO DUKE.** As 3 Nov. *Monday 12*  
DL

**DANCING.** II: *Country Amusements*; V: *Pigmalion*, as 2 Nov.; III: *Running Footman*, as 20 Oct.

**COMMENT.** Receipts: £50 (Cross).

- Monday 12* CG KING HENRY IV, PART I, WITH THE HUMOURS OF FALSTAFF. Falstaff - Quin; King - Sparks; Wales - Ryan; Worcester - Bransby; Northumberland - Redman; Mortimer - Dyer; Blunt - Elrington; Douglas - Anderson; Prince John - Miss Hippisley; Vernon - Gibson; Glendower - Ridout; Westmorland - Usher; Carriers - Arthur and Dunstall; Francis - Collins; Gadshill - Bencraft; Bardolph - Marten; Hostess - Mrs Macklin; Lady Piercy - Mrs Vincent; Hotspur - Barry. Also THE BEGGAR'S WEDDING. As 8 Nov.
- Tuesday 13* DL MACBETH. Macbeth - Garrick; Hecate - Layfield; Duncan - Berry; Lennox - Scrase; Doctor - Wilder; Furies - Mathews, Shawford, Pelling, Harrison, Roger &c.; Donalbain - Mas. Mattocks; Young Siward - Palmer; Banquo - Sowdon; MacDuff - Havard; Malcolm - Blakes; Ross - Lee; Witches - Bridges, Shuter, Yates; Fleance - Mas. Cross; Seaton - Ray; Angus - Simpson; Lady - Mrs Yates; Lady Macduff - Mrs Mills; Lady Macbeth - Mrs Pritchard; Seyward - Winstone. Vocal Parts: Reinhold, Beard, Mrs Clive, Miss Norris. Also LETHE. As 18 Sept.  
COMMENT. Mainpiece: As Written by Shakespear. The Comedy of the *Way of the World*, written by Congreve, and not acted these ten years, will be reviv'd tomorrow. Receipts: £160 (Cross).
- CG KING HENRY IV, PART I. As 12 Nov. Also THE DEVIL TO PAY. As 27 Oct.
- Wednesday 14* DL THE ALCHEMIST. Drugger - Garrick; Face - Cross; Lovewit - Burton; Doll Common - Mrs Cross; Ananias - Shuter; Tribulation - James; Subtle - Bridges; Dame Pliant - Miss Pitt; Dapper - Vaughan; Surly - Blakes; Kastril - Yates; Sir Epicure - Berry. Also THE MOCK DOCTOR. Gregory - Woodward; Dorcas - Mrs Green; Leander - Wilder; Charlotte - Miss Minors; Davy - Taswell; James - Winstone. [General Advertiser omits Davy and James.]  
DANCING. Country Amusements and *Pigmalion*, as 2 Nov.  
COMMENT. Mainpiece: By particular Desire. Written by Ben Johnson. The Alchymist being desired for this day, the *Way of the World* is oblig'd to be deferr'd till tomorrow, and *Macbeth* till Friday. Receipts: £80 (Cross).
- CG KING HENRY IV, PART I. As 12 Nov. Also HOB IN THE WELL. As 13 Oct.
- Thursday 15* DL THE WAY OF THE WORLD. Mirabel - Palmer; Fainall - Havard; Witwood - Woodward; Sir Wilful - Yates; Petulant - Shuter; Waitwell - Layfield; Mrs Marwood - Mrs Clive; Lady Wishfort - Mrs James; Mrs Fainall - Mrs Willoughby; Foible - Mrs Green; Mincing - Miss Minors; Millamant - Mrs Pritchard; In Act IV, a *Comic Dance* by McNeil and Mad Cupis Camargo. Also LETHE. As 18 Sept., but no characters listed.  
DANCING. II: *Country Amusements*, as 2 Nov.; End of Play: *Running Footman*, as 20 Oct.  
COMMENT. Mainpiece: Reviv'd. Not acted these 10 years [see 14 May 1744]. Receipts: £80 (Cross).
- CG KING HENRY IV, PART I. As 12 Nov. Also PERSEUS AND ANDROMEDA. As 31 Oct.
- JS [TIMOLEON]. *Cast not listed.*  
COMMENT. My son Dick taken up for playing *Timoleon* at ye Tennis Court & Disch'd by Jus: Fielding (Cross).
- Friday 16* DL MACBETH. As 13 Nov., but Ross, Young Siward, Fleance, Seyton, Angus, Doctor, Lady omitted. Also THE DEVIL TO PAY. As 13 Sept.  
COMMENT. Receipts: £120 (Cross).

THE MERCHANT OF VENICE. As 18 Oct. Also PERSEUS AND ANDROMEDA. As 31 Oct. Friday 16  
CG

THE WAY OF YE WORLD. As 15 Nov. Also THE VIRGIN UNMASK'D. As 1 Nov. Saturday 17  
DL  
*DANCING.* II: *Country Amusements*; v: *Pigmalion*, as 2 Nov. III: *Comic Dance* by Mathews, Mad Camargo, the Little Swiss.  
 COMMENT. Receipts: £150 (Cross).

THE CONSTANT COUPLE. As 13 Oct. Also THE KING AND MILLER. King - Gibson; Miller - Marten; Dick - Anderson; Peggy - Mrs Barrington; Joe - Lowe. CG

JANE SHORE. As 19 Oct., but Catesby - Mozeen; Alicia - Miss Bellamy. Also A DUKE AND NO DUKE. As 3 Nov. Monday 19  
DL  
*DANCING. Comic Dance*, as 17 Nov.  
 COMMENT. Miss Bellamy Alicia (Cross). Afterpiece: By desire. Receipts: £70 (Cross).

THE OLD BACHELOR. Heartwell - Quin; Bellmour - Ryan; Belinda - Mrs Elmy; Sharper - Ridout; Vainlove - Gibson; Araminta - Mrs Barrington; Sylvia - Mrs Ridout; Sir Joseph Wittol - Cushing; Setter - Dyer; Noll Bluff - Marten; Barnaby - Hackett; Lucy - Dunstall; Betty - Miss Allen; Fondlewife - Arthur; Laetitia - Mrs Woffington. Also PERSEUS AND ANDROMEDA. As 31 Oct., but full cast. Changes: Cassiope - Miss Young; 1st Amazon - Miss Davis; Miss Morrison not listed. CG

THE WAY OF YE WORLD. As 15 Nov. Also LETHE. As 15 Nov. Tuesday 20  
DL  
*DANCING.* II and v: *Country Amusements* and *Pigmalion*, as 2 Nov.; III: *Comic Dance*, as 17 Nov.  
 COMMENT. Tomorrow by particular Desire *Romeo and Juliet*. Receipts: £100 (Cross).

THE PROVOK'D HUSBAND. As 27 Oct., but add John Moody - Dunstall. Also PERSEUS AND ANDROMEDA. As 19 Nov., but none listed. CG  
 COMMENT. Mainpiece: By Desire. Last Friday died, at the World's end, Mr Vanderbank, formerly a celebrated comedian. (i.e., 9 Nov.) (*General Advertiser*).

ROMEO AND JULIET. As 11 Oct., but *New Epilogue* omitted. Also THE ANATOMIST. As 11 Sept., but no cast listed. Wednesday 21  
DL  
 COMMENT. Mainpiece: By Particular Desire. Receipts: £190 (Cross).

THE COMMITTEE. As 15 Oct. Also THE KING AND MILLER. As 17 Nov. CG

THE WAY OF YE WORLD. As 15 Nov. Also THE MOCK DOCTOR. As 14 Nov., but only Dorcas and Doctor listed. Thursday 22  
DL  
*DANCING.* II: *Country Amusements*; III: *Comic Dance*, as 17 Nov.; v: *Pigmalion*, as 2 Nov.  
 COMMENT. Receipts: £50 (Cross).

KING HENRY IV, PART II, with the Humours of Falstaff. Falstaff - Quin; King Henry - Gibson; Wales - Ryan; Achbp York - Bridgwater; Mowbray - Redman; Hastings - Anderson; Westmorland - Usher; Prince John - Ridout; Gloster - Baker; Clarence - Miss Hippisley; Poins - Bransby; Coleville - Elrington; Chief Justice - Sparks; Silence - Stoppelaer; Bardolph - Marten; Doll - Miss Haughton; Peto - Atkins; Shallow - Arthur; Bulcalf - Dunstall; Feeble - Collins; CG

- Tbursday 22* CG Mouldy - Bencraft; Shadow - Hacket; Pistol - Cushing; Hostess - Mrs Macklin. Also *PERSEUS AND ANDROMEDA*. As 20 Nov.  
 COMMENT. Both pieces by Command of their Royal Highnesses the Prince and Princess of Wales.
- Friday 23* DL **MUCH ADO ABOUT NOTHING.** As 7 Nov., but Balthasar - Wilder; Sexton - Simpson. Also *THE LYING VALET*. As 15 Sept.  
 COMMENT. Mainpiece: By Particular Desire. Miss Talbot to Miss Carter (28 Nov.): My other amusement was going to see *Much Ado about Nothing*, which has always been one of my favourite comedies, as surely a most excellent vein of pleasantry runs through the whole. It was incomparably acted, and I know not when we have spent so laughing an evening (*Letters*, 2 vols. (London 1808), I, 239). Receipts: £80 (Cross).
- CG **KING HENRY IV, PART II.** As 22 Nov., but Clarence - Bennet. Also *PERSEUS AND ANDROMEDA*. As 20 Nov.
- Saturday 24* DL **THE TENDER HUSBAND;** or, *The Accomplished Fools*. Capt. Clerimont - Woodward for the first time; Numps - Yates; Sir Harry Gubbin - Berry; Clerimont Sr - Palmer; Tipkin - Shuter; Pounce - Blakes; Biddy - Mrs Clive; Fainlove - Mrs Bennett; Mrs Clerimont - Mrs Mills; Mrs Bersheba Tipkin - Mrs Cross; Jenny - Miss Minors. To conclude with a *Country Dance* by the characters of the Play. Also *LETHE*. As 15 Nov.  
*DANCING. Country Amusements, Pigmalion*, as 2 Nov.; *Comic Dance*, as 17 Nov. between the acts.  
 COMMENT. Mainpiece: Not acted these 8 years [see 10 Dec. 1745]. This play much Dislik'd & hiss'd a little (Cross). Receipts: £120 (Cross).
- CG **JULIUS CAESAR, WITH THE DEATHS OF BRUTUS AND CASSIUS.** Brutus - Quin; Cassius - Ryan; Caesar - Sparks; Caska - Ridout; Trebonius - Anderson; Metellus - Bransby; Decius Brutus - Elrington; Lepidus - Bencraft; Antony - Barry; Octavius - Gibson; Caius Ligarius - Usher; Cinna - Redman; Publius - Roberts; Plebeians - Collins, Dunstall, Stoppelaer, Barrington, Arthur and others; Calphurnia - Mrs Bambridge; Portia - Mrs Woffington. Also *THE KING AND MILLER*. As 17 Nov.
- Monday 26* DL **ROMEO AND JULIET.** As 21 Nov. Also *THE VIRGIN UNMASK'D*. As 1 Nov.  
 COMMENT. By Particular Desire. Receipts: £160 (Cross).
- CG **JULIUS CAESAR.** As 24 Nov. Also *THE KING AND MILLER*. As 17 Nov.  
*DANCING.* As 26 Sept.
- Tuesday 27* DL **THE FUNERAL.** As 22 Oct.  
*DANCING. II: Pigmalion*, as 2 Nov.; IV: *Comic Dance*, as 17 Nov.; End of Play: A New Comic Entertainment of Dancing call'd *The Bird Catchers: Peasants* by Devisse and Mad Auretti; *Shepherds* by McNeil, Roger, G. Yates; *Shepherdesses* by Mad Camargo, Mad Mariet, Mrs Addison; *Two Peasant Children* by the Little Swiss and Miss Poplin; *Bird Catchers* by Pelling, Harvey, Shawford, Master Shawford, Miss Toogood, Mad Mimi, Mrs Shawford, and Miss Shawford, with a New Scene and Decorations.  
 COMMENT. By Desire. Receipts: £80 (Cross).
- CG **JULIUS CAESAR.** As 24 Nov. Also *THE KING AND MILLER*. As 17 Nov.  
*DANCING.* As 26 Sept.  
 COMMENT. By Desire.

**THE FAIR PENITENT.** Horatio - Berry; Calista - Mrs Pritchard; Lavinia - Mrs Green; Sciolto - Bridges; Altamont - Havard; Lucilla - Miss Minors; Lothario - Garrick; Rossano - Blakes. Also **THE MOCK DOCTOR.** As 22 Nov. Wednesday 28  
DL

**DANCING. II:** *Comic Dance*, as 17 Nov.; v: *Birdcatchers*, as 27 Nov.

**COMMENT.** By Particular Desire. On Thursday 6 Dec. 1750 a Benefit for a Citizen's Widow with 8 Children, *As You Like It*, and *Miss in her Teens*. Tickets to be had at Moorgate Coffee House; Rainbow, Sam's and Janeway's Coffee Houses in Cornhill; Paul's Head, Carter Lane; Peele's and Nandoe's in Fleet Street; Mr Law's, Confectioner, at the Eagle and Child, Fleet St.; George's Temple Bar; Somerset and Turk's Head in the Strand; Hudson's Charing Cross; Bethell's Hatter and Hosier, the corner of Pall Mall; Thatched House Tavern, St James St.; Mr Jones, Bookseller, the corner of Staples Inn, and Seagoe's Coffee House Holborn; the Aldersgate Coffee House, Aldersgate Street; and Ship Tavern, Ratcliff cross. This day is publish'd *The Rosciad*: a Poem (at 1s.) in which the excellencies and imperfections of the three present principal ornaments of the British Stage are illustrated, and conspicuously represented; with observations on theatrical performances. Printed for J. Robinson. Receipts: £100 (Cross).

**THE DRUMMER;** or, **The Haunted House.** Trueman - Ryan; Lady Trueman - Mrs Vincent; Tinsel - Dyer; Fantome - Anderson; Vellum - Macklin; Butler - Marten; Coachman - Dunstall; Gardiner - Cushing; Abigail - Mrs Macklin. Also **PERSEUS AND ANDROMEDA.** As 20 Nov. CG

**HAMLET.** As 25 Sept. Also **THE ANATOMIST.** As 21 Nov., but cast of 11 Sept. listed. Thursday 29  
DL

**COMMENT.** Receipts: £120 (Cross).

**KING HENRY V.** King Henry - Barry; Exeter - Ridout; Canterbury - Sparks; Salisbury - Bencraft; Westmorland - Elrington; Bp. of Ely - Bransby; Cambridge - Anderson; Scroop - Cushing; Grey - Redman; France - Gibson; Dauphin - Usher; Burgandy - Lacy; Constable - Bridgwater; Montjoy - Baker; Queen of France - Mrs Bambridge; Catherine - Miss Haughton; Fluellen - Macklin; Macmorris - Barrington; Jamy - Dunstall; Bardolph - Marten; Nym - Stoppelaer; Page - Miss Morrison; Hostess - Mrs Macklin; Pistol - Dyer. Also **APOLLO AND DAPHNE;** or, **The Burgomaster Trick'd.** *Cas not listed.* CG

**COMMENT.** Both pieces By Command of their Royal Highnesses the Prince and Princess of Wales. Containing the Memorable Battle of Agincourt, with the trial and overthrow of the French Army, and Many other Historical Passages. [This notice repeated on subsequent performances this season.]

**THE ALCHEMIST.** As 14 Nov., but Tribulation - Taswell. Also **LETHE.** As 15 Nov., but cast of 18 Sept. listed with these changes: Aesop - Winstone; Mercury - Wilder; Charon - Layfield; Old Man - Taswell. Friday 30  
DL

**DANCING.** *The Bird Catchers*, as 27 Nov.

**COMMENT.** A Physician's Daughter in Distress had some Tickets (Cross). The Tickets deliver'd out by the Physician's daughter in distress will be taken (*General Advertiser*). Receipts: £130 (Cross).

**KING HENRY V.** As 29 Nov., but add Williams - Bransby; Gower - Anderson; Chorus - Ryan. Bp. of Ely and Cambridge not listed. Also **APOLLO AND DAPHNE.** As 29 Nov. CG

## December 1750

- Saturday 1*     THE WAY OF THE WORLD. As 15 Nov. Also THE VIRGIN UNMASK'D.  
DL                As 1 Nov.  
DANCING. II: *Pigmalion*, as 2 Nov.; III; *Comic Dance*, as 17 Nov.; v; *Bird Catchers*, as 27 Nov.  
COMMENT. Mainpiece: By Desire. Receipts: £120 (Cross).
- CG                CATO. Cato - Quin; Portius - Ryan; Marcus - Lacey; Juba - Gibson; Sempronius - Sparks; Lucius - Anderson; Syphax - Ridout; Decius - Bridgwater; Lucia - Mrs Vincent; Marcia - Mrs Woffington. Also THE WHAT D'YE CALL IT. Cast not listed.  
COMMENT. Afterpiece: A Tragi-Comi-Pastoral Farce not acted these 5 years. [See 13 Nov. 1746.] Tomorrow *Othello*. The Part of Othello by Barry, Desdemona by Mrs Cibber.
- Monday 3*     THE MOURNING BRIDE. Osmyn - Garrick for the first time; King - Berry; Gonzalez - Havard; Garcia - Palmer; Heli - Blakes; Zara - Mrs Pritchard for the first time; Almeria - Miss Bellamy; Alonzo - Burton; Selim - Simpson; Perez - Mozeen; Leonora - Mrs Bennet. Also THE LYING VALET. As 15 Sept.  
DL                COMMENT. Mainpiece: Not acted these 10 years [see 15 Oct. 1743]. Garrick - Osmyn, Pritch<sup>d</sup> - Zara; Almeria - Bellamy (Cross). Receipts: £180 (Cross).
- CG                OTHELLO. As 17 Oct., but Othello - Barry; Iago - Macklin; Emilia - Mrs Macklin. Also THE WHAT D'YE CALL IT. As 1 Dec.
- Tuesday 4*     THE MOURNING BRIDE. As 3 Dec. Also THE MOCK DOCTOR. As 22 Nov., but Leander, Charlot, Dorcas, and Doctor listed as of 14 Nov.  
DL                COMMENT. Receipts: £180 (Cross).
- CG                MEASURE FOR MEASURE. Duke - Quin; Claudio - Ryan; Escalus - Gibson; Provost - Ridout; Abhorson - Bencraft; Barnardine - Stoppelaer; Clown - Arthur; Elbow - Marten; Angelo - Sparks; Mariana - Mrs Barrington; Julietta - Miss Haughton; Francisca - Miss Hippisley; Bawd - Mrs Bambridge; Lucio - Cushing; Isabella - Mrs Woffington. Also THE WHAT D'YE CALL IT. As 1 Dec.
- Wednesday 5*    THE MOURNING BRIDE. As 3 Dec. Also LETHE. As 30 Nov.  
DL                COMMENT. Receipts. £180 (Cross).
- CG                [THE CONSCIOUS LOVERS]. As 23 Oct. Also [THE KING AND MILLER]. As 17 Nov.  
DANCING. As 26 Sept.  
COMMENT. [No General Advertiser for this day. Information from the Winston MS No 7.]
- Thursday 6*     AS YOU LIKE IT. As 15 Oct., but Oliver - Burton; Charles - Layfield. Epilogue omitted. Also MISS IN HER TEENS. As 6 Nov.  
DL                DANCING. I: *Comic Dance*, as 17 Nov.; End of Play: *Comic Dance* by McNeil and Mad Camargo [the Dance which was inserted in *Way of the World*; see 15 Nov.]  
COMMENT. Benefit for a Citizen's Widow & 8 Children (Cross). Servants allowed to keep places on the stage, which will be formed into front and side Boxes (General Advertiser). The Stage being build, & Crowded, broke down, but luckily nobody was hurt (Cross). Tickets as of notice on 28 Nov. Receipts: £280 (Cross).

**THE MERRY WIVES OF WINDSOR.** As 22 Oct. Also **THE DEVIL TO PAY.** As 27 Oct., but cast of 26 Sept. listed except Nell – Mrs Vincent. Tursday 6  
CG

COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales. Their Royal Highnesses the Prince and Princess of Wales, with the young Princes, will be this evening at Covent Garden to see the play of *the Merry Wives of Windsor*.

**THE MOURNING BRIDE.** As 3 Dec. Also **LETHE.** As 30 Nov., but Old Man not listed. Friday 7  
DL

COMMENT. Receipts £180 (Cross).

[No Performance.] CG

COMMENT. No play at Covent Garden (Cross). Because Mr Barry & Mrs Cibber would not play (Winston MS, 7).

**THE MOURNING BRIDE.** As 3 Dec. Also **A DUKE AND NO DUKE.** As 3 Nov. Saturday 8  
DL

COMMENT. Receipts: £180 (Cross).

**ROMEO AND JULIET.** As 28 Sept., but Gregory – Cushing. *Occasional Epilogue* omitted. CG

**THE MOURNING BRIDE.** As 3 Dec. Also **THE ANATOMIST.** As 29 Nov. Monday 10  
DL

COMMENT. This day is publish'd A *Guide to the Stage*; or Select Instructions and Precedents from the best Authorities towards forming a polite Audience; with some account of the Players, &c. Printed and sold by D. Job, at the Spread Eagle in King St. [An ironical post-Addisonian quip at theatrical behavior]: I boldly enter the lists as the first champion for theatric decorum. The next thing to be consider'd is disapprobation, which I think may be sufficiently shewn, by an attention to something else, by loud discourse, profuse laughter, and the like. I cannot help thinking it a little out of character, for a polite audience to distort their features by a hiss: however for the sake of some ambitious youths, who thus love to signalize themselves, I shall leave a new play to their mercy. They then are at liberty to exercise their several talents whether they hiss or groan most successfully, or have a greater genius for the cat-call. If you desire to know when you are to shew your dislike, my answer is, when anything displeases you, or in fine when you will, provided you have a strong party to second you; for the best hiss or groan in the universe may be drown'd in a general applause. [Never laugh at what passes on stage save it be an error, blunder, or accident. In tragic scenes avoid being visibly moved by humming a tune, regarding the audience, engaging in conversation, or turning your back to the stage. When a female social rival calls attention to herself and away from the stage, let fall your handkerchief into the pit, or call out to an acquaintance in the opposite box, or burst into loud and unexpected laughter. You'll know when to applaud, for the actors will tell you.] On these occasions Cato looks more than unusually big, Hamlet stares with great emphasis, Othello has a most languishing aspect, Monimia is all sighs and softness, Beatrice will bridle, and pretty Peggy Wildair leers you into a clap. Receipts: £170 (Cross).

**SHE WOU'D AND SHE WOU'D NOT;** or, **The Kind Imposter.** Manuel – Macklin; Philip – Ryan; Octavio – Ridout; Luis – Usher; Rosara – Mrs Barrington; Viletta – Mrs Macklin; Trappanti – Arthur; Soto – Collins; Diego – Marten; Corrigidor – Bransby; Flora – Mrs Vincent; Hypolita – Mrs Woffington; 1st time. Also **THE KING AND MILLER.** As 17 Nov., but none listed. CG

**DANCING.** As 26 Sept.

COMMENT. Mainpiece: Not acted these 5 years [see 24 Jan. 1747].

- Tuesday 11*     THE MOURNING BRIDE As 3 Dec. Also THE INTRIGUING CHAMBER-  
DL MAID. As 17 Oct., but only Lettice and Drunken Col. listed.  
DANCING. By Devisse and Mad Auretti.  
COMMENT. N.B. The entertainment of *Robin Hood* is oblig'd to be deferr'd for  
a few days on account of the indisposition of a principal performer. Receipts:  
£170 (Cross).
- CG                HAMLET. As 25 Oct. Also THE WHAT D'YE CALL IT. As 1 Dec.  
COMMENT. By Desire.
- Wednesday 12*    THE MOURNING BRIDE. As 3 Dec. Also LETHE. As 7 Dec.  
DL                DANCING. By Mathews, Mad Camargo and the Little Swiss.  
COMMENT. Publish'd this day *A Guide to the Stage*, (2nd Edition, with addi-  
tions) at 6d. [See 10 Dec.]. Receipts: £160 (Cross).
- CG                SHE WOU'D AND SHE WOU'D NOT. As 10 Dec. Also PERSEUS AND AN-  
DROMEDA. As 20 Nov.
- Thursday 13*     ALCHEMIST. As 30 Nov. Also ROBIN HOOD. Principal parts by: Beard,  
DL Reinhold, Wilder, Mas. Mattocks, Miss Norris, Miss Clive, &c. [Robin Hood -  
Beard; Graspall - Reinhold; Glitter - Wilder; Leander - Mas. Mattocks; Clarinda -  
Miss Norris; Primrose - Mrs Clive; Scarlet - Bullbrick; Little John - Messink;  
To conclude with a *New Forest Dance* (1st Edn.).]  
COMMENT. Mainpiece: By Desire. Afterpiece: A new Musical Entertainment  
went off pretty well—some Noise &c. (Cross). Published at 3 o'clock that afternoon  
and sold at the theatre for 6d. (*General Advertiser*). No admission behind scenes or  
in Orchestra on account of the entertainment. [Music by C. Burney. Text by  
Moses Mendez]. Receipts: £120 (Cross).
- CG                THE PROVOK'D WIFE. As 16 Oct., but Lady Fanciful - Mrs Woffington, 1st  
time; Lady Brute - Mrs Cibber. Also FLORA. As 13 Oct., but none listed.  
COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince  
and Princess of Wales.
- Friday 14*        THE DOUBLE GALLANT; or, The Sick Lady's Cure. Atall - Woodward; Sir  
DL Solomon Sadlife - Taswell; Careless - Havard; Clerimont - Palmer; Lady Dainty -  
Mrs Pritchard, for the first time; Willful - James; Sir Harry Atall - Burton;  
Strut - Shuter; Finder - Blakes; Lady Sadlife - Mrs Clive; Clarinda - Mrs Wil-  
loughby; Sylvia - Mrs Green; Wishwell - Miss Minors; Situp - Mrs Pit. Also  
ROBIN HOOD. As 13 Dec.  
DANCING. IV: *Comic Dance*, as 17 Nov.  
COMMENT. Mainpiece: Reviv'd. Not acted these 6 years [see 14 May 1746].  
Afterpiece: Less noise (Cross). Receipts: £60 (Cross).
- CG                THE TWIN RIVALS. Elder Wou'dbe - Ryan; Young Wou'dbe - Sparks; Rich-  
more - Ridout; Trueman - Gibson; Aurelia - Mrs Ridout; Constance - Mrs  
Vincent; Alderman - Arthur; Teague - Barrington. Also PERSEUS AND AN-  
DROMEDA. As 20 Nov.  
COMMENT. The Comedy *Sbe Wou'd and Sbe Wou'd Not* is deferr'd on account  
of the Indisposition of Mrs Woffington.
- Saturday 15*      THE MOURNING BRIDE. As 3 Dec. Also ROBIN HOOD. As 13 Dec.  
DL                COMMENT. Mr Beard hoarse, Mr Garrick made Apology—but he sung very  
well—a little noise (Cross). Receipts: £160 (Cross).
- CG                ROMEO AND JULIET. As 8 Dec.

THE DOUBLE GALLANT. As 14 Dec. Also THE INTRUIGING CHAMBERMAID. As 11 Dec. Monday 17  
DL

DANCING. II and V: *Country Amusements*, *Pigmalion*, as 2 Nov.; IV: *Comic Dance*, as 17 Nov.

COMMENT. Mr Beard ill (Cross). *Robin Hood* defer'd. *Love's Last Shift* defer'd till Wednesday next. The Comedy of *All's Well that Ends Well* (written by Shakespeare); and the Comedy of *Every Man in his Humour* (written by Ben Johnson) are now reviving at the Theatre Royal in Drury Lane (*General Advertiser*). Receipts: £60 (Cross).

ROMEO AND JULIET. As 8 Dec. Also THE WHAT D'YE CALL IT. As 1 Dec. CG

COMMENT. By Particular Desire.

ROMEO AND JULIET. As 21 Nov., but only Reinhold, Mrs Clive, and Miss Norris are specified as singers in the Funeral Procession. Also A DUKE AND NO DUKE. As 3 Nov. Tuesday 18  
DL

DANCING. By Devisse and Mad Auretti.

COMMENT. Mainpiece: By Desire. Receipts: £120 (Cross).

THE DISTRESS'D MOTHER. Pyhrus - Quin; Pylades - Ridout; Phoenix - Anderson; Orestes - Barry; Cephisa - Mrs Barrington; Cleone - Miss Haughton; Hermione - Mrs Woffington, 1st time; Andromache - Mrs Cibber. Also FLORA. As 13 Dec., but full cast as of 13 Oct. CG

DANCING. As 26 Sept.

THE STRATAGEM. As 21 Sept., but Aimwell - Palmer. Also LETHE. As 7 Dec., but Aesop - Bridges. Wednesday 19  
DL

DANCING. IV: *Comic Dance*, as 17 Nov.

COMMENT. Tickets deliver'd out by a Daughter of Mr Farquhar's in great distress, will be taken this night. Receipts: £120 (Cross).

SHE WOU'D AND SHE WOU'D NOT. As 10 Dec. Also PERSEUS AND ANDROMEDA. As 20 Nov. CG

COMMENT. The *Distress'd Mother* defer'd on account of the Indisposition of Mrs Cibber.

THE MOURNING BRIDE. As 3 Dec., but Gonzales - Bridges. Also DUKE AND NO DUKE. As 3 Nov. Thursday 20  
DL

DANCING. By Devisse and Mad Auretti.

COMMENT. Mainpiece: At the particular Desire of Several persons of Quality. Afterpiece: By Desire. Receipts: £100 (Cross).

THE DISTRESS'D MOTHER. As 18 Dec. Also MERLIN'S CAVE; or, Harlequin Skeleton. *Cast not listed*, but see 21 Dec. CG

COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince and Princess of Wales.

THE WAY OF THE WORLD. As 15 Nov., but Fainall - Bridges. Also THE ANATOMIST. As 29 Nov. Friday 21  
DL

DANCING. III: *Country Amusements*; V: *Pigmalion*, as 2 Nov.

COMMENT. Mr Griffith had £25 of Tickets (Cross). Tickets deliver'd out for this play will be taken. Afterpiece: By Desire. Receipts: £60 (Cross).

SHE WOU'D IF SHE COU'D. Sir Oliver Cockwood - Macklin; Courtal - Ryan; Freeman - Ridout; Sir Joceline Jolly - Dunstall; Rakehell - Dyer; Gatty - Mrs CG

- Friday 21* CG Vincent; Ariana - Mrs Elmy; Sentry - Miss Haughton; Mrs Gazette - Mrs Bambridge; Lady Cockwood - Mrs Macklin. Also MERLIN'S CAVE. As 20 Dec., but cast first listed here: Chasseur Royale - Lowe; Merlin - Leveridge; Diana - Miss Young; Aerial Spirits - Cooke, Villeneuve, Desse, Froment, Gardener, Mrs Delagarde, Mad Contrie, Mrs Villeneuve, and Mad Gondou; Jupiter (Harlequin) - Miles; Mercury - Vincent; Pluto (Punch) - Froment; Neptune (Pantaloons) - Gardener; Pan (Scaramouche) - Desse; Hercules (Brighella) - Christian; Apollo (Mezzetin) - Villeneuve; Mars (Leander) - Jardin; Doctor - Bencraft; Colombine - Miss Haughton; Pierrot - LaLauze.  
 COMMENT. Mainpiece: By Sir George Etheredge. Not acted these 10 years. [See 5 Apr. 1742.]
- Saturday 22* DL JANE SHORE. As 19 Nov., but Shore - Berry. Also ROBIN HOOD. As 13 Dec. DANCING. By Devisse and Mad Auretti.  
 COMMENT. Robin Hood was stop'd in y<sup>e</sup> Run by Mr Beard's Sickness (Cross). No admittance behind scene. Being the last time of performing till the Holidays. Receipts: £100 (Cross).
- CG THE DISTRESS'D MOTHER. As 18 Dec. Also THE KING AND MILLER. As 10 Dec., but Joe - Lowe only character listed.  
 DANCING. A Tambourin by Jardin; Grand Scots Ballet, as 26 Sept.  
 COMMENT. Being the last time of the company's Performing till the Christmas Holidays.
- Monday 24* DL [No Performance.]  
 COMMENT. [MS note in hand of Colley Cibber (in R. J. Smith, *History of the Stage*, Vol. IV. BM 11826r)]:
- December 25, 1750
- Sr. Tho' Death has been cooling his bis [sic] beels at my door these three weeks, I have not had time to see him. The Dayly conversation of my friends have kept me so agreeably alive, that I have not passed my time better a great while. If you have a mind to make [?] us, I will order Death to come another day - to be serious I long to see you, and hope you will take the first opportunity. And so wish as merry a Christmas, as many New Years as your heart can hope for, I am*
- Your real friend and Serv't  
C. Cibber*
- Xmas Day*
- Wednesday 26* DL THE BEGGAR'S OPERA. As 18 Oct., but Epilogue omitted, and only Macheath, Peachum, Lockit, Lucy, and Polly listed. Also QUEEN MAB. Harlequin - Woodward: others - Shuter, Leviez, Blakes, Layfield, The Little Swiss, Mrs Toogood, Mme Mariet, &c. (*General Advertiser*). Mas. Vernon (Cross).  
 COMMENT. New Music, Dresses, Habits and Decorations. Full Prices. [Which were maintained during run of this pantomime]. A New Pantomime. This Pant: was made by Mr Woodward & met w<sup>th</sup> great applause, Young Vernon sung for the first time very well. It is said some of the Scenes were bought from Sadler's Wells, w<sup>th</sup> is shut up by y<sup>e</sup> Law (Cross). Woodward Harlequin 1st time in three years. Pantomime a New Entertainment in Italian Grotesque Characters (*General Advertiser*). Receipts: £150 (Cross).
- CG THE BEGGAR'S OPERA. As 12 Oct. Also APOLLO AND DAPHNE. As 29 Nov., but full cast listed: Apollo - Villeneuve; Daphne - Mlle Cointrie; Followers of Daphne - Mrs Delagarde, Mrs Gondou, Mrs Villeneuve, Miss Batchelor; Morpheus - Leveridge; Mystery - Baker; Slumber - Vincent; Harlequin - Philips; Burgomaster - Bencraft; Boor servant - LaLauze; Colombine - Miss

Haughton; Scaramouche - Atkins; Venus - Miss Young; Silenus - Leveridge; Bacchus - Baker; Pan - Vincent; Diana - Miss Falkner; Frenchman - Villeneuve; Spaniard - Desse; Polonese - Gardiner; French Woman - Mrs Delagarde; Spanish Woman - Mrs Gondou; Polonese Woman - Mrs Villeneuve; Zephyrus - Jardin; Flora (representing an Inconstant) - Mlle Cointrie. Wednesday 26  
CG

**THE LONDON MERCHANT.** As 18 Sept., but George Barnwell - Lee; Maria - Mrs Mills. Also **QUEEN MAB.** As 26 Dec. Thursday 27  
DL

COMMENT. Receipts: £140 (Cross).

**JULIUS CAESAR.** As 24 Nov. Also **MERLIN'S CAVE.** As 21 Dec., but abbreviated cast (omitting Pluto, Neptune, Pan, Hercules, Apollo, Mars); Diana - Miss Davis. CG

**THE RECRUITING OFFICER.** As 3 Nov., but Worthy - Mozeen; Bullock - Taswell. Also **QUEEN MAB.** As 26 Dec., but now lists Master Vernon, his 3rd appearance upon any stage. Friday 28  
DL

COMMENT. Receipts: £100 (Cross).

**THE COMMITTEE.** As 15 Oct. Also **MERLIN'S CAVE.** As 27 Dec. CG

**THE BUSY BODY.** As 2 Nov., but Charles - Mozeen. Also **QUEEN MAB.** As 28 Dec. Saturday 29  
DL

COMMENT. Receipts: £160 (Cross).

**CATO.** As 1 Dec. Also **APOLLO AND DAPHNE.** As 26 Dec. CG

**A BOLD STROKE FOR A WIFE.** Fainwell - Woodward; Modelove - Shuter; Obadiah - Taswell; Tradelove - Burton; Perriwinkle - James; Freeman - Palmer; Sackbut - Winstone; Simon Pure - Vaughan; Mrs Prim - Mrs James; Betty - Mrs Bennet; Lady - Mrs Toogood; Anne Lovely - Mrs Clive. Also **QUEEN MAB.** As 28 Dec. Monday 31  
DL

DANCING. *Comic Dances* by Harvey and Mad Camargo.

COMMENT. Receipts: £150 (Cross).

**THE PROVOK'D HUSBAND.** As 20 Nov. Also **APOLLO AND DAPHNE.** CG As 26 Dec., but none listed.

## January 1751

**THE PILGRIM.** As 9 Nov. 1750, but Pedro - Palmer. Also **QUEEN MAB.** As 28 Dec. 1750. Tuesday 1  
DL

DANCING. *Hornpipe* by the Little Swiss; *Comic Dance* by Harvey and Mad Camargo, as 31 Dec. 1750.

COMMENT. Publish'd, *The Theatrical Manager. A Dramatic Satire*, London T. Lowns (Register of Books, *Gentleman's Magazine*, Jan. 1751, p. 48). Receipts: £120 (Cross).

**LADY JANE GRAY.** Lady Jane - Mrs Woffington; Lord Guilford Dudley - Ryan; Northumberland - Sparks; Pembroke - Lacy; Suffolk - Ridout; Sussex - Anderson; Duchess of Suffolk - Mrs Elmy; Gardiner - Quin. Also **PERSEUS AND ANDROMEDA.** As 20 Nov. 1750, but full cast, as of 19 Nov. 1750, but Miss Morrison listed among the Amazons; concluding *Original Dance* omitted. CG

- Wednesday 2*    THE WAY OF THE WORLD. As 21 Dec. 1750, but the *Comic Dance* by Harvey and Mad Camargo replaces that of McNeil and Mad Camargo in Act IV. Also QUEEN MAB. As 28 Dec. 1750.  
 DL                 DANCING. III: *Hornpipe* by the Little Swiss.  
                     COMMENT. Receipts: £160 (Cross).
- CG                 THE MERCHANT OF VENICE. As 18 Oct. 1750. Also PERSEUS AND ANDROMEDA. As 1 Jan., but none listed.
- Thursday 3*    As YOU LIKE IT. As 6 Dec. 1750, but Adam - Shuter; Corin - Taswell. Also QUEEN MAB. As 28 Dec. 1750.  
 DL                 DANCING. I: *Hornpipe* by the Little Swiss.  
                     COMMENT. Receipts: £140 (Cross).
- CG                 ALL FOR LOVE; or, The World Well Lost. Antony - Barry; Alexas - Dyer; Octavia - Mrs Elmy; Dolabella - Ryan; Ventidius - Quin; Serapion - Sparks; Cleopatra - Mrs Woffington. Also THE KING AND MILLER OF MANSFIELD. As 22 Dec. 1750, but none listed.  
                     DANCING. *Tambourin* - Jardin; *Grand Scots Ballet*, as 26 Sept. 1750.
- Friday 4*       THE FUNERAL. As 22 Oct. 1750, but Campley - Lee; Sable - Taswell; Lady Charlotte - Mrs Mills. Also QUEEN MAB. As 28 Dec. 1750.  
 DL                 DANCING. IV: *Comic Dance*, as 31 Dec. 1750.  
                     COMMENT. Receipts: £150 (Cross).
- CG                 ALL FOR LOVE. As 3 Jan. Also THE STAGE COACH. As 6 Nov. 1750, but none listed.  
                     DANCING. As 3 Jan.
- Saturday 5*    LOVE MAKES A MAN; or, The Fop's Fortune. Cludio - Woodward; Carlos - Sowdon; Don Lewis - Yates; Angelina - Mrs Green; Governor - Burton; Don Manuel - Mozeen; Louisa - Mrs Bennet; Sancho - James; Antonio - Winstone; Elvira - Mrs Mills; Honoria - Miss Pitt; Lawyer - Bransby; Jaques - Vaughan; Monsieur - Blakes; Don Duart - Berry; Charino - Taswell. Also QUEEN MAB. As 28 Dec. 1750.  
 DL                 COMMENT. Receipts: £170 (Cross).
- CG                 ALL FOR LOVE. As 3 Jan. Also MERLIN'S CAVE. As 27 Dec. 1750.
- Monday 7*      TWELFTH NIGHT; or, What you Will. Malvolio - Yates; Sir Andrew Ague-cheek - Woodward; Orsino - Sowdon; Sir Toby - Berry; Sebastian - Palmer; Clown - Shuter; Olivia - Mrs Clive; Viola - Mrs Pritchard; Valentine - Mozeen; Curio - Paddick; Maria - Mrs Green; Fabian - Winstone; Captain - Blakes. Also QUEEN MAB. As 28 Dec. 1750.  
 DL                 COMMENT. Receipts: £120 (Cross).
- CG                 SHE WOU'D IF SHE COU'D. As 21 Dec. 1750. Also MERLIN'S CAVE. As 27 Dec. 1750, but full cast including the Pluto, Neptune, Pan, Hercules, Apollo and Mars of 21 Dec. 1750.
- Tuesday 8*     THE FOP'S FORTUNE. As 5 Jan. Also QUEEN MAB. As 28 Dec. 1750.  
 DL                 COMMENT. Mainpiece: By Particular Desire. Receipts: £150 (Cross).
- CG                 ALL FOR LOVE. As 3 Jan. Also APOLLO AND DAPHNE. As 31 Dec. 1750 but full cast of 26 Dec. 1750 listed.

THE ALCHEMIST. As 30 Nov. 1750. Also QUEEN MAB. As 28 Dec. 1750.	Wednesday 9
COMMENT. Mainpiece: By Desire. Receipts: £170 (Cross).	DL
ALL FOR LOVE. As 3 Jan. Also APOLLO AND DAPHNE. As 8 Jan.	CG
THE WAY OF THE WORLD. As 2 Jan. Also QUEEN MAB. As 28 Dec. 1750, but Mrs Pit in place of Miss Toogood.	Tursday 10
DANCING. III: <i>Hornpipe</i> by the Little Swiss.	DL
COMMENT. Mainpiece: By Desire. Receipts: £160 (Cross).	
THE REFUSAL. As 31 Nov. 1750, but Granger - Gibson. Also MERLIN'S CAVE. As 7 Jan.	CG
TWELFTH NIGHT. As 7 Jan. Also QUEEN MAB. As 10 Jan.	Friday 11
DANCING. By Devisse, Mad Auretti, &c.	DL
COMMENT. Mainpiece: By Particular Desire. The Play of the <i>Revenge</i> , mentioned in one of yesterday's papers to have been rehearsed on Saturday last in St Paul's School, was got up by some of the scholars during the late holiday, without the consent or knowledge of the Master, but will not be performed on Saturday ( <i>General Advertiser</i> ). Receipts: £120 (Cross).	
KING HENRY IV, PART I. As 12 Nov. 1750, but Blunt - Cushing. Also APOLLO AND DAPHNE. As 8 Jan., but none listed.	CG
THE MISER. Clerimont - Palmer; Starved Cook - Shuter; Frederick - Mozeen; Wheedle - Mrs Bennet; Ramilie - James; Mrs Wisely - Mrs Pitt; Harriet - Mrs Willoughby; Mariana - Mrs Mills; List - Marr; Miser - Yates; Lappet - Mrs Clive; Sparkle - Bransby; Furnish - Raftor; Decoy - Ray (Macmillan). The last three not listed in the <i>General Advertiser</i> , which does list Mrs Clive's song <i>The Life of a Beau</i> . Also QUEEN MAB. As 10 Jan.	Saturday 12
DANCING. By Devisse and Mad Auretti.	DL
COMMENT. Receipts: £160 (Cross).	
THE DISTRESSED MOTHER. As 18 Dec. 1750. Also THE KING AND MILLER. As 3 Jan.	CG
DANCING. As 26 Sept. 1750.	
THE BUSY BODY. As 29 Dec. 1750, but Charles - Cross. Also QUEEN MAB. As 10 Jan.	Monday 14
DANCING. By Devisse and Mad Auretti.	DL
COMMENT. The play that was bespoke this night is oblig'd to be deferr'd on account of the indisposition of some of the Performers. Receipts: £140 (Cross).	
THE ORPHAN. As 19 Oct. 1750. Also DAMON AND PHILLIDA. As 24 Sept. 1750.	CG
DANCING. As 26 Sept. 1750.	
THE BEGGAR'S OPERA. As 26 Dec. 1750. Also QUEEN MAB. As 10 Jan.	Tuesday 15
COMMENT. Mrs Pritchard and Mr Havard continuing ill the plays which were lately bespoke and designed to be acted at Drury Lane are oblig'd to be deferr'd for some days. Receipts: £140 (Cross).	DL
MACBETH. As 8 Nov. 1750, but Mrs Vincent replaces Mrs Wright in the vocal parts. Also THE DEVIL TO PAY. As 6 Dec. 1750.	CG
COMMENT. Benefit for Mr Monet. Tickets deliver'd out for the 15th of December will be taken this night.	

- Wednesday 16* LOVE'S LAST SHIFT. As 13 Sept., but Loveless - Sowdon; Sir William - Taswell; Young Worthy - Palmer; Mrs Anne - Mrs Cross; Amanda - Miss Bellamy; Lawyer and *Occasional Prologue* omitted. Also QUEEN MAB. As 10 Jan.  
 DL COMMENT. Receipts: £160 (Cross).
- CG CONSTANT COUPLE. As 13 Oct. 1750, but Standard - Sparks. Also APOLLO AND DAPHNE. As 11 Jan., but full cast of 26 Dec. 1750 listed.
- Thursday 17* A BOLD STROKE FOR A WIFE. As 31 Dec. 1750, but Lady - Mrs Pit. Also QUEEN MAB. As 10 Jan.  
 DL DANCING. By Devisse and Mad Auretti.  
 COMMENT. By Command of his Majesty. Receipts: £190 (Cross).
- CG ROMEO AND JULIET. As 8 Dec. 1750, but Gregory - Arthur; Escalus - Bransby; Balthazar - Cushing.  
 DANCING. End of Play: A New Grand Ballet call'd *The Gondoliers*, by Cooke and Miss Hilliard, Jardin, Villeneuve, Desse, &c.  
 COMMENT. Play, By Command of their Royal Highnesses the Prince and Princess of Wales.
- Friday 18* THE STRATAGEM. As 21 Sept. 1750, but Mrs Sullen - Miss Bellamy, because Mrs Pritchard was ill. Aimwell - Palmer. Also QUEEN MAB. As 10 Jan.  
 DL DANCING. IV: *Comic Dance*, as 17 Nov. 1750.  
 COMMENT. Mainpiece: By particular Desire. Afterpiece: Shuter & Mrs Mariet hurt in ye Part (Cross). Receipts: £180 (Cross).
- CG KING HENRY IV, PART II. As 23 Nov. 1750, but Coleville - Holtham; Clarence - Miss Hippisley. Also MERLIN'S CAVE. As 7 Jan.
- Saturday 19* LOVE'S LAST SHIFT. As 16 Jan. Also QUEEN MAB. As 10 Jan.  
 DL DANCING. By Devisse and Mad Auretti.  
 COMMENT. Receipts: £160 (Cross).
- CG THE FAIR PENITENT. Calista - Mrs Cibber; Sciolto - Sparks; Altamont - Ridout; Rossano - Usher; Lothario - Barry, 1st time; Lucilla - Mrs Barrington; Lavinia - Mrs Vincent; Horatio - Quin.  
 DANCING. As 17 Jan.
- HAY LA FORZA D'AMORE. *Cast not listed.*  
 COMMENT. A New Pastoral Opera. Pit and Boxes to be put together, and no Person to be admitted without Tickets, which will be deliver'd this Day at the said Office, at Half a Guinea each. Gallery Five Shillings. No person whatsoever to be admitted behind the Scenes. To begin at 6 P.M. [Repeated in all bills.]
- Monday 21* THE FAIR PENITENT. As 28 Nov. 1750, but Altamont - Sowdon; Calista - Miss Bellamy. Also QUEEN MAB. As 10 Jan., but Costollo in place of Shuter.  
 DL COMMENT. Receipts: £150 (Cross).
- CG FAIR PENITENT. As 19 Jan.  
 DANCING. As 17 Jan.
- Tuesday 22* THE STRATAGEM. As 18 Jan., but Gibbett - W. Vaughan. Also QUEEN MAB. As 21 Jan., but Mrs Toogood returns in place of Miss Pitt.  
 DL DANCING. By Devisse, Mad Auretti, Matthews, Mad Camargo and the Little Swiss.  
 COMMENT. By Command of their Royal Highnesses the Prince & Pss of Wales (Cross). Receipts: £190 (Cross).

LADY JANE GRAY. As 1 Jan. Also APOLLO AND DAPHNE. As 16 Jan.	Tuesday 22 CG
THE RECRUITING OFFICER. As 28 Dec. 1750, but First Recruit – Vaughan; Sylvia – Mrs Willoughby; Lucy and Welch Collier omitted. Also QUEEN MAB. As 22 Jan.	Wednesday 23 DL
DANCING. By Devisse and Mad Auretti.	
COMMENT. Receipts: £120 (Cross).	
THE FAIR PENITENT. As 19 Jan. Also MERLIN'S CAVE. As 7 Jan.	CG
THE MISER. As 12 Jan., but James – Winstone; Cook, Sparkle, Furnish, Decoy omitted. Also QUEEN MAB. As 22 Jan.	Thursday 24 DL
DANCING. By Devisse and Mad Auretti.	
COMMENT. Mrs Pritchard, belonging to Drury Lane is recovering from her late indisposition, and it is hoped will be able to act in a few days. Mrs Ward, last Sunday Morning, belonging to Drury Lane, was safely deliver'd of a son, at her lodgings in little Wild St., and is in a fair way of recovery ( <i>General Advertiser</i> ). Receipts: £100 (Cross).	
THE PROVOK'D HUSBAND. As 20 Nov. 1750. Also PERSEUS AND ANDROMEDA. As 2 Jan.	CG
THE ALCHEMIST. As 30 Nov. 1750. Also QUEEN MAB. As 22 Jan.	Friday 25 DL
DANCING. By Devisse and Mad Auretti.	
COMMENT. A New Comedy call'd <i>Gil Blas</i> is now in rehearsal at Drury Lane, and will speedily be performed there. Receipts: £150 (Cross).	
THE MERRY WIVES OF WINDSOR. As 22 Oct. 1750, but Dr Caius – Lacey. Also APOLLO AND DAPHNE. As 16 Jan.	CG
COMMENT. Whereas several Ungenerous aspersions have been cast on me, with respect to an Advertisement published in the <i>London Gazeteer</i> of Tuesday last, directed to the Friends of the Manager of Covent Garden Theatre, I declare that I was in no way consenting, or privy to the said Advertisement. John Rich ( <i>General Advertiser</i> ).	
THE CONSTANT COUPLE. Sir Harry Wildair – Woodward; Standard – Lee; Lady Lurewell – Mrs Bennet; Smuggler – Taswell; Clincher Jr – Vaughan; Lady Darling – Miss Pitt; Angelica – Mrs Mills; Parley – Mrs Green; Tom Errand – Costollo; Vizard – Blakes; Beau Clincher – Yates; Dicky – Ray; Constable – Winstone. Also QUEEN MAB. As 22 Jan.	Saturday 26 DL
COMMENT. Receipts: £150 (Cross).	
ROMEO AND JULIET. As 17 Jan.	CG
DANCING. As 17 Jan.	
LA FORZA D'AMORE. Cast not listed.	HAY
THE BEGGAR'S OPERA. As 26 Dec. 1750, but Polly – Miss Norris, 1st time; Mat and Mrs Peachum also listed as of 11 Sept. 1750. Also QUEEN MAB. As 22 Jan.	Monday 28 DL
COMMENT. Miss Norris did Polly (well) (Cross). Receipts: £110 (Cross).	
THE DOUBLE DEALER. As 20 Oct. 1750, but Cinthia – Mrs Barrington. Also PERSEUS AND ANDROMEDA. As 24 Jan., but no cast listed.	CG

- Tuesday 29*    THE BEGGAR'S OPERA. As 28 Jan. Also QUEEN MAB. As 22 Jan.  
 DL            DANCING. I: By Devisse and Mad Auretti.  
                 COMMENT. By desire. Receipts: £100 (Cross).
- CG            JANE SHORE. As 1 Nov. 1750. Also HOB IN THE WELL. As 18 Dec. 1750.  
                 DANCING. As 17 Jan.
- Thursday 31*    ROMEO AND JULIET. As 18 Dec. 1750, but Beard and Mrs Clive listed among  
 DL            the vocal parts; Friar Lawrence – Burton. Also QUEEN MAB. As 22 Jan.  
                 COMMENT. Receipts: £200 (Cross).
- CG            THE FAIR PENITENT. As 19 Jan. Also DAMON AND PHILLIDA. As  
                 24 Sept. 1750.  
                 COMMENT. Mainpiece: By Command of their Royal Highnesses the Prince  
                 and Princess of Wales. This evening their Royal Highnesses the Prince and Princess  
                 of Wales and the young Princes will be at the Theatre Royal in Covent Garden to  
                 see the tragedy of the *Fair Penitent* (*General Advertiser*).

## February 1751

- Friday 1*    THE WAY OF THE WORLD. As 2 Jan., but Foible – Mrs Cross; and in Act III,  
 DL            a Hornpipe by the Little Swiss. Also QUEEN MAB. As 22 Jan.  
                 COMMENT. Mainpiece: By Desire. Tickets deliver'd out by Mr Oswald will be  
                 taken (*General Advertiser*). Mr Oswald ye Music had some Tickets (Cross). [*Queen*  
                 *Mab* played thirty-two times consecutively at full prices.] A. Betson, *Miscellaneous*  
                 *Dissertations*: Historical, Critical, and Moral, on the Origin and Antiquity of  
                 Masquerades, Plays, Poetry, and several other heathenish customs. Printed.  
                 (Register of Books, *Gentleman's Magazine*, Feb. 1751, p. 95). Receipts: £140 (Cross).
- CG            THE CONSCIOUS LOVERS. As 23 Oct. 1750, but Myrtle – Ryan; Isabella – Mrs  
                 Barrington. Daniel not listed. Also PERSEUS AND ANDROMEDA. As  
                 28 Jan.
- Saturday 2*    GIL BLAS. Gil Blas – Garrick; Don Lewis – Woodward; Don Felix – Palmer; Don  
 DL            Gabriel – Sowdon; Melchior – Yates; Pedro – Shuter; Aurora – Mrs Pritchard;  
                 Laura – Miss Minors; Isabella – Mrs Bennet; Beatrice – Mrs Cross; Bernarda –  
                 Miss Pitt; *Prologue* – Woodward; *Epilogue* (by Garrick) – Mrs Pritchard.  
                 COMMENT. A New Comedy written by Mr Moor, author of ye Foundling—the 3 first Acts went off without much hissing, but the two last were but indifferently treated; a great party for & against it, but it was given out again—great crowding to get in, & ye Pit took possession of many of the Boxes, wch confus'd ye accounts (Cross). [Cast taken from the 1751 edn., since the *General Advertiser* merely lists the actors and does not mention the *Prologue* or *Epilogue*.] Receipts: £180 (Cross).
- CG            LADY JANE GRAY. As 1 Jan. Also PERSEUS AND ANDROMEDA. As  
                 28 Jan.  
                 COMMENT. The play of *King Henry IV* is deferr'd on account of the Indisposition  
                 of Mr Barry.
- HAY            LA FORZA D'AMOURE. *Cast not listed.*

GIL BLAS.	As 2 Feb., with <i>Prologue</i> - Woodward, <i>Epilogue</i> - Mrs Pritchard.	Monday 4
	COMMENT. Great applause—I believe the Author had many friends (Cross). This day at 2 o'clock will be publish'd at 6d. The Original Story from which the New Comedy of <i>Gil Blas</i> is taken. Printed for W. Owen, at Temple Bar. Receipts: £150 (Cross).	DL
THE DISTRESS'D MOTHER.	As 18 Dec. 1750. Also THE KING AND MILLER.	CG
	As 3 Jan., but Peggy - Miss Haughton; otherwise the full cast of 17 Nov. 1750.	
GIL BLAS.	As 2 Feb.	Tuesday 5
	COMMENT. Benefit for the Author, went off very well (Cross). Tickets to be had of the Author at Mr Francklin's in Russel St., Covent Garden; or Mr Dodsley in Pall Mall, and at the stage Door. Receipts: £143 (Cross).	DL
THE REFUSAL.	As 10 Jan., but Mrs Anne not listed. Also THE MOCK DOCTOR.	CG
	As 17 Oct. 1750, but add Dorcas - Mrs Vincent.	
	COMMENT. The Tragedy of <i>Othello</i> is deferr'd on account of the Indisposition of Quin.	
A PASTICCIO.	Vocal Parts - Signora Frasi, Signora Galli, Lowe, Mrs Arne, Master Arne. To be divided into three Interludes. After the first a new <i>Concerto</i> on the Organ composed by Arne performed by Master Arne. The second Interlude to conclude with a new Pastoral Scene, the Words selected from Shakespear and composed by Mr Arne. After the third Interlude a <i>Serenata</i> written by Congreve and set to music by Arne. THE JUDGEMENT OF PARIS. Paris - Master Arne; Mercury - Lowe; Venus - Signora Frasi; Pallas - Sga Galli; Juno - Mrs Arne.	HAY
	COMMENT. Benefit Master Arne. To begin at 6:30 P.M. Pit and Boxes will be laid together at Half a Guinea. Gallery ss.	
GIL BLAS.	As 2 Feb.	Wednesday 6
	COMMENT. Receipts: £100 (Cross).	DL
RULE A WIFE.	As 24 Oct. 1750, but 1st Lady - Mrs Cushing. Also PERSEUS AND ANDROMEDA.	CG
	As 28 Jan.	
GIL BLAS.	As 2 Feb., but <i>Prologue</i> and <i>Epilogue</i> omitted.	Thursday 7
	COMMENT. A little Hissing when given out (Cross). Receipts: £80 (Cross).	DL
THE PROVOK'D WIFE.	As 13 Dec. 1750, but Lady Fanciful - Mrs Vincent; Lady Brute - Mrs Woffington. Also MERLIN'S CAVE.	CG
	As 7 Jan.	
GIL BLAS.	As 7 Feb.	Friday 8
	COMMENT. Benefit for ye Author (Cross). Tickets delivered for the third night will be taken ( <i>General Advertiser</i> ). Receipts: £150 (Cross).	DL
KING HENRY IV, PART I.	As 11 Jan., but Blunt - Elrington; Glendower and Mortimer not listed. Also APOLLO AND DAPHNE.	CG
	As 16 Jan.	
GIL BLAS.	As 7 Feb.	Saturday 9
	COMMENT. A great deal of Hissing by some Gentlemen in the Pit—at ye beginning of the 4th Act an apple thrown at Mrs Pritchard, Mr Garrick call'd for by ye pit—one Gent: got up, & said they insisted upon another play for Monday—Mr Garrick said as they had met with no obstruction since ye first Night, the Author's property was concern'd & desir'd it might be play'd Monday and Tuesday, the last being ye Author's night, & wou'd give out another play for Wednesday—	DL

- Saturday 9*  
DL Several in ye House approving this—they consented & at ye end of ye play, Mr Garrick gave out Gil Blas for Monday & Tuesday & Romeo & Juliet for Wed.:— before this at ye end of ye 1st Act, & beginning of ye Second the performance, that Night had been interrupted with Groans, Hisses etc. from ye Pit (Cross). Receipts: £140 (Cross).
- CG OTHELLO. As 3 Dec. 1750, but Othello – Quin; Iago – Ryan; Also THE DEVIL TO PAY. As 6 Dec. 1750.  
*DANCING.* As 17 Jan.
- Monday 11*  
DL GIL BLAS. As 7 Feb.  
COMMENT. Receipts: £120 (Cross).
- CG ROMEO AND JULIET. As 17 Jan.  
*DANCING.* As 17 Jan.
- Tuesday 12*  
DL GIL BLAS. As 2 Feb. with *Prologue* and *Epilogue*.  
COMMENT. Benefit for ye Author (no more Noise) (Cross). Tickets as of 5 Feb. Tickets deliver'd out for the third and sixth Nights will be taken. Receipts: £140 (Cross).  
*Gentleman's Magazine*, Feb. 1751, pp. 77-78, concerning *Gil Blas*: To animadvert upon a piece which is almost universally condemned is unnecessary, and to defend this is impossible. There is not one elegant expression or moral sentiment in the dialogue; nor indeed one character in the drama, from which either could be expected. It is however, to be wished that the *Town*, which opposed this play with so much zeal, would exclude from the theatre every other in which there is not more merit; for partiality and prejudice will be suspected in the treatment of new plays, while such pieces as the *London Cuckolds*, and the *City Wives Confederacy*, are suffered to waste time and debauch the morals of society. . . . Upon the whole the Author appears to have intended rather entertainment than instruction, and to have disgusted the Pit by adapting his comedy to the taste of the Galleries. . . . Perhaps the ill success of this comedy is chiefly the effect of the author's having so widely mistaken the character of Gil Blas whom he has degraded from a man of sense, discernment, true humor, and great knowledge of mankind . . . to an impertinent silly, conceited coxcomb, a mere *Lying Valet*, with all the affectation of a Fop, and all the insolence of a coward. [Thomas Gray wrote to Horace Walpole 3 March 1751, "*Gil Blas* is the *Lying Valet* in five acts. The fine lady has half-a-dozen good lines dispersed in it."]
- CG CATO. As 1 Dec. 1750. Also APOLLO AND DAPHNE. As 16 Jan., but no cast listed.
- Wednesday 13*  
DL ROMEO AND JULIET. As 31 Jan. Also A DUKE AND NO DUKE. As 3 Nov. 1750.  
*DANCING.* By desire, *Pigmalion*, as 2 Nov. 1750.  
COMMENT. Receipts: £180 (Cross).
- CG ALL FOR LOVE. As 3 Jan. Also MERLIN'S CAVE. As 27 Dec. 1750.
- Thursday 14*  
DL THE RECRUITING OFFICER. As 23 Jan., but 1st Recruit – Shuter; Rose – Miss Minors; Sylvia – Mrs Pritchard. Also QUEEN MAB. As 22 Jan.  
*DANCING.* By Devisse and Mad Auretti.  
COMMENT. Receipts: £120 (Cross).
- CG JANE SHORE. As 1 Nov. 1750. Also THE WHAT D'YE CALL IT. As 1 Dec. 1750, but Kitty Carrot – Mrs Vincent.  
*DANCING.* As 17 Jan.

**LOVE'S LAST SHIFT.** As 16 Jan., but Flareit – Mrs Bennet. Also **QUEEN MAB.** *Friday 15*  
As 22 Jan. *DL*

COMMENT. Receipts: £110 (Cross).

**THE BEGGAR'S OPERA.** As 12 Oct. 1750, but Mat – Elrington. Also **APOLLO AND DAPHNE.** As 16 Jan. *CG*

**KING RICHARD III.** As 8 Nov. 1750, but Richmond – Palmer; King Edward v – Miss Minors. Also **THE CHAPLET.** As 27 Sept. 1750, but concluding with a *Rural Dance* by Mathews and Mad Camargo. *Saturday 16*  
*DL*

COMMENT. By Particular Desire (*General Advertiser*). Suppos'd Mr Garrick's benefit (Cross). Receipts: £190 (Cross).

**THE REVENGE.** Zanga – Quin; Alvarez – Sparks; Manuel – Ridout; Isabella – Mrs Bambridge; Carlos – Dyer; Leonora – Mrs Cibber, 1st time. Also **THE KING AND MILLER.** As 4 Feb., but *cast not listed*. *CG*

**DANCING.** As 26 Sept. 1750.

COMMENT. Dance by Desire.

**NERINA.** *Cast not listed.* *HAY*  
COMMENT. A New Pastoral Opera.

**THE PROVOK'D WIFE.** As 20 Oct. 1750, but Mademoiselle – Mrs Cross; Constant – Cross; Belinda – Mrs Mills. Also **QUEEN MAB.** As 22 Jan. *Monday 18*  
*DL*

**DANCING.** By Devisse, Mad Auretti, &c.

COMMENT. Mrs Mariet our Columbine ran away with some Gentleman (Cross). Mr Havard, the Comedian, who a few days ago was so well recover'd from his illness as to come abroad, is relapsed (*General Advertiser*). Receipts: £140 (Cross).

**REVENGE.** As 16 Feb. Also **THE STAGE COACH.** As 4 Jan., but full cast of 6 Nov. 1750 listed. *CG*

**DANCING.** As 17 Jan.

**THE MOURNING BRIDE.** As 20 Dec. 1750. Also **A DUKE AND NO DUKE.** *Tuesday 19*  
As 3 Nov. 1750. *DL*

**DANCING.** By Devisse, Mad Auretti, &c.

COMMENT. Mainpiece: By Desire. Receipts: £160 (Cross)

**JULIUS CAESAR.** As 24 Nov. 1750. Also **APOLLO AND DAPHNE.** As 12 Feb. *CG*

**THE DOUBLE GALLANT.** As 14 Dec. 1750, but Clarinda – Mrs Bennet; Sylvia – Mrs Mills; Careless – Cross. Strut, Finder, Situp omitted. Also **QUEEN MAB.** Mrs Toogood did Columbine (Cross). [As 18 Feb. and 22 Jan. The *General Advertiser* lists only Harlequin – Woodward.] *Thursday 21*  
*DL*

**DANCING.** By Devisse, Mad Auretti, &c.

COMMENT. Mrs Odell had some Tickets (Cross). The New Masque, entitled *Alfred*, will be acted for the first time on Saturday next at Drury Lane. The Publisher has earnestly been desired to print the songs by themselves immediately, that the Audience may have them the first night of the representation. They will be published accordingly on Saturday at noon, price 6d. at A. Miller's, over against Catherine Street in the Strand. Receipts: £110 (Cross).

**KING HENRY IV, PART I.** As 8 Feb., but Prince John omitted. Also **APOLLO AND DAPHNE.** As 12 Feb. *CG*

- Friday 22**      **BELSHAZZAR.** *Cast not listed.* Parts were Belshazzar, Daniel, Cyrus, Gobryas (An Assyrian Noble revolted to Cyrus), Nitocris (Mother to Belshazzar), Arioch (Babylonian Lord), Chorus of Babylonians, Jews, Medes, and Persians (Larpent MS). Also CONCERTO ON ORGAN.  
**CG**      COMMENT. Pit and Boxes to be put together, and no person to be admitted without tickets, which will be deliver'd that day at the office in Covent Garden theatre at Half a Guinea each; 1st Gallery 5s. Upper Gallery 3s. 6d. The Galleries will be open'd at half an hour after Four. Pit and Boxes at Five. To begin at 6:30 P.M.
- Saturday 23**      **ALFRED, A MASQUE.** Alfred - Garrick; Earl of Devon - Lee; Hermit - Berry; Edwin - Burton; Corin - Blakes; Danish King - Sowdon; First Dane - Palmer; Eltruda - Miss Bellamy; Emma - Mrs Bennet; Vocal Parts by Mrs Clive, Miss Norris, Beard, Reinhold, Wilder, Master Vernon, &c.; Second Dane - Mozeen; Shepherdess - Miss Minors; *Dances* - Devisse, Mad Auretti, Mathews, Madam Camargo, &c. *Prologue* - Garrick; *Epilogue* - Mrs Clive.  
**DL**      COMMENT. [Cast taken from 1st edn. The bill merely lists actors and notes "With proper Music, Scenes, and Decorations. Never acted before." It mentions no *Prologue* or *Epilogue*.] This Masque was wrote about eleven years ago, by Mr Malet & Mr Thomson, & play'd in the Garden at Clifden before the P: of Wales &c.—Mr Malet has now alter'd it, & it was play'd with great Applause, only some of the Dances, being too long were dislik'd, & some of the Songs had ye same reception (Cross). Receipts: £180 (Cross).
- CG**      **KING JOHN.** King John - Quin; Hubert - Bridgwater; Prince Henry - Miss Morrison; Salisbury - Ridout; Pembroke - Gibson; Essex - Elrington; Queen Elinor - Mrs Elmy; Lady Blanche - Mrs Vincent; Falconbridge - Barry, 1st time; France - Ryan; Dauphin - Lacey; Prince Arthur - Miss Mullart; Austria - Bransby; Chatillon - Dyer; Pandulph - Sparks; Constance - Mrs Cibber.  
 COMMENT. Play Written by Shakespear. Not acted these 12 years.
- HAY**      **NERINA.** *Cast not listed.*
- Monday 25**      **ALFRED.** As 23 Feb.  
**DL**      COMMENT. A little Noise at ye Singing & Dancing (Cross). On Saturday night was played for the first time a new Masque called *Alfred*, at the Theatre Royal in Drury Lane, before a very numerous and splendid audience. The Piece itself, as it justly deserved met with great and universal applause: However, the spectators rightly found fault with some improprieties in the performance of the inferior dancers and actors, which we hear will be all corrected in this night's representation (*General Advertiser*). Receipts: £160 (Cross).
- CG**      **KING JOHN.** As 23 Feb.
- Tuesday 26**      **ALFRED.** As 23 Feb.  
**DL**      COMMENT. Benefit for ye Author, tho' not put so in the Bills (Cross). *To the Publick:* As Mr Arne originally composed the Music in the Masque of Alfred, and the town may probably on that account imagine the Music, as now perform'd, to be all his production, he is advised by his friends to inform the publick that but two of his songs are in that performance, viz.: the first song beginning *O Peace thou fairest child of Heaven*; and the Ode in Honour of Great Britain, beginning, *When Britain first at Heaven's Command*, with the chorus, *Rule Britannia, Rule the Waves*, &c. which songs he submitted to be mix'd with the productions of others, to oblige the author of the poem. Tho. Aug. Arne (*General Advertiser*).
- CG**      **ALL FOR LOVE.** As 3 Jan. Also **APOLLO AND DAPHNE.** As 16 Jan.  
 COMMENT. *King John* deferred on account of Mrs Cibber's Indisposition.

## [No Performance.]

COMMENT. To the author of the *General Advertiser*, from White's Coffee House, St James's, 1 Feb., SIR: On the 6th of December last I was seiz'd with a fever, which in 24 hours was so violent that I became extremely delerious, insomuch that I obstinately refused all manner of medicines. This continued till about December the 16th, when all my friends thought me near expiring, and the more because I was then in the 80th year of my age. At this time my relations gave me a dose of Dr James's Fever Powder in some Tamarinds, unknown to me, which, as it had no taste, I did not discover. This gave me one stool, and the next morning I was much better. From that Time my Relations gave me the same medicine, without my knowledge, in small beer, Tea, and every thing I took. This was attended with so good an Effect, that in three days the Fever, with all its symptoms, entirely left me, insomuch that I am now perfectly recover'd. This I esteem my duty to the Publick to communicate for the general advantage of Mankind, I am, Sir, your humble servant, Colley Cibber.

Wednesday 27  
DL

This day is publish'd, By Authority, the Comic Tunes in the Entertainment of *Queen Mab*, as they are performed at Drury Lane, for the Violin, German Flute, or Harpsichord, Price 1s. 6d. Printed for J. Oswald at his music shop in St Martin's Churchyard, in the Strand.

## BELSHAZZAR. As 22 Feb. Also CONCERTO ON ORGAN.

CG

COMMENT. A new tragedy, called the *Earl of Essex*, which has sometime been in rehearsal at the Theatre Royal in Covent Garden, will be performed in a Few Days.

## ALFRED. As 23 Feb.

Thursday 28  
DL

COMMENT. Tomorrow will be publish'd at 1s. 6d. *Alfred: a Masque* as it is now acting with great applause at the Theatre Royal in Drury Lane. Printed for A. Miller, opposite Catherine St., in the Strand. Receipts: £130 (Cross).

KING JOHN. As 23 Feb., but Essex – Redman; Constance – Mrs Woffington. Also CG  
APOLLO AND DAPHNE. As 12 Feb.

COMMENT. By Particular Desire.

## March 1751

ALEXANDER'S FEAST. Pleasure – Miss Faulkner, soprano; Virtue – Mrs Arne, soprano; Hercules – Miss Young, mezzo-soprano; Attendant on Pleasure – Lowe, tenor (Deutsch, *Handel*, p. 702.) [No cast listed in *General Advertiser*.] Also NEW CONCERTO ON ORGAN.

Friday 1  
CG

COMMENT. With an additional New Act, call'd the "Choice of Hercules."

## ALFRED. As 23 Feb.

Saturday 2  
DL

COMMENT. Receipts: £180 (Cross).

## KING JOHN. As 28 Feb. Also APOLLO AND DAPHNE. As 12 Feb.

CG

## NERINA. Cast not listed.

HAY

## ALFRED. As 23 Feb.

Monday 4  
DL

COMMENT. Receipts: £170 (Cross).

- Monday 4*     KING JOHN. As 28 Feb. Also THE MOCK DOCTOR. As 5 Feb.  
 CG              DANCING. As 17 Jan.
- Tuesday 5*    ALFRED. As 23 Feb.  
 DL              COMMENT. At ye end of ye play Mr Garrick said—Gentlemen the House  
                   being engag'd to some Gentlemen & Ladies for a private Play on Thursday next,  
                   for ye Entertainment of some of ye Royal family, & principal people of Distinc-  
                   tion, the *Masque of Alfred* will be defer'd 'till Saturday (Cross). Receipts: £180  
                   (Cross).
- CG              THE PROVOK'D HUSBAND. As 20 Nov. 1750, but Squire Richard – Cushing.  
                   Also APOLLO AND DAPHNE. As 12 Feb.
- HAY             LA FORZA D'AMORE. *Cast not listed.*  
                   COMMENT. Benefit for Signora Galli.
- Wednesday 6* [No Performance.]  
 DL              COMMENT. We hear that some Gentlemen and Ladies who intended to act a  
                   private play for their own amusement, at the Little Theatre in the Haymarket;  
                   but having been much importuned by their friends and acquaintances for tickets,  
                   they found a larger house would be necessary. They applied therefore to the  
                   Author of the Masque now performing at Drury Lane, who, without hesitation,  
                   agreed that the run of *Alfred* should be interrupted for one night to oblige them.  
                   The tragedy of *Othello*, we are told is the play the Gentlemen have pitched on.  
                   The theatre being engaged to some Gentlemen and ladies for a private play to-  
                   morrow, the *Masque of Alfred* is oblig'd to be deferr'd till Saturday next. Some  
                   persons, it seems, continue still under a Mistake that this Masque [Alfred] is  
                   the same with the first draught of one formerly written under the same title: they  
                   need only, to be undeceived, look into the advertisement prefixed to that per-  
                   formance just now printed for A. Miller, in the Strand.
- The Ladies and Gentlemen who distributed Tickets for the Play *Othello* which  
 was to have been acted in the Haymarket, intend to perform it tomorrow at Drury  
 Lane: No person will be admitted without a ticket, and no tickets will be taken  
 at the stage door (*General Advertiser*).
- CG              ALEXANDER'S FEAST. As 1 March. Also NEW CONCERTO ON ORGAN.
- Thursday 7*    OTHELLO, by Gentlemen. Othello – Sir Francis Delaval; Iago – John Delaval  
 DL              Esq; Cassio – E. Delaval Esq; Brabantio and Lodovico – Sim Pine Esq; Roderigo –  
                   Capt. Stevens; Desdemona – Mrs Quarne (Hogan), Quan (Cross), Qualm (Win-  
                   ston); Emelia – Mrs Stevens (Hogan).
- COMMENT. Three Brothers of ye Delavals play'd ye Eldest Othello, ye next  
 Iago, ye next Cassio—Brabantio & Lodovico Mr Pine Roderigo—Cap: Stevens &  
 his Wife Emelia Mrs Quan did Desdemona, the performance was very decent &  
 met with great applause the Audience from ye Boxes to the upper Gallery were  
 fill'd with people of ye first rank & make a most brilliant appearance. & ye greatest  
 Crowd at ye Doors 1 ever saw. their Agreement for ye House was a receipt of one  
 of the *Alfred* Houses upon an Averidge. they had all new cloaths, & very nicely  
 ornamented with Diamonds (Cross). [See eulogy and criticism in some detail con-  
 cerning the acting, by John Hill, *Inspector* No 3.]
- All Gentlemen and Ladies who intend going in coaches this evening to Drury  
 Lane Theatre, are desired to order their coachmen to drive thro' Covent Garden,  
 and stop at Bridges St. Door, and as soon as they have set down the company to  
 drive off directly towards the Strand.—Those who go in chairs, are requested to  
 order the men to the New Door in Russel St., and to prevent the avenues being  
 stopt up no person will be admitted to either passage without first showing their  
 tickets at the outward door (*General Advertiser*).

**TICKETS LOST.** If any person has found three tickets (numbers forgot) for the private play this night at Drury Lane, and will be so kind as to bring them to the Bar of the Rainbow Coffee House, Ironmonger Lane, shall receive 15s. for the whole, or in proportion for one or two of them (*General Advertiser*).

Thursday 7  
DL

Tomorrow Morning at 8 o'clock will be published<sup>2</sup> (price 6d.) by Thomas Carnan, at Mr Newberry's, at the Bible and Sun in St Paul's Churchyard; An *Occasional Prologue* and *Epilogue* to *Othello*, as it will this night be acted at the theatre-Royal in Drury Lane, by Persons of distinction, for their diversion. Written by Christopher Smart, A.M., Fellow of Pembroke Hall in the University of Cambridge. To be had at the place above mentioned, and at the pamphlet shops at the Royal Exchange and Charing Cross. This Prologue and Epilogue will be entered in the Hall Book of the Company of Stationers, and whoever presumes to pyrate them, or any part of them, will be persecuted as the Law directs (*General Advertiser*). [Both pieces by Christopher Smart, according to the *Daily Advertiser*. See two exceedingly favorable critical comments and one derogatory reprinted in the *Gentleman's Magazine*, March 1751 (pp. 119-22): "The greatest part of the play was much better performed than it ever was on any stage before. In the whole, there was a face of nature that no theatrical piece, acted by common players ever came up to." Macklin was Delaval's dramatic coach, according to one of these articles.]

**JULIUS CAESAR.** As 24 Nov. 1750, but Decius Brutus - Usher; Ligarius - Holtham. Also **APOLLO AND DAPHNE.** As 12 Feb.

COMMENT. Mainpiece: By Particular Desire.

CG

[No Performance.]

Friday 8  
DL

COMMENT. The Play of *Othello*, which was performed last night at Drury Lane theatre, by some gentlemen and ladies to the most numerous and polite Audience that could be assembled, went off throughout with great approbation and applause (*General Advertiser*).

[See *A Satirical Dialogue between a Sea Captain and his friend in Town*: Humbly submitted to the Gentlemen who deformed the Play of *Othello* on Th—rs—y M— the 7th . . . To which is added a *Prologue* and *Epilogue* much more suitable to the occasion than their own. (London [n.d.], BM 11,795, K 31, 8pp):

"Good manners oblig'd them sometimes to applaud  
Tho' they little deserv'd it . . ."

The author laments the fact that the expenditure (£1,500) was not put out to charitable purposes, rather than for such entertainment.]

This day is publish'd at 1s. 6d., beautifully printed, *Alfred, a Masque*, acting at the Theatre Royal in Drury Lane, by Mr Mallet. Printed for A. Miller, opposite Catherine St. in the Strand, where may be had *Alfred, a Masque*, represented before their Royal Highnesses the Prince and Princess of Wales at Cliefden, on the first of August 1740. Written by Mr Thomson and Mr Mallet.

**ALEXANDER'S FEAST.** As 1 March. Also **NEW CONCERTO ON ORGAN.** CG

**ALFRED.** As 23 Feb.

Saturday 9  
DL

COMMENT. Receipts: £160 (Cross).

**KING HENRY IV.** As 21 Feb. Also **APOLLO AND DAPHNE.** As 12 Feb. CG

**THE ROMAN FATHER.** Publius - Sowdon; Valerius - Lee; Hostilius - Burton; Roman Father - Garrick; Valeria - Mrs Ward; Horatia - Mrs Pritchard. Also **THE CHAPLET.** As 16 Feb.

Monday 11  
DL

**DANCING.** By Devisse, Mad Auretti, &c.

- Monday 11*  
DL      COMMENT. Benefit for Mrs Pritchard. By desire of Several Ladies of Quality. Part of the Pit and Boxes will be laid together, and servants will be admitted to keep Places on the Stage. N.B. The building on the stage is rais'd on a new plan, much more convenient than any ever yet erected, the Area of the stage being kept entirely clear, and the Building enclos'd so as to form distinct Boxes, like those in the Front of the House. Tickets and Places to be had of Mrs Pritchard, next the Chapel in Great Queen St., Lincoln's Inn Fields, and of Mr Hobson at the stage Door. Receipts: £250 (Cross).
- CG      **OTHELLO.** As 9 Feb., but Othello – Barry; Iago – Quin.  
COMMENT. Benefit for Quin.
- Tuesday 12*  
DL      **THE INCONSTANT;** or, **The Way to Keep Him.** Duretete – Garrick; Young Mirabel – Palmer; Old Mirabel – Yates; Dugard – Blakes; Petit – Shuter; Lamorce – Mrs Bennet; Oriana – Mrs Ward; Bisarre – Mrs Clive. Also **THE REHEARSAL,** or, **Bayes in Petticoats.** Principal parts by Mrs Clive, Woodward, Beard, Shuter, Mrs Bennet, Miss Minors, Mrs Green, Miss Norris.  
**DANCING.** By Devisse, Mad Auretti, Harvey, Mad Camargo, &c.  
COMMENT. Benefit for Mrs Clive. Part of Pit will be rail'd into the Boxes. Servants allow'd to keep places. Send servants by 3 o'clock. Tickets and places to be had of Mrs Clive at the Naked Boy in Henrietta St., Covent Garden. Mainpiece: Not acted these 7 years [see 18 Nov. 1745]. Afterpiece: With alterations and an additional scene. Mr Havard's benefit play, which should have been acted some day this month, is deferr'd on account of his Indisposition, to the 12th of April, when the new Masque of *Alfred* will be perform'd, with its proper Scenes, Dances, Music, and Machinery. Receipts: £230 (Cross).
- CG      **KING HENRY IV. PART II.** As 18 Jan., but Coleville – Elrington; Doll – Mrs Dunstall; Hostess – Mrs Bambridge. Also **APOLLO AND DAPHNE.** As 12 Feb.
- Wednesday 13*  
CG      **ALEXANDER'S FEAST.** As 1 March. Also **NEW CONCERTO ON ORGAN.**
- Thursday 14*  
DL      **THE ORPHAN.** Castilio – Lee; Chamont – Garrick; Polydore – Sowdon, for first time; Acasto – Berry; Chaplain – Blakes; Monimia – Miss Bellamy; Serina – Miss Minors; Florella – Mrs Bennet. Also **LETHE.** As 19 Dec. 1750, but Old Man listed as by Shuter.  
**DANCING.** By Devisse and Mad Auretti.  
COMMENT. Benefit for Sowdon. Ladies send servants by three. Tickets at Will's Coffee House in Cornhill; at Mr Thomas Sowdon's in Blackman St., Southwark, and of Hobson at the stage door. Receipts: £230 (Cross).
- CG      **THE REVENGE.** As 16 Feb., but add Alonzo – Ryan. Also **PERSEUS AND ANDROMEDA.** As 28 Jan., but only part listed is Perseus – Lowe.
- Friday 15*  
CG      **ESTHER.** *Cast not listed.* Parts where: Habdonah, Haman, Officer, Chorus of Israelites, Israelite Man, Israelite Woman, Esther, Ahasuerus. Also **CONCERTO ON ORGAN.**
- Saturday 16*  
DL      **ROMEO AND JULIET.** As 31 Jan., but only Romeo, Juliet, and Mercutio listed. Also **A LICK AT THE TOWN.** Woodward, Palmer, Blakes, Shuter, Mrs Clive, Miss Pitt, Miss Minors, Cross, James, Raftor. *Prologue* – Woodward; *Epilogue* – Garrick.  
COMMENT. Benefit for Woodward. Afterpiece: A New farce written by Mr Woodward—for his Benefit, The farce was a kind of dispute among ye Actors, & went off, as it was a Benefit, without Interruption, but I believe will not be

play'd agen, ye Epil: was a parody upon Shakespear's Stage of Life, & was Lik'd (Cross). No Part of Pit will be rail'd into the Boxes. Ladies send servants by three. Tickets to be had of Woodward at Clarendon's Warehouse, and of Hobson at the stage door. Last time of performing the mainpiece this season. [Larpent MS 92, indicates the afterpiece as a criticism from the actors' view of the way they are handled by audiences, and of their own damnation of a play presented to them. All works up to the *Epilogue*:

Saturday 17  
DL

"All the town's a farce—he says and swears,  
And all the men and women merely players . . ."

which is severe upon politicians, doctors, statesmen and connoisseurs. The characters appear under their own names, Cross, Clive, etc.] Receipts: £300 (Cross.)

ZARA. Osman – Barry, 1st time; Lusignan – Sparks; Nerestan – Dyer; Chatillon – Lacey; Orasmyn – Ridout; Selim – Mrs Elmy; Zara – Mrs Cibber. CG

DANCING. As 26 Sept. 1750.

COMMENT. Benefit for Mrs Cibber. Play By Command of Prince & Princess of Wales. Play "taken from the French of M de Voltaire. Never acted there before." Pit and boxes to be laid together, where the Ladies and Gentlemen will be admitted as at the Oratorios. And for the better accommodation of the Ladies the Stage will be form'd into an amphitheatre (with particular care to keep it warm) where servants will be allowed to keep places, as also in the Pit. Ladies send servants by three o'clock.

CT

SAMSON. *Cast not listed.*

COMMENT. At the Castle Tavern, Paternoster Row (Deutsch, *Handel*, p. 704).

VENICE PRESERV'D. As 24 Oct. 1750, but Priuli – Bridges; Renault – Burton. Also THE CHAPLET. As 16 Feb.

Monday 18  
DL

DANCING. By Devisse and Mad Auretti.

COMMENT. Benefit for Miss Bellamy. Ladies send servants by 3 o'clock. Tickets of Miss Bellamy at her house in King St., James's Square, and at stage door. Receipts: £200 (Cross).

ROMEO AND JULIET. As 17 Jan., but Gregory – Cushing; Escalus – Anderson; Balthazar – Bransby. Also THE MOCK DOCTOR. As 5 Feb., but none listed. CG

DANCING. As 26 Sept. 1750.

COMMENT. Benefit for Barry. Last time of performing mainpiece this season. N.B. A New Tomb will be made use of, so modell'd as to prevent any obstruction to persons sitting on the stage, from seeing the performance. Pit and boxes will be laid together. Amphitheatre on stage. Servants admitted to keep places. Tickets at Mr Barry's in Bow St., Covent Garden and at Stage Door.

CG

THE INCONSTANT. As 12 March. Also BAYES IN PETTICOATS. As 12 March, but a *New Epilogue* – Mrs Clive.

Tuesday 19  
DL

DANCING. By Devisse and Mad Auretti, Harvey, Mad Camargo, &c.

COMMENT. Benefit for Mrs Ward. Tickets to be had of Mrs Ward, next door to the Chapel, in Little Wild St., and of Hobson at the stage door. Tickets deliver'd out for *Jane Shore* will be taken.

A Pamphlet having lately appeared in Ridicule of the late performance of *Othello* at Drury Lane, to which was subjoined an Advertisement in my name, from whence Occasion has been taken to assert, that I was the publisher, the Publick may be assured that advertisement was inserted without my knowledge or consent, that I am entirely ignorant of the Author, nor am the least concerned in that mean invidious affair. F. Stamper (*General Advertiser*). [Stamper possibly refers to "A satirical Dialogue Humbly address'd to the Gentlemen who *deformed* the

*Tuesday 19*  
DL play of *Otello*; with a Prologue and Epilogue, much more suitable to the occasion than their own. London: River, 1751, listed in the Register of Books, *Gentleman's Magazine*, March 1751, p. 142. Stamper may also be alluding in some way to a Modern Character introduced in the Scenes of Vanbrugh's *Aesop* as it was acted at a late private representation of *King Henry IV*, performed gratis at the Little Opera House in the Haymarket, 3rd edn. 1751, written by F. Stamper. It was published because the farce was hissed off the stage. The Character is a Spouter who tries to instruct Aesop in heroics.] Receipts: £210 (Cross).

CG **ZARA.** As 16 March. Also **MERLIN'S CAVE.** As 27 Dec. 1750, but even more abbreviated cast omitting mention of all Aerial Spirits save Cooke.  
COMMENT. Mainpiece: By Particular Desire. Acted there but once. Being the last time of performing it this season.

HAY **LA FORZA D'AMORE.** *Cast not listed.*  
COMMENT. Benefit for Signora Frasi.

*Wednesday 20* [No Performance.]  
DL COMMENT. This Morning we were surpris'd with the unhappy News, that Frederick Prince of Wales Dy'd the Night before between ten & eleven—Mr Beard's Benefit was to be on Thursday & many of ye Bills were posted before we heard of this Accident the Bills were immediately torn down, & the House shut up before my L<sup>d</sup> Chamberlain sent orders for so doing—on fryday the 5th of Ap: my Lord sent us leave to open on the 8th: being Easter Monday; it is said our having permission to open so soon, & before the prince was Bury'd was on account of the Actors Benefits depending (Cross).

CG **JUDAS MACCHABAEUS.** *Cast not listed.* Parts were: Judas, Israelite Man, Israelite Woman, Chorus, Simon (Brother to Judas), Messenger, Eupolemus (Jewish Ambassador to Rome). Also **CONCERTO ON THE ORGAN.** [Probably cancelled.]

*Thursday 21* [JANE SHORE.] As 1 Nov. 1750. Also [THE DEVIL TO PAY]. As 6 Dec. 1750, but Lady Loverule — Mrs Bambridge.  
SINGING. IV: By Miss Falkner.  
DANCING. *Scotch Ballet*, as 26 Sept. 1750.  
COMMENT. Benefit for Ryan. Performance Cancelled. [See Cross note for DL.]

## April 1751

*Monday 8*  
DL **A BOLD STROKE FOR A WIFE.** As 17 Jan., but Lady not listed. Also **QUEEN MAB.** As 22 Jan.  
DANCING. By Devisse and Mad Auretti, Mathews, Mad Camargo and the Little Swiss.  
COMMENT. Receipts: £140 (Cross).

CG **JANE SHORE.** As 1 Nov. 1750. Also **THE DEVIL TO PAY.** As 6 Dec. 1750.  
SINGING. IV: By Miss Falkner.  
DANCING. *Grand Scots Ballet*, as 26 Sept. 1750.  
COMMENT. Benefit for Ryan. Tickets for 21st of March will be taken.

*Tuesday 9*  
DL **THE RECRUITING OFFICER.** As 14 Feb., but Second Recruit — James; Rose — Mrs Green. Also **QUEEN MAB.** As 22 Jan.

**DANCING.** By Devisse, Mad Auretti, Mathews, Mad Camargo, and the Little Swiss. **Tuesday 9**  
**COMMENT.** 'Tis said the badness of this House was owing to some Letters in  
 the papers against us for opening (Cross). Receipts: £64 (Cross).

**LADY JANE GRAY.** As 1 Jan. Also **PERSEUS AND ANDROMEDA.** As CG  
 14 March, but full cast as of 1 Jan.

**THE STRATAGEM.** As 22 Jan., but Mrs Sullen - Mrs Pritchard; only Archer, **Wednesday 10**  
 Scrub, and Mrs Sullen listed. Also **THE DEVIL TO PAY.** As 13 Sept. 1750, DL  
 but no cast listed.

**DANCING.** By Devisse, Mad Auretti, Mathews, Mad Camargo, and the Little Swiss.  
**SINGING.** A *Cantata* set by Dr Boyce, sung by Beard.

**ENTERTAINMENT.** End of *Cantata*, the *Parody* of Shakespeare's Stages of Life, by  
 Garrick.

**COMMENT.** Benefit for Beard. No part of pit will be rail'd into the Boxes.  
 Servants allow'd to keep places on the stage. Tickets and Places to be had of Beard  
 at his House in North St., Red-Lion Square, and at the Stage Door. Tickets deliver'd  
 out for the 21st of March will be taken. Last time of performing the mainpiece this  
 season. Receipts: £200 (Cross).

**THEODOSIUS; or, The Force of Love.** Varanes - Barry; Theodosius - Ryan; CG  
 Leontine - Macklin; Marcius - Sparks; Aranthes - Ridout; Pulcheria - Mrs Vincent;  
 Athenais - Miss Macklin, her 1st appearance. With a *New Prologue* on the Occasion  
 to be spoken by Macklin. Also **HOB IN THE WELL.** As 18 Dec. 1750.

**DANCING.** As 26 Sept. 1750.

**COMMENT.** Benefit for Macklin. At the desire of Several Persons of Quality.  
 Tickets deliver'd for the 25th of March will be taken.

**MUCH ADO ABOUT NOTHING.** As 23 Nov. 1750, but Don Pedro - Mozeen; **Tursday 11**  
 Balthasar - Beard. Only Benedick, Pedro, Leonato, Claudio, Balthazar, Hero, and  
 Beatrice are listed. Also **DUKE AND NO DUKE.** As 3 Nov. 1750.

**DANCING.** I: *New Dance* by Devisse and Mad Auretti; III: a *Provincial Dance* by  
 Devisse and Mad Auretti; V: *Louvre* and *Minuet* by Devisse and Mad Auretti.

**MUSIC.** II: *Concerto on German Flute* by Mr L'Cler.

**COMMENT.** Benefit for Mad Auretti. Pit and Boxes laid together. Tickets of  
 Mad Auretti at second House on the left hand, the Corner of Panton Street,  
 Leicester Square, and of Hobson at the Stage Door. Tickets deliver'd out for 23 March  
 will be taken. Receipts: £230 (Cross).

**TAMERLANE.** As 5 Nov. 1750, but Axalla - Gibson. Selima and song *O Gentle Sleep* omitted. Also **THE KING AND MILLER.** As 22 Dec. 1750, but Joe - CG  
 Dyer; Miller - Dunstall.

**COMMENT.** Benefit for Sparks. Tickets deliver'd out for *The Fair Penitent*  
 28 March will be taken.

**THE SUSPICIOUS HUSBAND.** As 16 Oct. 1750, but Frankly - Palmer; Strict-  
 land - Yates. Also **LETHE.** As 14 March, but Old Man not listed. **Friday 12**

**DANCING.** By Devisse and Mad Auretti, Mathews, and the Little Swiss.

**COMMENT.** Benefit for Yates. Tickets and places to be had of Yates, next door  
 to Mr Walsh's Music Shop, in Catherine St. in the Strand, and of Hobson at the  
 Stage Door. Tickets deliver'd for the 25th of March will be taken. Receipts: £200  
 (Cross).

**THE CONSCIOUS LOVERS.** As 1 Feb., but Isabella - Miss Ferguson; Indiana - CG  
 Mrs Elmy and Singing by Miss Falkner.

- Friday 12**  
CG      DANCING. I: Grand Ballet call'd *Pigmalion*, by Cooke, Miss Hillyard, &c.; II: *The Gondoliers*, as 17 Jan., but Jardin omitted; III: *Scotch Dance*, as 26 Sept. 1750; IV: Dancing by Mad Heutte, being the first time of her appearing on the English Stage; End of Play: *Louvre and Minuet* by Cooke and Miss Hillyard.  
 COMMENT. Benefit for Cooke. Tickets deliver'd for the *Orphan* 28 March will be taken. Ladies send servants by three o'clock.
- Saturday 13**  
DL      [No Performance.]  
 COMMENT. The prince bury'd—no play, not any Bills up (Cross).
- Monday 15**  
DL      THE MOURNING BRIDE. As 20 Dec. 1750. Also LETHE. As 12 April.  
 DANCING. By Devisse and Mad Auretti.  
 COMMENT. Benefit for Berry. Tickets at Popes Perke maker Russell St., and at the Stage Door. Tickets deliver'd out for 26 March will be taken. At Punch's Theatre in James St., near the Haymarket, this, and every Evening this week, the Town will be entertained with Yeates's inimitable dexterity of Hand; likewise by Mr Punch's Company of performers will be exhibited the play of *Jane Shore*. To conclude with a New Grand Machine, representing the Temple of the Sun, at Mexico, in North America, which has given universal satisfaction to the Nobility and Gentry (*General Advertiser*). Receipts: £212 (Cross).
- CG      ALL FOR LOVE. As 3 Jan., but Octavia – Mrs Dyer. Also THE MOCK DOCTOR. As 18 March, but only Doctor – Dunstall and Dorcas – Mrs Vincent listed.  
 DANCING. As 26 Sept. 1750.  
 COMMENT. Benefit for Dyer. Tickets deliver'd for the 8th instant will be taken.
- Tuesday 16**  
DL      THE PROVOK'D WIFE. As 18 Feb., but Mademoiselle – Mrs Green; Belinda – Mrs Willoughby. Also THE ANATOMIST. As 29 Nov. 1750.  
 DANCING. I: *New Dance*; III: *Provencal Dance*; IV: *Horpipe* by Mathews; V: *Louvre and Minuet*, as 11 April.  
 MUSIC. II: *Concerto on German Flute* by Mr L'Cler.  
 COMMENT. Benefit for Devisse. Tickets to be had of Devisse at the Distiller's, the corner of the little Piazza, Covent Garden, and at the Stage Door. Tickets deliver'd for the 28th of March will be taken. Being positively the last time of performing the mainpiece this season. Receipts: £80 (Cross).
- CG      KING HENRY VIII. King Henry – Quin; Wolsey – Ryan; Buckingham – Lacey; Norfolk – Sparks; Cromwell – Ridout; Suffolk – Usher; Capucious – Bransby; Abergavenny – Elrington; Guildford – Cushing; Lord Chancellor – Marten; Campeius – Dunstall; Sands – Collins; Lovell – Holtham; Lord Chamberlain – Anderson; Butts – Redman; Old Lady – Mrs Bambridge; Patience – Miss Allen; Cranmer – Bridgwater; Gardiner – Arthur; Anne Bullen – Mrs Vincent; Queen Katherina – Mrs Woffington. With the Representation of the Coronation of Anne Bullen. The Vocal Parts in the *Procession* by Leveridge, Lowe, Courtney, Roberts, Dunstall, Miss Young, Miss Falkner, Miss Davis. Also the Military Ceremony of the Champion in Westminster Hall, and other Decorations proper to the play. Also THE DEVIL TO PAY. As 21 March, but Lady Loverule – Miss Haughton.  
 DANCING. As 26 Sept. 1750.  
 COMMENT. Benefit for Arthur and Mrs Vincent. Mainpiece: Not acted these two years [See 5 May 1749].
- King's     ENTERTAINMENT OF VOCAL AND INSTRUMENTAL MUSIC. Part I.  
*Overture* composed by Sg Paradies: Airs *Why does the God of Israel Sleep* (Handel) – Beard; *Infelice in van mi lagno* (Chiampi) – Sga Frasi. *Concerto* by Pasquilano. Airs:

*False Imagine* (Handel) – Sga Cuzzoni; *Non pavento il pastorello* (Resta) – Guadagni. *Part II. Concerto* composed and performed by DuBourg. Airs *Father of Heaven* (Handel) – Sga Galli; *Se redi nascere* (Chinzer) – Sga Frasi; *Concerto* – Miller; *Benche mi sii crudele* (Handel) – Sga Cuzzoni; *Pastorella io giurerei* (Chiampi) – Sga Galli. *Part III. Concerto* – Vincent. Airs *Return O God of Hosts* (Handel) – Sga Frasi; *Varcan col' Vento istesso* (Chiampi) – Sga Galli; *Se non Timor allata* (Chiampi) – Guadagni; *Tune your Harps* (Handel) – Beard. Duetto *Piu amabile bella* (Handel) – Sga Cuzzoni and Guadagni. A Grand Concerto of Handel's.

Tuesday 16  
Kings's

COMMENT. Benefit for a Fund for Decay'd Musicians or their families. Pit and Boxes put together at half a guinea. No persons to be admitted without tickets. To begin at 6 P.M.

THE BEGGAR'S OPERA. As 28 Jan., but Mat and Mrs Peachum not listed. Also QUEEN MAB. As 22 Jan.

Wednesday 17  
DL

DANCING. I: By Devisse and Mad Auretti.

COMMENT. Benefit for Miss Norris. Tickets of Miss Norris at Mr Jackson's Habit warehouse Tavistock St., and of Hobson at the Stage Door. Tickets deliver'd out for 30 March will be taken. [Advance publicity for Havard's Benefit, *Inspector No 29*: "I have said in a former paper, that those who have not seen *Alfred*, have yet to see Mr Garrick in a character in which he excels everything that has been attempted in one of the noblest Roads of Tragedy. I shall add to it on this occasion, that those who have not yet seen *Alfred* will have a pleasure from it greater than they can receive from the best dramatic performance they are already acquainted with" (*London Advertiser and Literary Gazette*).] Receipts: £180 (Cross).

CG

THE DISTRESS'D MOTHER. As 18 Dec. 1750, but Andromache – Mrs Vincent.

[Presumably Mrs Woffington continued to play Hermione, since this was her benefit night, but the notice in the *General Advertiser* fails to list the part in the cast.] Also THE WHAT D'YE CALL IT. As 14 Feb.

DANCING. By Mad Heutte, being the second time of her appearing on the English Stage; to which will be added "a Grand Scots Ballad" [Query: Ballet?] by Cooke, Miss Hillyard &c. [See 26 Sept. 1750.]

COMMENT. Benefit for Mrs Woffington. Servants will be allowed to keep places on the stage. Tickets for the 23rd of March will be taken.

Tbursday 18  
DL

THE ROMAN FATHER. As 11 March. Also MISS IN HER TEENS. As 6 Nov. 1750, but Fribble – Yates; Puff – James.

DANCING. By Devisse and Mad Auretti.

COMMENT. Benefit for Mrs Green—This House was hurt by Mr Handel's Music at ye Foundling Hosp<sup>t</sup> (Cross). Tickets of Mrs Green at Broad Court, Bow St., Covent Garden and at Stage Door. Tickets deliver'd for the 10th will be taken. Last time of acting the mainpiece this season. Receipts: £130 (Cross).

CG

THE PROVOK'D WIFE. As 7 Feb. Also DAMON AND PHILLIDA. As 24 Sept. 1750, but only Damon and Phillida listed.

DANCING. I: (By Desire) *Pigmalion*, as 12 April; III: *Scorb Dance*, as 26 Sept. 1750; End of Play: *Louvre and Minuet* by Cooke and Miss Hillyard.

COMMENT. Benefit for Miss Hillyard. Tickets deliver'd out for the 11th instant will be taken.

CHAPEL

THE MESSIAH. Cast not listed.

COMMENT. At the Chapel at the Foundling Hospital. To begin at 12 noon. Price: 10s. 6d.

ALFRED. As 23 Feb., but parts assigned for first time. Also CHAPLET. As 16 Feb.

Friday 19  
DL

*Friday 19*  
DL

COMMENT. Benefit for Havard. Mainpiece: By particular desire. No building on the stage on account of the machinery for the Masque. Tho' Mr Havard's long and severe indisposition has prevented his personal solicitation, yet he hopes it will not deprive him of the preference of those Persons of Quality, &c. who used to favour his Benefits. N.B. Those ladies and gentlemen who applied for places and were disappointed the last time the Masque was performed, may have them for this night, by sending to Mr Hobson at the stage door, by whom tickets will be deliver'd; As also at the Bedford Coffee House, and at Mr Havard's in Broad Court, the upper end of Bow St., Covent Garden. Tickets hitherto deliver'd will be taken. Receipts: £200 (Cross).

CG

OTHELLO. As 11 March, but Iago - Macklin; Desdemona - Mrs Elmy; add Duke - Marten. Also THE DEVIL TO PAY. As 16 April, but Jobson - Barrington.  
DANCING. As 26 Sept. 1750.

COMMENT. Benefit for Ridout and Barrington. On Wednesday 24 April for the Benefit of Leveridge, *The City Wives Confederacy*:

To all genrous Britons I sound this endeavour,  
To beg that this season my play you'll promote,  
By granting as usual your bountiful favour,  
Which by Old Silenus shall ne'er be forgot.  
Whilst Life I'm enjoying, and health do inherit,  
With grateful Remembrance all thanks I'll renew  
Still raising my voice to the Height of my Spirit,  
Then swan-like will sing out my final adieu.

N.B. The tickets for the play, with the Musical note printed on them may be had of Leveridge at his Lodging over against the Red Lion in Brownlow St., by Drury Lane, and of Mr Page at the Stage Door. Tickets for the 17th will be taken.

*Saturday 20*  
DL

THE CARELESS HUSBAND. As 23 Oct. 1750, but Sir Charles - Blakes. Also QUEEN MAB. As 22 Jan.  
DANCING. By Mathews, Mad Camargo, &c.

COMMENT. Benefit for Blakes & Bridges. Tickets and places of Blakes at his house in Cranbourn Alley, near Leicester Fields; of Bridges in York St., Covent Garden, and Hobson at the Stage Door. Tickets for the 12th will be taken. No Persons admitted on Stage. Receipts: £200 (Cross).

CG

HAMLET. As 25 Oct. 1750, but Ophelia - Mrs Vincent. Also THE DRAGON OF WANTLY. Moore of Moorehall - Lowe; Margery - Miss Falkner; Mauxalinda - Miss Young; Dragon - Bencraft; Gubbins - Waltz.  
DANCING. As 17 Jan.

COMMENT. Benefit for Lowe. Tickets for 30 March will be taken. Afterpiece: Not acted these 6 years [see 18 April 1746].

HAY

LA FORZA D'AMORE. *Cast not listed.*

COMMENT. Being the last this Season.

*Monday 22*  
DL

THE SUSPICIOUS HUSBAND. As 12 April, but Strictland - Berry. Also THE ANATOMIST. As 29 Nov. 1750.

DANCING. By Mathews, Mad Camargo, and the Little Swiss.

COMMENT. Benefit for Palmer and Shuter. Last time of acting mainpiece this season. Tickets of Hobson at the stage Door. At Sadler's Wells near Islington will this day be opened a Concert of Vocal and Instrumental Music, divided into two parts; the vocal parts to be perform'd by Hemskirk, Bell, Mrs Yates, and Mrs Hooper. Between the two parts of the concert will be introduced several curious Performances, among which will be a fine representation of the Italian Shadows,

which have not been performed in England these 30 years. The whole to conclude with a Grand piece of Fireworks, decorated with machinery and paintings entirely new. Each person to be admitted for a pint of Wine. To begin at 5 o'clock (*General Advertiser*). Receipts: £170 (Cross).

Monday 22  
DL

**OROONOKO**; or, The Royal Slave. Oroonoko – Barry, 1st time; Aboan – Sparks; Blandford – Ridout; Stanmore – Gibson; Governor – Anderson; Driver – Dunstall; Daniel – Collins; Hotman – Bransby; Widow – Mrs Macklin; Charlotte – Mrs Ridout; Lucy – Miss Haughton; Imoinda – Mrs Elmy. Also **THE DRAGON OF WANTLY**. As 20 April.

CG

**DANCING**. As 17 Jan.

COMMENT. Benefit for Mrs Elmy. Tickets for 15 April will be taken.

**HAMLET**. As 25 Sept. 1750, but Hamlet – Lee; Ostrick – Shuter; Horatio – Palmer. Lucianus, Player King and Player Queen omitted. Also **LETHE**. As 12 April, but Poet (restored) – Lee.

Tuesday 23  
DL

**DANCING**. By Devisse and Mad Auretti.

COMMENT. Benefit for Lee. Tickets to be had at Mr Prince's, Linnen Draper, the Golden Artichoke, in Great Queen St., near Lincoln's Inn Fields; of Mr Calcroft at the Ship in Ivy Lane, Newgate St., and at the Stage Door. Tickets deliver'd for the 22nd will be taken. No building on stage. Receipts: £130 (Cross).

CG

**JANE SHORE**. As 1 Nov. 1750, but Hastings – Lacey; Alicia – Mrs Vincent. Also **THE DRAGON OF WANTLY**. As 20 April, but Bencraft omitted.

**SINGING**. I: *Go Rose* by Miss Falkner; II: *Italian Song* by Miss Falkner; III: *Softly sweet in Lydian Measures*, and *The Prince unable to conceal his Pain*, out of the Oratorio of *Alexander's Feast* by Miss Falkner; IV: *Cantata* set by Arne by Miss Falkner.

**DANCING**. As 17 Jan.

COMMENT. Benefit for Miss Falkner. Tickets deliver'd for the 16th will be taken.

**THE CONSCIOUS LOVERS**. As 27 Sept. 1750, but Young Bevil – Palmer. Daniel and *Occasional Prologue* omitted. Also **QUEEN MAB**. As 22 Jan., but Mad Mariet returns. Add Mathews and Mad Camargo.

Wednesday 24  
DL

**DANCING**. The Last two Entertainments of Dancing by Devisse and Mad Auretti.

COMMENT. Benefit for Leviez (Ballet Master). Tickets of Leviez, the corner of Martlet Court, Bow St., Covent Garden, and of Hobson at the Stage Door. Tickets for 17 April will be taken. Receipts: £200 (Cross).

CG

**THE CITY WIVES CONFEDERACY**. Clarissa – Mrs Woffington; Gripe – Dunstall; Moneytrap – Arthur; Dick – Dyer; Brass – Miss Macklin; Mrs Amlet – Mrs Macklin; Araminta – Mrs Barrington; Corinna – Miss Morrison; Flippanta – Mrs Vincent.

**SINGING**. I: a *Cantata call'd The Lover's Lesson* by Miss Falkner; II: an Anacreontic by Leveridge; III: *If Love's a Sweet Passion*, set by Baildon sung by Lowe; IV: *The Truly Happy Man* by Leveridge; End of Play: *Epilogue* of Thanks sung by Leveridge.

**DANCING**. As 17 Jan.

COMMENT. Benefit for Leveridge. Play Written by Sir John Vanbrugh.

**MUCH ADO ABOUT NOTHING**. As 11 April, but Balthasar – Wilder; Dogberry – Taswell; Verges – Shuter; Margaret – Mrs Pit; Sexton – Ray; rest as of 7 Nov. 1750. Also **A DUKE AND NO DUKE**. As 3 Nov. 1750.

Thursday 25  
DL

**DANCING**. By Devisse and Mad Auretti.

**SINGING**. By Master Mattocks.

COMMENT. Benefit for Cross (Wilder and Mattocks had Tickets) and Mrs Cross. N.B. The tickets are printed for *Jane Shore* for the 18th and will be taken this night. [Note the doubling of parts by Mozeen (Don Pedro and Conrade).] Receipts: £164 (Cross).

- Tbursday 25* CG KING JOHN. As 28 Feb. Also MERLIN'S CAVE. As 19 March, but Aerial Spirits listed as 21 Dec. 1750; Pluto, Neptune, Pan, Hercules, Apollo omitted.  
COMMENT. Benefit for Bencraft and Miss Haughton. Tickets deliver'd for a Family under Misfortunes will be taken.
- Friday 26* DL THE FAIR PENITENT. As 21 Jan., but Calista - Mrs Pritchard; Lavinia - Mrs Mills. Also LETHE. As 23 April.  
*DANCING.* I: *Hornpipe* by the Little Swiss; II: *The Savoyard* by Mathews and Mad Camargo; III: *The Running Footman*, as 20 Oct. 1750; IV: *A Harlequin Dance* by the Little Swiss; V: *The Scotch Dance* by Mathews and Mad Auretti.  
COMMENT. Benefit for y<sup>e</sup> Wid: Mills & Mr Matthews (Cross). Tickets and places to be had of Mathews in Fountain Court, Aldermanbury; of Mrs Mills, at Mr Gardiner's a Printer in Little Russel St., Covent Garden and at the Stage Door. Tickets deliver'd for the *Way of the World*, and for the 18th will be taken, and those for the *Fair Penitent* the 25th. Receipts: £200 (Cross).
- CG THE PROVOK'D HUSBAND. As 5 March, but Squire Richard - Collins; add Trusty - Miss Haughton. Also HOB IN THE WELL. As 18 Dec. 1750.  
*DANCING.* I: *The Characters of Dancing* by Mlle Huette; II: *Gondoliers*, as 17 Jan.; III: *La Paisane* by Mlle Heutte; IV: *Grand Scots Ballet*, as 26 Sept. 1750; V: *Louvre and Minuet* by Villeneuve and Mlle Heutte.  
COMMENT. Benefit for Villeneuve. Ladies desired to send servants by Four o'clock.
- Saturday 27* DL THE WAY OF THE WORLD. As 1 Feb., but Foible - Mrs Green. Also THE ANATOMIST. As 29 Nov. 1750.  
COMMENT. [Benefit for] Taswell, Layfield, Marr, Mad Mariet, Mrs Addison had Tickets (Cross). Receipts: £90 (Cross).
- CG RULE A WIFE. As 6 Feb., but Don Juan - Ridout. Also THE DEVIL TO PAY. As 19 April, but Jobson - Dunstall.  
*SINGING.* By Roberts.  
COMMENT. Benefit for Roberts. Tickets deliver'd out for 20 March will be taken.
- HAY ENTERTAINMENT OF VOCAL AND INSTRUMENTAL MUSIC.  
*SINGING.* Guadagni, Sga Cuzzoni, Sga Frasi.  
COMMENT. Benefit for Guadagni, for profit of Sga Cuzzoni. Tickets for *La Forza D'Amore* for 23 March will be taken. [See complimentary note DL 1 May.]
- Monday 29* DL THE FATAL MARRIAGE. Biron - Garrick; Villeroy - Sowdon; Carlos - Lee; Belford - Mozeen; Samson - Winstone; Pedro - Ray; Baldwin - Berry; Fernando - Yates; Frederick - Palmer; Fabian - Blakes; Jacqueline - Shuter; Child - Miss Yates; Victoria - Mrs Willoughby; Julia - Mrs Mills; Nurse - Miss Pitt; Isabella - Mrs Pritchard. Also LETHE. As 23 April, but Poet - Lee omitted; Aesop - Winstone; Old Man - James.  
*DANCING.* By Devisse, Mad Auretti, Little Swiss, &c.  
COMMENT. Benefit for James, Winstone and Burton, Tickets of James, at Mr Dale's Watchmaker in Little Wild St.; or Winstone at the Queen's Head, in Duke's Court, near Bow St., Covent Garden; and of Burton at the Lock and Key, in Brownlow St. near Long-Acre, and at the Stage Door. As Mr Burton is confin'd with a violent cold, he hopes his friends will excuse his not having waited on them and be so kind as to send for tickets to his lodgings as above. Receipts: £190 (Cross).

**THE CONSTANT COUPLE.** As 16 Jan., but Angelica not listed; add Lady Darling – Mrs Bambridge; Parley – Mrs Dunstall. Also **THE DRAGON OF WANTLY.** As 23 April, but Bencraft listed. Monday 29  
CG

**DANCING.** III: *La Paisane*, as 26 April; v: As 26 Sept. 1750.

**COMMENT.** Benefit for White (Treasurer). Mainpiece: Acted for last time this season.

**THE MOURNING BRIDE.** As 20 Dec. 1750, but Almeria – Mrs Ward. Also **THE CHAPLET.** As 16 Feb. Tuesday 30  
DL

**DANCING.** By Devisse and Mad Auretti.

**COMMENT.** Benefit for Pritchard (Treasurer). Tickets and places to be had of Pritchard, at his house next the chapel in Great Queen St., Lincoln's Inn Fields, and of Hobson at the stage door. Mainpiece: By Particular Desire. The Triumphal Entry of the King will be as usual. Receipts: £200 (Cross).

**ROMEO AND JULIET.** As 18 March, but with special notice of the Masquerade Dance proper to the play “in which will be performed *La Paisane* by Mlle Heutte.” CG

**COMMENT.** Being positively the last time of performing it this season.

## May 1751

**THE PROVOK'D HUSBAND;** or A Journey to London. Lord Townly – Palmer; Lady Grace – Mrs Willoughby for the first time; Manly – Berry; Basset – Blakes; Squire Richard – Costollo; Lady Wronghead – Mrs James; Miss Jenny – Miss Minors; Sir Francis Wronghead – Yates; Moody – Winstone; Mrs Motherly – Mrs Cross; Trusty – Mrs Yates; Lady Townly - Mrs Pritchard. Also **LETHE.** Wednesday 1  
DL

29 April, but Aesop – Bridges; Old Man – Shuter.

**SINGING.** By Master Mattocks.

**DANCING.** By Mathews, Mad Camargo, McNeil, &c.

**COMMENT.** Benefit for Costollo and Miss Minors. Tickets of Costollo at his lodgings at Mr Waiter's, Chymist, the Golden Cross, in Russel St., Covent Garden; of Miss Minors, at Mr Nichols's a Baker, in Catherine St., near Russel Court, and at the Stage Door. We are assured that Sg Giardini's Performance on the Violin, at Sga Cuzzoni's Benefit, at the New Theatre in Haymarket, on Saturday Night last, gave the highest pleasure to several of the best judges of that instrument. Receipts: £90 (Cross).

**JULIUS CAESAR.** As 7 March, but abbreviated cast only, listing Brutus, Cassius, Caesar, Caska, Antony, Octavius and Portia as of 24 Nov. 1750. Also **THE COUNTRY FARMER DECEIV'D;** or, Harlequin Statue. Harlequin – Miles; Farmer – Bencraft; Colombine – Miss Haughton; Pierot – Lalauze. CG

**DANCING.** By Dennison and Settree, scholars of Lalauze, being the second time of their performing on that stage. Particularly a *Scots Dance* by Dennison, a *Shepberd's Dance* by Settree, and the *Two Pierrots* by Dennison and Settree. Likewise (by Desire) a *Minuet* by Lalauze and Mrs Woffington.

**COMMENT.** Benefit for LaLauze. Mainpiece: By Particular Desire. Afterpiece: Not performed these four years. Tickets deliver'd for 24 April will be taken.

**THE ALCHEMIST.** As 30 Nov. 1750, but Lovewit – Layfield. Also **THE LYING VALET.** As 15 Sept. 1750. Thursday 2  
DL

**DANCING.** By Devisse, Mad Auretti, Little Swiss, &c.

- Thursday 2*
- DL COMMENT. Benefit for Ray, W. Vaughan, G. Burton & ye Sub-Treasurer (Cross). Tickets of Ray, at the Crown and Anchor Tavern, St Clement's Church; at the Black Swan Tavern, in Bartholomew Lane; the Old King's Head Tavern, Facing Somerset House; For Vaughan, at the One Ton Coffee House, St James' Market; for Burton, at Pope's next the Stage Door, Russel St.; and of Hobson at the Stage Door. Tickets deliver'd for the *Lady's Last Stake, or the Wife's Resentment* will be taken. Receipts: £214 (Cross).
- CG THE CONSCIOUS LOVERS. As 12 April, but Isabella - Mrs Barrington; Indiana - Mrs Cibber; Singing by Lowe. Also THE LOTTERY. Lovemore - Lowe; Stocks - Dunstall; Jack Stocks - Dyer; Chloe - Mrs Dunstall.  
DANCING. As 17 Jan.  
COMMENT. Benefit for Dunstall and Usher.
- Friday 3*
- DL COMUS. As 13 Oct. 1750, but Comus - Bridges; Younger Brother - Simpson; First Spirit - Scrase; Harvey replaces Mathews in the dances. Also BAYES IN PETTICOATS. As 19 March, but the only principals listed are Mrs Clive, Beard, Miss Norris, Mrs Bennet and Miss Pitt.  
COMMENT. Benefit for Simson, Raftor and Miss Pitt. Receipts: £170 (Cross).
- CG ZARA. As 16 March. Also TOM THUMB THE GREAT. Tom - Master Arne; Arthur - Baker; Grizzle - Waltz; Noodle - Roberts; Doodle - Atkins; Merlin - Collins; Dollalolla - Miss Young; Giantess - Bencraft; Cleora - Miss Mullart; Mustacha - Miss Allen; Huncamunca - Mrs Arne.  
COMMENT. Benefit for Mrs Arne and Miss Young. Mainpiece: Acted there but twice. Afterpiece: A reviv'd Burlesque Opera not performed these 16 years. Set to Music by Mr Arne. Nothing under Full Price will be taken. Tickets sold at the Doors will not be admitted.
- Saturday 4*
- DL THE BUSY BODY. As 14 Jan., but Sir Francis - Paddick; Scentwell - Mrs Toogood; Charles - Mozeen; Whisper - Ackman. Also THE CHAPLET. As 16 Feb.  
DANCING. I. *Comic Dance*, as 31 Dec. 1750; IV. *La Minuet a Quatre*, by Roger, G. Yates, Mrs Toogood, and Miss Shawford; V: *Hornpipe* by the Little Swiss.  
MUSIC. II. a Scotch and Welch Air on the Harp by Mr Gwinn.  
SINGING. III: *Song* (words by Dr Boyce) by Mattocks.  
COMMENT. Benefit for Ackman, Paddick, Roger and Mrs Toogood. Receipts: £180 (Cross).
- CG SHE WOULD AND SHE WOUD' NOT. As 10 Dec. 1750, but Corrigidor and Don Luis not listed. Also THE KING AND MILLER. As 11 April, but Joe - Lowe; Miller - Marten; Peggy - Miss Haughton.  
DANCING. I: *La Paisane*, as 26 April; III: *Scotch Dance* by Froment and Mlle Heutte; End of Play: *Louvre and Minuet* by Froment and Mlle Heutte.  
COMMENT. Benefit for Froment, Gardner, Page (Housekeeper) and Mad Cointrie. Tickets deliver'd by Goodall, Rawlins, Goodwin, and the Widow Dupre will be taken.
- Monday 6*
- DL THE DOUBLE GALLANT. As 21 Feb., but Clarinda - Mrs Willoughby; Sylvia Mrs Green. Also THE VIRGIN UNMASK'D. As 1 Nov. 1750, but Blister - Layfield; Quaver - Wilder; Wormwood - Marr; Thomas - Ackman; Goodwill - Taswell.  
DANCING. III: *Hornpipe* by Harrison and Walker; V: *Running Footman*, as 20 Oct. 1750, but by Harrison instead of Mathews.  
SINGING. IV: *Song* by Master Mattocks.  
COMMENT. Benefit for Dickenson, Harrison and Chamness. Tickets sold by the orange women will not be taken. Receipts: £210 (Cross).

THE MERCHANT OF VENICE.	As 18 Oct. 1750, but Gobbo - Collins. Also THE LOTTERY. As 2 May.	<i>Dancing. II: Characters of Dancing, as 26 April; III: Hornpipe by Atkins; IV: Drunken Peasant by Miles; V: Gondoliers, as 17 Jan.</i>	<i>Comment. Benefit for Anderson, Miles, Mrs Gondou. Afterpiece: With the Scene of the Drawing in the Guildhall.</i>	<i>Monday 6 CG</i>
KING RICHARD III.	As 16 Feb., but Lieutenant - Mozeen; King Edward V - Mrs Green. Also LETHE. As 1 May.	<i>Comment. Mainpiece: By particular desire. Being the last time of its being performed this season. Receipts £220 (Cross).</i>		<i>Tuesday 7 DL</i>
ALL FOR LOVE.	As 15 April, but Octavia - Mrs Elmy. Also THE DEVIL TO PAY. As 27 April.	<i>Dancing. II: Characters of Dancing, as 26 April; IV: La Paisane, as 26 April; End of Play: Drunken Peasant, Peasant - Miles; Clown - Bennet.</i>	<i>Comment. Benefit for Collins, Redman, Bennett, Stede.</i>	<i>CG</i>
THE RECRUITING OFFICER.	As 9 April. Also THE VIRGIN UNMASK'D As 6 May, but only Lucy listed.	<i>Singing. I: By Master Mattocks.</i>		<i>Wednesday 8 DL</i>
LADY JANE GRAY.	As 1 Jan. Also THE WHAT D'YE CALL IT. As 14 Feb., but full cast listed as follows: Filbert - Arthur; Peascod - Collins; Sir Roger - Marten; Steward - Anderson; Peter Nettle - Cushing; Constable - Dunstall; Dorcas - Mrs Dunstall; Kitty - Mrs Vincent.	<i>Dancing. II: Hornpipe, by Master Shawford; III: A Comic Dance by Master and Miss Shawford; V: Louvre and Minuet by Shawford and Mrs Shawford.</i>	<i>Comment. Benefit for Shawford, Gray, Dunbarr and Burke. N. B. Tickets sold by the Orange Women will not be admitted. Receipts £200 (Cross).</i>	<i>CG</i>
A BOLD STROKE FOR A WIFE.	As 8 April but Lady - Mrs Toogood; Simon Pure - Tomlinson.	<i>Also THE LYING VALET. As 15 Sept. 1750.</i>		<i>Thursday 9 DL</i>
THE WAY OF THE WORLD.	Sir Wilful - Macklin; Mirabel - Ryan; Fainall - Ridout; Lady Wishfort - Mrs Macklin; Mrs Marwood - Mrs Elmy; Mrs Fainall - Mrs Barrington; Foible - Miss Ferguson; Petulant - Cushing; Waitwell - Arthur; Mincing - Miss Haughton; Peg - Mrs Cushing; Witwou'd - Dyer; Millamant - Mrs Vincent. Also MISS IN HER TEENS. As 24 Oct. 1750, but Fribble - Cushing; Flash - Bencraft; Biddy - Miss Morrison.	<i>Dancing. II: Comic Dance, as 31 Dec. 1750; IV: Hornpipe, by the Little Swiss. Singing. III: By Master Mattocks.</i>	<i>Comment. Benefit for Foley, Bride Berrisford, Tomlinson, Smith, Atkinson. [Cross lists <i>The Virgin Unmasked</i> as the afterpiece, but not so advertised in the papers.] Receipts: £200 (Cross).</i>	<i>CG</i>
LOVE'S LAST SHIFT.	As 15 Feb., but Elder Worthy - Burton; Flareit - Mrs Green; Amanda - Mrs Ward. Also THE VIRGIN UNMASK'D. As 8 May.	<i>Singing. III: By Master Mattocks.</i>	<i>Comment. Benefit for Hobson. Receipts: £160 (Cross).</i>	<i>Friday 10 DL</i>

- Friday 10* THE DISTRESS'D MOTHER. As 17 April, but Andromache – Mrs Cibber.  
 CG Also TOM THUMB. As 3 May.  
*DANCING. Characters of Dancing*, as 26 April; *Scotch Ballet*, as 26 Sept. 1750.  
*COMMENT.* Mainpiece: At the particular desire of Several Ladies of Quality. Being the last time of performing it this season.
- Saturday 11* THE SUSPICIOUS HUSBAND. As 22 April. Also QUEEN MAB. As 24 April, but Vernon restored, Mathews and Mad Camargo omitted.  
 DL *COMMENT.* Mainpiece: By desire. Receipts: £190 (Cross).
- CG THE REFUSAL. As 5 Feb., but Mrs Ann – Mrs Dunstall. Also THE LOTTERY. As 2 May.  
*DANCING. Characters of Dancing and La Paisanne* by Mlle Heutte.  
*COMMENT.* Benefit for Evans and Green (Boxkeepers).
- Monday 13* THE BEGGAR'S OPERA. As 17 April, but Filch – Lewis; Player – Burton; Mrs Slammekin – Mrs Bennet; Mat-o-Mint – Bulbrick; Mrs Peachum – Mrs Pit; Beggar – Winstone. Also THE ANATOMIST. As 29 Nov. 1750.  
 DL *DANCING. I: Comic Dance*, as 31 Dec. 1750; *III: Hornpipe* by Master Shawford.  
*COMMENT.* Benefit Wright, Y: Cross, Mad: Camargo & 4 more had tickets (Cross). [The four were: Sturt, Lewis, G. Bullbrick, and Loyde.] Tickets for 13 April will be taken. Receipts: £110 (Cross).
- CG THE MISER. As 24 Sept. 1750. Also THE DEVIL TO PAY. As 27 April.  
*DANCING. As 11 May.*  
*COMMENT.* Benefit for Lawrence, Vaughan, Condell (Boxkeepers).
- Tuesday 14* THE LONDON MERCHANT. As 27 Dec. 1750, but Uncle – Simson; Maria – Mrs Ward. Also THE LYING VALET. As 15 Sept. 1750.  
 DL *DANCING. IV: Comic Dance*, as 31 Dec. 1750.  
*COMMENT.* Benefit for one Barry a Jeweller (Cross). A Charity Play, recommended by the City of London for Barry, Jeweller in Salisbury Court (being in great distress). Tickets at Grigsby's, Shadwell's, Janeway's and Sam's Coffee Houses by the Royal Exchange; Peele's, Nando's Anderton's and Temple Exchange in Fleet St., Marsh's Coffee House in Silver St., and at the stage door. Stage will be form'd into an Amphitheatre (*General Advertiser*). Mr Reinhold dy'd (Cross).  
 A man no less admired for his private character than his publick performance. He has left behind him a Wife and Four small children in great distress; for the relief of whom the Managers of Drury Lane, and the actors have agreed to perform a play Gratis, some time next week; when it is hop'd the good nature of the publick will favour the intention of the performers. Tickets to be had of Mr Beard, at his house in North St., Red Lion Square, and at the theatre (*General Advertiser*, 16 May). Receipts: £60 (Cross).
- CG THE BEGGAR'S OPERA. As 15 Feb., but abbreviated cast only listed: Polly – Miss Davis; Macheath, Peachum, Lockit, Mrs Peachum, Lucy as 12 Oct. 1750. *Hornpipe* by Atkins. Also THE KING AND MILLER. As 4 May, but Peggy not listed.  
*DANCING. As 11 May.*  
*COMMENT.* Benefit for Driscoll, Banks, Barnard, Miss Davis, and Trott (Lobby Doorkeeper). Tickets deliver'd by Mlle Huette, Mrs Hanmeuze, Mrs Griffith will be taken. Tomorrow the *Fair Penitent* and on Friday *Romeo and Juliet*, being the last time of the Company's performing this season.
- Wednesday 15* THE ROMAN FATHER. As 11 March. Also QUEEN MAB. As 11 May.  
 DL *COMMENT.* Mainpiece: By Desire. Being the last time of performing it this season. Receipts: £180 (Cross).

THE FAIR PENITENT. As 19 Jan. Also PERSEUS AND ANDROMEDA. *Wednesday 15*  
As 9 April. CG

THE SUSPICIOUS HUSBAND. Ranger - Dyer; Strictland - Bridgwater; Frankly - Ryan; Bellamy - Gibson; Meggot - Cushing; Simon - Bransby; Tester - Collins; Buckle - Anderson; Mrs Strictland - Mrs Barrington; Jacyntha - Mrs Ridout; Lucetta - Miss Haughton; Clarinda - Mrs Vincent. Also The COUNTRY FARMER DECEIV'D. As 1 May.

DANCING. *Pigmalion*, as 12 April; and other dancing.

COMMENT. Mainpiece: By Desire.

*Tbursday 16*  
CG

THE MESSIAH. *Cast not listed.* CHAPEL

COMMENT. To begin at 12 noon at the Foundling Hospital. There were above 500 Coaches and the tickets amounted to above 700 guineas (*Gentleman's Magazine*, May 1751).

HAMLET. As 23 April, but Hamlet - Garrick; Ostrick - Woodward; King - Winstone; Player King - Burton; 2nd gravedigger - W. Vaughan. Player Queen and Lucianus listed as of 25 Sept. 1750. Also THE CHAPLET. As 16 Feb., but no cast listed.

DANCING. By Devisse and Mad Auretti.

COMMENT. Receipts: £ 200 (Cross).

*Friday 17*  
DL

ROMEO AND JULIET. As 30 April, but no mention of Mlle Huette's *La Paisane* in the Masquerade dance. CG

DANCING. *Pigmalion*, as 12 April, and others.

COMMENT. Being the last time of the company's performing this season.

*Saturday 18*  
DL

THE STRATAGEM. As 10 April, but Lady Bountiful - Miss Pitt; Gypsy - Miss Minors; Gibbet - Shuter; Full cast listed. Also QUEEN MAB. As 11 May.

DANCING. By Devisse and Mad Auretti.

COMMENT. Mainpiece: By particular desire. Last time of performing this season (*General Advertiser*). Mr Garrick set out for Paris next Day (Cross). Receipts: £80 (Cross).

[No Performance.]

*Monday 20*  
DL

COMMENT. Yesterday Mr Garrick set out from his House in Southampton Street for Paris (*London Daily Advertiser and Literary Gazette*).

ROMEO AND JULIET. As 17 May. Also THE FARMER DECEIV'D. As 1 May. *Tuesday 21*  
CG

DANCING. As 26 Sept. 1750.

COMMENT. Mainpiece: At the particular desire of several Persons of Quality. Being positively the last time of the company's performing this season.

*Wednesday 22*  
DL

THE CONSCIOUS LOVERS. As 24 April, but Daniel - Vaughan restored. Also QUEEN MAB. As 11 May.

DANCING. By Devisse and Mad Auretti, &c.

COMMENT. Benefit for the Widow Reinhold and her four small children in great distress. Tickets at Mrs Reinhold's at his house, the Green Door in Little Chapel St., and of Hobson at the stage door. Being positively the last time of performing this season. A Gift Day for y<sup>e</sup> Wid: Reinhold & 4 Small Children (Cross). Receipts: £101 (Cross).

*Tursday 23* [A Concert.]

HIC

COMMENT. Benefit for Signora Cuzzoni, since I am "involved in a few debts, before I quit England." At Hickford's Room, Brewer St. To begin at seven o'clock. Price: 10s. 6d.

*Friday 24*

CHA

COMMENT. Wednesday the *Eunuch* of Terence was acted by the scholars at the Charter House, to a very polite Audience with Great Applause (*General Advertiser*). [The *London Daily Advertiser and Literary Gazette* for 30 May noted: "Publish'd, Epilogue to the Eunuchus of Terence, acted lately by the Charter House Scholars, with great applause, spoken in his own cloaths, by the scholar who acted the part of Thais."]

## August 1751

*Tuesday 6*

NW LS

KING RICHARD III. Richard-Goodfellow, with *Occasional Prologue* and *Epilogue*. Also HOB IN THE WELL. Hob - L. Hallam.

COMMENT. A concert, &c. At the New Wells, Lemon St., Goodman Fields. The First Gallery will be made into Boxes, &c. To begin at 6 P.M. Benefit for Goodfellow.

*Wednesday 7*

NW LS

KING RICHARD III. As 6 Aug. Also HOB IN THE WELL. As 6 Aug.

COMMENT. At the New Wells, Lemon St. Tickets which could not be admitted last night will be taken tonight. [The concert formula omitted.]



## S E A S O N   O F 1751-1752

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LONDONERS saw 444 performances this season, all but 71 of them at the patent theatres. The number of participating performers was only about 185. Several evidences appear of a further tightening of the Licensing Act by application of its vagrancy provisions to a group which attempted to put on a play at the Shepherd's Market, Mayfair, 31 March; by the stopping of an unlicensed performance at the Castle Tavern, 13 February; and by Justice Fielding's leniency, 12 August 1752, with a group of apprentices who were attempting to put on *Venice Preserved* at the Old Tennis Court, James Street. In order not to jail them he had them arrested for unlawful assembly and dismissed them with a lecture. Early in the season the *Gentleman's Magazine* (November) printed a recommendation promulgated by Swift forty years earlier to the effect that the reformation of the stage was entirely in the power of the courts.

Despite this activity of censorship Christopher Smart seems to have had power enough to oscillate between the Castle Tavern and the Haymarket for some thirty-six performances of his brand of vaudeville and satire under the titles of Mrs Midnight's *Old Woman's Oratory*, or Mrs Midnight's *Caudle*. The nature of the performances can be inferred from the playbills, and from the names under which the performers acted: Sg Antonio, Sg Gustonelli, Sg Piantafugo, Sg Bombasto, Sg Bombarino, and the dancer Timbertoe. Horace Walpole attended and described the evening to Montagu 12 May 1752 (see entry under 5 May HAY).

Garrick having returned from a visit to France managed Drury Lane for a full season of 182 performances during which he acted 87 times in mainpieces, 4 times in afterpieces, and spoke 3 prologues. For new pieces he presented Philip Francis's *Eugenia* (see 17 February), Henry Woodward's new

pantomime *Harlequin Ranger* for the Christmas Holiday novelty, and a musical by Moses Mendez, *The Shepherd's Lottery* in mid-November.

His company was made up to fifty-two actors and actresses, eighteen dancers, and five persons whose specialty was singing. Several fresh faces appeared among the actors, notably that of Mossop, newly come over from Ireland. His principal *Actors* and *Actresses* were: Ackman, Atkins, Beard, Miss Bellamy, Mrs Bennet, Berry, Blakes, Burton, Mrs Clive, Costollo, Mrs Cross, Master Cross, Dexter, Garrick, Goodfellow, Mrs Green, Havard, Mrs Havard, Mrs Horton, Mrs James, Johnson, Lee, Marr, Mrs Mills, Miss Minors, Montgomery, Mossop, Mozeen, Palmer, Mrs Pritchard, Raftor, Ray, Ross, Scrase, Shuter, Simpson, Mrs Simpson, Sowdon, Taswell, Mrs Toogood, Vaughan, H. Vaughan, R. Vaughan, W. Vaughan, Mrs Ward, Wilder, Mrs Willoughby, Winstone, Woodward, Worsdale, Yates, and Mrs Yates. *Dancers*: Mrs Addison, Madam Auretti, Janeton Auretti, Harrison, Harvey, Leviez, Madam Mariet, Mathews, Pelling, Piettero, Sga Piettero, Roger, Mrs Santimore, Shawford, Mrs Shawford, Shawford Jr, Miss Shawford, and The Little Swiss. *Singers*: Mattocks, Master Mattocks, Miss Norris, Master Reinhold, and Master Vernon. His audiences were somewhat irritable, according to Cross's notes, since several fights brewed, and some damnations of plays vocally were sounded. However, no actual riot materialized.

Rich employed this year the larger company of eighty-five—fifty-eight actors and actresses, twenty dancers, and a half a dozen singers. The real novelties at Covent Garden were two new afterpieces for single performances at actor's benefits, *Covent Garden Theatre* for Macklin (8 April) and the *Triumphs of Hibernia* (see 18 April) for Howard. Rich's repertory of afterpieces included eighteen different ones, five of which were pantomimes, which accounted for 108 of his 178 performing nights. He also provided for 13 performances of oratorios during the Lenten season. His mainpieces centered upon 33 different plays. Comic ballets reigned this season on his stage.

His principal *Actors* and *Actresses* were: Miss Allen, Anderson, Arthur, Baker, Mrs Bambridge, Barrington, Mrs Barrington, Barry, Bencraft, Bennet, Bland, Bransby, Bridges, Bridgwater, Mrs Chambers, Mrs Cibber, Collins, Cushing, Mrs Cushing, Davis, Miss Davis, Dunstall, Mrs Dunstall, Dyer, Mrs Dyer, Mrs Elmy, Miss Falkner, Miss Ferguson, Gibson, Miss Haughton, Holtham, Howard, Mrs Lampe, Legge, Lowe, Macklin, Mrs Macklin, Miss Macklin, Marten, Miss Morrison, Miss Mullart, Paddick, Miss Pitt, Quin, Redman, Riccard, Ridout, Mrs Ridout, Roberts, Ryan, Smith, Sparks, Stoppelaer, Mrs Storer, Usher, Vincent, Mrs Vincent, and

Miss Young. *Dancers*: Miss Batchelor, Mlle Camargo, Christian, Cointrie, Madam Cointrie, Cooke, Mrs Delagarde, Dennison, Desse, Gardiner, Mrs Gondou, Grandchamps, Miss Hilliard, La Lauze, Miles, Mrs Petit, Rich (Lun), Settree, Villeneuve, and Mrs Villeneuve. *Singers*: Mrs Arne, Master Arne, Miss Brent, Sga Frasi, Signora Galli, and Wass.

The opera was entirely missing this season.

At the minor houses this season the principal *Actors* and *Actresses* include: Brown, Mrs Brown, Mrs Campbell, Child, Miss Featherstone, L. Hallam, Mrs Hallam, Hallet, Lauder, Lovemore, Phillips, Platt, Mrs Williamson, Yeates, and Mrs Yeates. *Specialty performers*: Cooke, Noell, Pasqualino, and Master Phillips.

## September 1751

**OTHELLO.** Othello – Goodfellow; Desdemona – Mrs Hallam; Roderigo – L. Hallam. Also **THE ANATOMIST**. Sham Doctor – L. Hallam.

Thursday 5  
NW LS

**COMMENT.** Benefit for Mrs Hallam. At the New Wells, Lemon St., Goodman's Fields. For one Night only. A Concert &c. By Desire of Several Persons of Distinction. Boxes 3s. Pit or Gallery 2s. (*London Daily Advertiser*).

**THE BEGGAR'S OPERA.** Macheath – Beard; Peachum – Yates; Lockit – Berry; Mat-o-Mint – Blakes; Filch – Raftor; Player – Burton; Lucy – Mrs Green; Mrs Peachum – Mrs Gross; Diana Trapes – Mrs Havard; Mrs Slammekin – Miss Minors; Polly – Miss Norris; Beggar – Winstone. In Act III, *Hornpipe*, by Mathews. To conclude with a *Country Dance* by the Characters of the opera. Also **THE LYING VALET**. Sharp – Yates; Gayless – Blakes; Melissa – Mrs Yates; Kitty Pry – Mrs Green.

Saturday 7  
DL

**COMMENT.** Box 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places for the Boxes to be taken at the Stage Door of the Theatre. No persons to be admitted behind the Scenes, nor any money to be returned after the curtain is drawn up [Customey notice on subsequent bills, which will not be repeated here.] Receipts: £130 (Cross).

**KING EDWARD IV**; or, *The Lives of Robin Hood and Little John, with the Comical Humours of The Pindar of Wakefield*. *Cast not listed*.

SF

**ENTERTAINMENT.** *Equilibres* on a small wire – Cooke.

**COMMENT.** At the Great Tiled Booth, Bowling Green, Southwark, A Diving Droll, By a Company of Comedians. To begin each day at 12 and end at 10 at Night during the time of the Fair.

**KING EDWARD IV.** *Cast not listed*.

Monday 9  
SF

**COMMENT.** At the Great Tiled Booth, Bowling Green, Southwark Fair.

**NO FOOL LIKE THE OLD ONE**; or, *The Lucky Discovery*. Col. Sorenzo – Brown; Alphonso – Child; Pedro – Lovemore; Dominick – Platt; Gomez – Palmer; Elvira – Mrs Williamson. Also **HARLEQUIN STATUE**, with Escape into Quart Bottle. Harlequin – Phillips; Columbine – Mrs Brown.

SF

- Monday 9*  
SF      SINGING AND DANCING. By Phillips, Master Phillips, Miss Featherstone.  
 COMMENT. At Mr Phillips's Booth, Bowling Green, Southwark. A concert, etc.  
 An Extraordinary Band of Musick. Pit 1s, 6d., Gallery 1s., Upper Gallery 6d. To  
 begin each day at 12 o'clock noon. Mainpiece: An excellent Droll. [Possibly made  
 from Dryden's *Spanish Fryar*.]
- Tuesday 10*  
DL      THE MERCHANT OF VENICE. Bassanio - Havard; Shylock - Yates; Antonio -  
 Berry; Lorenzo (with Songs) - Beard; Launcelot - Shuter; Salanio - Scrase; Gra-  
 tiano - Palmer; Tubal - Taswell; Gobbo - Ray; Balthasar - Simpson; Morochius  
 [sic] - Burton; Nerissa - Mrs Bennet; Jessica - Miss Minors; Portia - Mrs Clive;  
 Solarino - Blakes; Duke - Winstone. Also THE ANATOMIST; or, the Sham  
 Doctor. Le Medicin - Blakes; Old Gerald - Shuter; Beatrice - Mrs Bennet; Crispin  
 - Yates.  
 DANCING. By Mathews.  
 COMMENT. Receipts: £120 (Cross).
- SF      KING EDWARD IV. *Cast not listed.*  
 COMMENT. At the Great Tiled Booth, Bowling Green, Southwark.
- Wednesday 11*  
SF      KING EDWARD IV. *Cast not listed.*  
 COMMENT. At the Great Tiled Booth, Bowling Green, Southwark.
- Thursday 12*  
DL      THE MISER. Frederick - Havard; Ramilie - Shuter; Sparkle - Burton; Mrs  
 Wisely - Mrs Cross; Wheedle - Mrs Bennet; Clerimont - Palmer; Miser - Yates;  
 James - Winstone; Mariana - Mrs Mills; Harriet - Mrs Willoughby; Decoy - Ray;  
 Furnish - Raftor; List - Marr; Lappet - Mrs Clive (in which character will be  
 introduc'd the song, *The Life of a Beau*). Also THE VIRGIN UNMASK'D. Qua-  
 ver - Wilder; Blister - Costollo; Wormwood - Marr; Thomas - Ackman; Good-  
 will - Taswell; Coupee - Yates; Lucy - Mrs Green.  
 COMMENT. Receipts: £90 (Cross).
- Friday 13*  
DL      LOVE'S LAST SHIFT; or, The Fool in Fashion. Loveless - Havard; Elder Worthy -  
 Burton; Flareit - Mrs Green; Amanda - Mrs Ward; Sir William - Taswell; Young  
 Worthy - Palmer; Mrs Anne - Mrs Cross; Lawyer - Vaughan; Hillaria - Mrs  
 Mills; Sly - Shuter; Snap - Yates; Sir Novelty - Woodward; Narcissa - Mrs Clive.  
 Also THE LYING VALET. As 7 Sept., but Melissa - Mrs Bennett.  
 SINGING. By Master Mattocks.  
 COMMENT. Mr Mossop from the theatre in Dublin is engag'd at the Theatre  
 Royal in Drury Lane, and will perform there the latter end of this week. Receipts:  
 £80 (Cross).
- Saturday 14*  
DL      THE RELAPSE; or, Virtue in Danger. Worthy - Palmer; Tunbelly - Taswell;  
 Sir John - Scrase; Page - Master Cross; Tailor - W. Vaughan; Lory - Shuter; Bull -  
 Burton; Nurse - Mrs James; Young Fashion - Mozeen; Berinthia - Mrs Pritchard;  
 Coupler - Winstone; Amanda - Mrs Mills; Lord Varole - Blakes; Shoemaker -  
 Ray; Syringe - Yates; Miss Hoyden - Mrs Clive; Foppington - Woodward;  
 Loveless - Havard. Also THE INTRIGUING CHAMBERMAID. Valentine -  
 Wilder; Oldcastle - Taswell; Charlotte - Miss Minors; Lettice - Mrs Clive;  
 Goodall - Winstone; Mrs Highman - Mrs Bennet; Drunken Colonel - Woodward.  
 SINGING. By Mattocks.  
 COMMENT. Mainpiece: Being a sequel to *Love's Last Shift*. Receipts: £90  
 (Cross).
- Monday 16*  
SF      THE UNHAPPY FAVOURITE; or, The Earl of Essex. *Cast not listed.* Also  
 DAMON AND PHILLIDA. *Cast not listed.*  
 ENTERTAINMENT. *Equilibres* on Small Wire - Cooke.

**COMMENT.** Benefit for a Family in distress. At the Great Tiled Booth, Bowling Green, Southwark. A concert, etc. Boxes 2s. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. Monday 16  
SF

**LOVE FOR LOVE.** Valentine - Havard; Foresight - Shuter; Sir Sampson Legend - Taswell; Jeremy - Blakes; Nurse - Mrs James; Scandal - Palmer; Tattle - Woodward; Ben - Yates (with Song and Dance in character); Angelica - Mrs Pritchard; Mrs Foresight - Mrs Willoughby; Mrs Frail - Mrs Mills; Miss Prue - Mrs Clive; Trapland - Ray, Also **THE KING AND MILLER OF MANSFIELD**. King - Winstone; Miller - Berry; Dick - Blakes; Joe - Beard; Margery - Mrs Yates; Kate - Miss Minors; Peggy - Mrs Green. Tuesday 17  
DL

**SINGING.** By Mattocks.

**COMMENT.** Places for boxes to be had of Mr Thurston at the stage door. No persons admitted behind the scenes, nor any money returned after the Curtain is drawn up. Play to begin at 6 o'clock. [This admonition about not appearing behind the scenes occurs frequently on bills this season and will not be noted further.] Receipts: £80 (Cross).

**THE BEGGAR'S OPERA.** Macheath - Yeates; Polly - Mrs Campbell. Also **THE ESCAPES OF HARLEQUIN**. *Cast not listed.* SF

**COMMENT.** Benefit for Yeates, Jr, at the Great Tiled Booth, Bowling Green, Southwark (*London Daily Advertiser*).

**HAMLET.** Hamlet - Garrick; King - Winstone; Ghost - Berry; Horatio - Havard; Polonius - Taswell; Laertes - Blakes; Ostrick - Woodward; Lucianus - Shuter; Rosencraus - Simson; Guildenstern - Scrase; Bernardo - Marr; Player King - Burton; Player Queen - Mrs Yates; Gravediggers - Yates and Ray; Ophelia - Mrs Clive; Queen - Mrs Pritchard. Also **THE VIRGIN UNMASK'D**. As 12 Sept. Wednesday 18  
DL

**COMMENT.** Receipts: £210 (Cross).

**HAMLET, PRINCE OF DENMARK.** *Cast not listed.* Also **THE LYING VALET**. SF Sharp - Brown.

**DANCING.** By Phillips.

**SINGING.** By Platt and Master Phillips.

**COMMENT.** A Concert, etc. At the Desire of several Gentlemen and Ladies. For One Night Only. For the Benefit of Mr Phillips. At the New Playhouse, Bowling Green, Southwark. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. Sylvius went to see Hamlet but was distracted by a beautiful woman nearby (*Daily Advertiser and Literary Gazette*, 20 Sept.).

**THE CARELESS HUSBAND.** Sir Charles - Havard; Lord Foppington - Woodward; Lord Morelove - Palmer; Lady Graveairs - Mrs Bennet; Lady Easy - Mrs Ward; Edging - Mrs Clive; Lady Betty Modish - Mrs Pritchard. Also **THE DEVIL TO PAY**. Sir John Loverule - Beard; Jobson - Berry; Lady Loverule - Mrs Bennet; Nell - Mrs Clive. In the character of Sir John will be introduced the [song] *Early Horn*. Thursday 19  
DL

**SINGING.** By Mattocks.

**COMMENT.** By Desire. Receipts: £70 (Cross).

**THE RECRUITING OFFICER.** *Cast not listed.* Also **THE ESCAPES OF HARLEQUIN**. *Cast not listed.* SF

**ENTERTAINMENT.** *Equilibres* on Small Wire - Cooke, an Englishman and Citizen of London, who performs all the Turk did.

**COMMENT.** Benefit for Cooke. At the Great Tiled Booth, Bowling Green.

- Friday 20**     **ROMEO AND JULIET.** Romeo - Garrick; Juliet - Miss Bellamy; Friar Lawrence - Havard; Paris - Scrase; Escalus - Winstone; Benvolio - Mozeen; Capulet - Berry; Tibalt - Blakes; Mercutio - Woodward; Nurse - Mrs James; Lady Capulet - Mrs Bennet. With the Additional Scene representing the Funeral Procession to the Monument of the Capulets: *Vocal Parts* - Beard, Wilder, Mattocks, Mas. Vernon. Also **THE ANATOMIST.** As 10 Sept.  
**COMMENT.** Receipts: £190 (Cross).
- Saturday 21**     **THE WAY OF THE WORLD.** Mirabell - Palmer; Fainall - Havard; Petulant - Shuter; Witwou'd - Woodward; Waitwell - W. Vaughan; Mrs. Marwood - Mrs Clive; Mrs Fainall - Mrs Willoughby; Foible - Mrs Green; Mincing - Miss Minors; Millamant - Mrs Pritchard; Sir Willful Witwoud - Yates; Lady Wishfort - Mrs James. Also **THE ANATOMIST.** As 10 Sept.  
**SINGING. III:** By Mattocks.  
**DANCING. IV:** Will be introduced a *Comic Dance by Harvey and Mrs Addison.*  
**COMMENT.** Afterpiece: By Particular Desire. Ye Audience allarm'd in the Middle of ye farce by Cap Robinson & Cap<sup>e</sup> Loyde fighting behind ye Boxes; people suspected at first it was fire, but being convinc'd to ye Contrary set down again. Cap Rob was wounded (Cross). Was a terrible alarm at Drury Lane theatre by a noise from behind the boxes, occasion'd by two gentlemen quarrelling and drawing their swords, which produc'd a rumor of fire through the house, and so great a confusion that many were hurt in attempting to force their way out. A woman was with difficulty saved from throwing herself over the gallery into the pit (*Gentleman's Magazine*, p. 425). Receipts: £80 (Cross).
- Monday 23**     **THE RECRUITING OFFICER.** Plume - Ryan; Worthy - Ridout; Kite - Marten; Scale - Redman; Scruple - Holtham; Constable - Bransby; Ballance - Bridgwater; Brazen - Dyer; Bullock - Dunstall; Welch Collier - Collins; Rose - Mrs Ridout; Lucy - Mrs Dunstall; Recruits - Bencraft and Cushing; Melinda - Mrs Barrington; Sylvia - Mrs Vincent. Also **DAMON AND PHILLIDA.** Damon - Lowe; Arcas - Anderson; Corydon - Arthur; Cimon - Collins; Mopsus - Dunstall; Phillida - Miss Young.  
**COMMENT.** Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places to be taken of Mr Page at the Stage Door of the Theatre. [A customary notice each night. It will not be repeated further here.]
- Tuesday 24**     **THE PROVOK'D WIFE.** Sir John Brute - Garrick; Heartfree - Palmer; Mademoiselle - Mrs Green; Constant - Havard; Razor - Yates; Col. Bully (with proper song) - Beard; Lord Rake - Blakes; Lady Fanciful - Mrs Clive; Belinda - Mrs Willoughby; Lady Brute - Mrs Pritchard. Also **LETHE.** Aesop - Winstone; Mercury - Wilder; Fine Gentleman - Woodward; Frenchman - Blakes; Drunken Man - Yates; Tattoo - Marr; Charon - Costollo; Old Man - Shuter; Mrs Tattoo - Mrs Green; Fine Lady - Mrs Clive.  
**COMMENT.** Receipts: £120 (Cross).
- Wednesday 25**     **THE STRATAGEM.** Archer - Ryan; Aimwell - Ridout; Sullen - Bridgwater; Freeman - Anderson; Boniface - Marten; Foigard - Barrington; Gibbet - Bencraft; Scrub - Collins; Lady Bountiful - Mrs Bambridge; Dorinda - Mrs Barrington; Cherry - Miss Haughton; Gipsey - Miss Young; Mrs Sullen - Mrs Vincent. Also **THE DEVIL TO PAY.** Loverule - Lowe; Lady Loverule - Miss Haughton; Jobson - Dunstall; Nell - Mrs Vincent.  
**DANCING.** *Pigmalion* by Cooke, Miss Hillyard, etc.
- Thursday 26**     **KING RICHARD III.** Richard - Mossop, his 1st appearance on the English stage; Buckingham - Lee; Tressel - Blakes; Queen - Mrs Pritchard; Lady Anne - Mrs Ward; Richmond - Havard; Lieut. - Ray; King Edward v - Miss Minors; Duke

of York - Miss Yates; Stanley - Winstone; Catesby - Marr; Duchess of York - Mrs Bennet; King Henry - Berry. Also THE KING AND MILLER OF MANSFIELD. As 17 Sept., but Kate - Mrs Simpson; Peggy - Miss Minors.

Thursday 26  
DL

COMMENT. Mrs Green went to Bath to play & left us—O fool. Mr Mossop from Ireland play'd Richd—the House was crowded in ten Minutes, he was receiv'd with great Applause but happening to crack towards the end a few hiss'd, but were overpower'd by the Claps—he is very young has been upon ye Irish Stage but two years—his performance was so well, that we cou'd find no want but — Garrick (Cross). Receipts: £210 (Cross).

KING RICHARD III. As 26 Sept. Also THE DEVIL TO PAY. As 19 Sept.

Friday 27  
DL

COMMENT. He [Mossop] play'd easier & preserv'd his Voice, great Applause (Cross). Receipts: £100 (Cross).

THE BEGGAR'S OPERA. Macheath - Lowe; Peachum - Arthur; Lockit - Dunstall; Player - Anderson; Beggar - Holtham; Mat - Bransby; Ben Budge - Bencraft; Filch - Cushing; Dreary - Smith; Twitcher - Redman; Drawer - Bennet; Mrs Peachum - Mrs Dunstall; Lucy - Miss Young; Jenny Diver - Miss Allen; Mrs Coaxer - Miss Ferguson; Dolly Trull - Mrs Cushing; Mrs Slammekin - Miss Pitt; Mrs Vixen - Miss Haughton; Molly Brazen - Miss Morrison; Polly - a Gentlewoman who never appeared on the stage before. In Act III a *Hornpipe* by Phillips. To conclude with a *Country Dance* by the characters of the Opera. Also THE KING AND MILLER OF MANSFIELD. *Cast not listed*, but see 17 Oct.

CG

COMMENT. [The Gentlewoman who played Polly was probably Mrs Chambers. See 25 Nov.]

ROMEO AND JULIET. As 20 Sept. Also THE INTRIGUING CHAMBER-MAID. As 14 Sept., but only Lettice and Drunken Colonel listed.

Saturday 28  
DL

COMMENT. Mainpiece: By Particular Desire. Receipts: £180 (Cross).

THE BEGGAR'S OPERA. As 27 Sept. Also THE MOCK DOCTOR. Doctor - Dunstall; Dorcas - Mrs Vincent.

CG

DANCING. *Pigmalion*, as 25 Sept.

COMMENT. By Particular Desire.

THE BEGGAR'S OPERA. As 27 Sept. Also PERSEUS AND ANDROMEDA; or, the Cheats of Harlequin. Perseus - Lowe; Cepheus - Howard; Aethiopian - Baker; Cassiope - Miss Young; Mercury - Vincent; Andromeda - Miss Falkner; Amazons - Miss Davis, Miss Allen, Miss Ferguson, Mrs Cushing, Miss Morrison; Cyclops - Roberts, Smith, Bennet, Davis; Infernals - Villeneuve, Desse, Dennison, Gardiner, Christian; Harlequin - Miles; Hussar - Bencraft; Columbine - Miss Haughton; Hussar's Servant - Arthur; Valet - Holtham; Petit Maitre - LaLauze.

Monday 30  
CG

COMMENT. By Particular Desire.

## October 1751

KING RICHARD III. As 26 Sept. Also THE CHAPLET. Damon - Beard; Palemon - Master Mattocks; Laura - Miss Norris; Pastora - Mrs Clive, to conclude with a *Rural Dance* by Mathews &c.

Tuesday 1  
DL

COMMENT. Afterpiece: A Musical Entertainment in two Interludes. Someday this week, Mr Ross, will perform the part of Young Bevil in the *Conscious Lovers*, at Drury Lane, being the first time of his appearance on the English Stage. Receipts: £180 (Cross).

- Wednesday 2*    **THE STRATAGEM.** Archer – Garrick; Aimwell – Havard; Scrub – Woodward; Freeman – Blakes; Dorinda – Mrs Mills; Lady Bountiful – Mrs Cross; Gypsy – Mrs Toogood; Cherry – Miss Minors; Mrs Sullen – Mrs Pritchard; Foigard – Yates; Gibbet – Shuter; Sullen – Winstone; Boniface – Berry. Also **LETHE.** As 24 Sept., but Mrs Tattoo – Miss Minors.  
**SINGING. IV:** By Master Mattocks.  
**COMMENT.** Receipts: £170 (Cross).
- CG**    **THE BEGGAR'S OPERA.** As 27 Sept. Also **PERSEUS AND ANDROMEDA.** As 30 Sept., but Dennison not listed among the Infernals.
- Thursday 3*    **THE CONSCIOUS LOVERS.** Young Bevil – Ross, first time on English stage; Tom – Woodward; Myrtle – Palmer; Indiana – Mrs Pritchard; Phillis – Mrs Clive; Daniel – Vaughan; Cimberton – Taswell; Sealand – Berry; Mrs Sealand – Mrs Cross; Isabella – Mrs Bennet; Lucinda – Mrs Mills; Sir John Bevil – Winstone; Humphrey – Blakes. Also **THE CHAPLET.** As 1 Oct.  
**SINGING. II:** By Mattocks.  
**COMMENT.** Mr Ross from Ireland play'd Y. Bevil & was receiv'd with great applause (Cross). Person engaging; voice musical; countenance expressive; judgment correct in general, but he lacks a certain easiness of carriage, and gracefulness of deportment . . . appeared better his second night than his first (*Inspector No 184*, in *Daily Advertiser and Literary Gazette*). Receipts: £100 (Cross).
- Friday 4*    **THE CONSCIOUS LOVERS.** As 3 Oct. Also **A DUKE AND NO DUKE.** Flametta – Miss Minors; Lavinio – Blakes; Trappolin – Woodward; Isabella – Mrs Bennet.  
**SINGING. II:** By Mattocks.  
**COMMENT.** A Quarrel in y<sup>e</sup> Green room between old Cibber & Mrs Clive occasioned by his saying, the stage wanted a handsome Woman, &c. (Cross). Receipts: £70 (Cross).
- CG**    **THE BEGGAR'S OPERA.** As 27 Sept. Also **PERSEUS AND ANDROMEDA.** As 2 Oct.
- Saturday 5*    **KING RICHARD III.** As 26 Sept. Also **THE INTRIGUING CHAMBER-MAID.** As 28 Sept.  
**COMMENT.** Receipts: £100 (Cross). *General Advertiser:* The tragedy of the *Revenge* is reviving at Drury Lane, and will be played there sometime next week, in which Mossop will play the part of Zanga. A Poem To Mr Ross, on his first appearance in the Character of Bevil:  
 Who can resist to pour the raptur'd praise  
 When such deserts as thine attention raise . . .  
 Bevil whose words still fire the Noble mind  
 Shines with new lustre to thy Merits joined . . .
- CG**    **THE BEGGAR'S OPERA.** As 27 Sept. Also **PERSEUS AND ANDROMEDA.** As 2 Oct.
- Monday 7*    **THE ORPHAN.** Castalio – Ross for the first time; Chamont – Garrick; Polydore – Havard; Acasto – Berry; Monimia – Miss Bellamy; Serina – Miss Minors; Ernesto – Simson; Page – Miss Yates; Florella – Mrs Bennet; Chaplain – Blakes. Also **LETHE.** As 2 Oct.  
**COMMENT.** Afterpiece: By Desire. Mr Ross Castalio—well. Barry & Mrs Cibber, play'd Romeo & Juliet this Night a C. Garden (Cross). [*Inspector No 187* appeared with comments on Ross and further ones on Mossop as actors (*Daily Advertiser and Literary Gazette*).] Receipts: £200 (Cross).

<b>ROMEO AND JULIET.</b> Romeo - Barry; Capulet - Sparks; Montague - Bridgwater; Escalus - Anderson; Benvolio - Gibson; Paris - Usher; Lady Capulet - Mrs Barrington; Friar Lawrence - Ridout; Gregory - Cushing; Sampson - Collins; Abram - Dunstall; Balthazar - Bransby; Mercutio - Macklin; Tibalt - Dyer; Nurse - Mrs Macklin; Juliet - Mrs Cibber. With a <i>Masquerade Dance</i> proper to the play. And An Additional Scene representing the <i>Funeral Procession of Juliet</i> , which will be accompanied by a <i>Solemn Dirge</i> . The Music composed by Mr Arne.	<i>Monday 7</i> CG
<b>THE ORPHAN.</b> As 7 Oct. Also A DUKE AND NO DUKE. As 4 Oct. <b>COMMENT.</b> Mainpiece: Acted but once these 2 years. Receipts: £100 (Cross).	<i>Tuesday 8</i> DL
<b>THE MISER.</b> Miser - Macklin; Frederick - Gibson; Clerimont - Ridout; James - Collins; Decoy - Marten; Ramlie - Dyer; Mariana - Mrs Barrington; Harriet - Mrs Vincent; Mrs Wisely - Mrs Bambridge; Wheedle - Miss Haughton; Lappet - Mrs Macklin. Also PERSEUS AND ANDROMEDA. As 2 Oct.	CG
<b>THE SUSPICIOUS HUSBAND.</b> Ranger - Garrick; Strictland - Berry; Frankly - Palmer; Bellamy - Blakes; Jack Meggot - Woodward; Jacintha - Mrs Willoughby; Mrs Strictland - Mrs Ward; Lucetta - Miss Minors; Clarinda - Mrs Pritchard; Milliner - Mrs Toogood; Tester - Vaughan; Buckle - Mozeen; Valet - Shuter; Simon - Marr; Landlady - Mrs Yates. To conclude with a <i>Country Dance</i> by the characters. Also THE CHAPLET. As 1 Oct., but <i>Rural Dance</i> - Mathews, Mme Janeton Auretti &c. <b>COMMENT.</b> By Desire. Receipts: £110 (Cross).	<i>Wednesday 9</i> DL
<b>OTHELLO.</b> Othello - Barry; Iago - Macklin; Brabantio - Sparks; Cassio - Ridout; Roderigo - Dyer; Lodovico - Anderson; Gratiano - Redman; Duke - Marten; Montano - Bransby; Emelia - Mrs Macklin; Desdemona - Mrs Cibber. Also DAMON AND PHILLIDA. As 23 Sept. <b>DANCING.</b> A <i>Grand Scots Ballet</i> by Cooke, Miss Hillyard, &c.	CG
<b>THE REVENGE.</b> Zanga - Mossop; Alonzo - Havard; Carlos - Ross; Leonora - Miss Bellamy; Don Alvarez - Burton; Don Manuel - Mozeen; Isabella - Mrs Mills. Also THE ANATOMIST. <b>COMMENT.</b> Mainpiece: Not acted these 20 Years. Mr Mossop (Zanga) Havard (Alonzo) play'd well, but ye play appear'd as it is wrote, Dull (Cross). The Comedy call'd <i>Sir Courtly Nice, or It Cannot Be</i> , is now reviving at Drury Lane, and will be played there in a few days. Receipts: £140 (Cross).	<i>Thursday 10</i> DL
<b>MUCH ADO ABOUT NOTHING.</b> Benedick - Garrick; Don Pedro - Havard; Leonato - Berry; Don John - Winstone; Claudio - Palmer; Antonio - Simpson; Friar - Burton; Borachio - Blakes; Dogberry - Taswell; Balthazar (with a proper song) - Beard; Verges - Shuter; Conrade - Mozeen; Town Clerk - R. Vaughan. Sexton - Ray; Hero - Mrs Willoughby; Margaret - Mrs Havard; Ursula - Miss Minors; Beatrice - Mrs Pritchard. In Act II, a <i>Masquerade Dance</i> . To Conclude with a <i>Country Dance</i> by the characters of the play. Also THE LOTTERY. Jack Stocks - Woodward; Mr Stocks - Blakes; Lovemore - Beard; Chloe - Mrs Clive. With a Scene representing the <i>Drawing of the Lottery</i> . <b>COMMENT.</b> Mainpiece: By Particular Desire. Afterpiece: Not acted these two years. [See 30 Nov. 1749. <i>Inspector No 191</i> analyzes and discusses the <i>Orphan</i> ( <i>Daily Advertiser and Literary Gazette</i> ).] Receipts: £120 (Cross).	<i>Friday 11</i> DL
<b>HAMLET.</b> Hamlet - Barry; King - Sparks; Horatio - Ridout; Ghost - Ryan; Rosencraus - Usher; Guildenstern - Bransby; Marcellus - Anderson; Bernardo - Bencraft; Queen - Mrs Elmy; Laertes - Gibson; Ostrick - Dyer; Francisco - Holtham; Player King - Redman; Player Queen - Mrs Bambridge; Gravediggers -	CG

- Friday 11*  
CG      Dunstall and Collins; Polonius - Macklin; Ophelia - Mrs Cibber. Also THE DEVIL TO PAY. As 25 Sept.  
*DANCING. Pigmalion*, as 25 Sept.
- Saturday 12*  
DL      THE REVENGE. As 10 Oct. Also THE CHAPLET. As 9 Oct.  
COMMENT. Mr [Harris] James dy'd at 8 in ye Morn (Cross). Mainpiece: Acted there but once these 20 years. Receipts: £120 (Cross).
- CG      THE BEGGAR'S OPERA. As 27 Sept., but Dolly Trull - Miss Davis. Also PERSEUS AND ANDROMEDA. As 2 Oct., but Mrs Cushing omitted from Amazons.  
COMMENT. Mainpiece: By Desire.
- Monday 14*  
DL      JANE SHORE. Hastings - Garrick; Shore - Ross; Gloster - Sowdon; Jane Shore - Mrs Pritchard; Alicia - Miss Bellamy; Bellmour - Blakes; Catesby - Mozen; Ratcliffe - Simson. Also DUKE & NO DUKE. As 4 Oct.  
COMMENT. Receipts: £130 (Cross).
- CG      THE BEGGAR'S OPERA. As 12 Oct. Also PERSEUS AND ANDROMEDA. As 12 Oct.
- Tuesday 15*  
DL      THE REVENGE. As 10 Oct. Also LETHE. As 2 Oct.  
*DANCING. II: A New Comic Dance* by Sg & Sga Piettero, being their first time of appearing on the English Stage; End of Play: *L'Entree de Flore*, Mad Auretti, Peasant Dance - Mathews & Mad Janeton Auretti.  
COMMENT. Mon<sup>r</sup> & Mad Piettero danc'd first—(Sad) no Hissing No App. (Cross). Receipts: £150 (Cross).
- CG      ROMEO AND JULIET. As 7 Oct., but Juliet omitted.
- Wednesday 16*  
DL      THE CONSCIOUS LOVERS. As 3 Oct. Also QUEEN MAB. Harlequin - Woodward; others - Leviez, Blakes, Costollo, Shuter, The Little Swiss, Mrs Toogood, Mas. Vernon, Mad Mariet &c.  
*SINGING.* By Mattocks.  
COMMENT. Afterpiece: A new Entertainment in Italian Grotesque Characters. A blunder in the scenes of ye Entertainment & great noise as No more, Off, Off &c. (Cross). [Inspector No 195 appeared giving another favorable accolade to Mossop (*Daily Advertiser and Literary Gazette*).] Receipts: £120 (Cross).
- CG      THE BEGGAR'S OPERA. As 12 Oct. Also PERSEUS AND ANDROMEDA. As 12 Oct.  
COMMENT. Mossop has done so much Honour by his late performances, to the presages I made of him, that he has converted that into a credit to myself, which I meant as a favor to him. [Favorable comments on Ross, followed by comment on Bland who] is now to appear as Polydore at Covent Garden. He set out with disadvantages; the others had the advantage of appearing in the provinces, but Bland is to make his first appearance before a crowded audience (Inspector No 195, *Daily Advertiser and Literary Gazette*). [See 17 Oct.]
- Thursday 17*  
DL      SIR COURTLY NICE; or, It Cannot Be. Sir Courtly - Woodward; Belguard - Blakes; Farewell - Palmer; Surly - Berry; Hothead - Winstone; Testimony - Taswell; Crack - Yates; Aunt - Mrs Cross; Violante - Mrs Willoughby; Leonora - Mrs Clive; Waitwell - Simson; Valet - Atkins; John - Vaughan; Betty - Mrs Simson. In Act III Singing by Beard. Also THE CHAPLET. As 9 Oct.  
*DANCING. II: L'Entree de Flore*, by Mad Auretti, and a Peasant Dance, by Matthews and Mad Janeton Auretti.

COMMENT. Mainpiece: Not acted these 5 years. [See 27 Sept. 1746.] The play hiss'd when over (Cross). Receipts: £80 (Cross).	Thursday 17 DL	CG
<b>THE ORPHAN.</b> Castilio - Barry; Acasto - Sparks; Chamont - Dyer; Chaplain - Anderson; Polydore - A Gentleman, first appearance on any stage; Serina - Mrs Vincent; Monimia - Mrs Cibber. Also <b>THE KING AND MILLER.</b> See 17 Oct., but cast here first listed: King - Gibson; Miller - Marten; Dick - Anderson; Peggy - Miss Haughton; Joe - Lowe. <b>DANCING.</b> <i>Pigmalion</i> , as 25 Sept.		CG
COMMENT. [The Gentleman who played Polydore was probably Bland. See 18 Nov.]		
<b>SIR COURTY NICE.</b> As 18 Oct. Also <b>QUEEN MAB.</b> As 16 Oct., but add Matthews and Mad Janetone Auretti. <b>DANCING. II:</b> A <i>Comic Dance</i> by Sg & Sga Piettero, second time upon English Stage; IV: By Desire, a <i>Hornpipe</i> by the Little Swiss.	Friday 18 DL	
COMMENT. A blunder in y <sup>e</sup> same place (the Giants) a great noise—Horse beans thrown—when y <sup>e</sup> curtain was down, Mr Woodward went on & said—Gentlemen I am very sorry this Accident shou'd happen, but before this little piece is perform'd again, I'll take care to see it so well practis'd that no Mistake can happen for y <sup>e</sup> future. Great Applause.—The play was hiss'd again at the End (Cross). Receipts: £120 (Cross).		
<b>THE ORPHAN.</b> As 17 Oct. Also <b>HOB IN THE WELL.</b> Friendly - Lowe; Hob - Dunstall; Sir Thomas - Arthur; Dick - Anderson; Flora - Miss Young.	CG	
<b>ROMEO AND JULIET.</b> As 20 Sept. Also <b>THE LOTTERY.</b> As 11 Oct. <b>DANCING. I:</b> A <i>Masquerade Dance</i> by Matthews, Mad Janetone Auretti, &c.; End of Play: <i>L'Entree de Flore</i> by Mad Auretti, and a <i>Peasant Dance</i> by Matthews, Mad Janetone Auretti, &c.	Saturday 19 DL	
COMMENT. Mainpiece: By Particular Desire. Receipts: £140 (Cross).		
<b>THE REFUSAL;</b> or, <i>The Ladies Philosophy.</i> Wrangle - Macklin; Frankly - Dyer; Granger - Gibson; Witling - Cushing; Salamander - Dunstall; Lady Wrangle - Mrs Macklin; Sophronia - Mrs Vincent; Mrs Anne - Mrs Dunstall; Charlotte - Mrs Elmy. With the <i>Original Cantata</i> by Lowe. Also <b>PERSEUS AND ANDROMEDA.</b> As 12 Oct.	CG	
<b>HAMLET.</b> As 18 Sept. Also <b>THE DEVIL TO PAY.</b> As 19 Sept. COMMENT. Receipts: £130 (Cross).	Monday 21 DL	
<b>ZARA.</b> Osman - Barry; Lusignan - Sparks; Nerestan - Dyer; Chatilion - Usher; Orasmyn - Ridout; Selima - Mrs Elmy; Zara - Mrs Cibber. Also <b>THE MOCK DOCTOR.</b> As 28 Sept. <b>DANCING.</b> <i>Dutch Dance</i> by Cooke, Miss Hillyard &c.	CG	
COMMENT. Mainpiece: Taken from the French of Mr Voltaire.		
<b>OROONOKO;</b> or, <i>The Royal Slave.</i> Oroonoko - Dexter, first appearance on any stage; Aboan - Lee; Blandford - Palmer; Daniel - Shuter; Imoinda - Miss Bellamy; Widow - Mrs James; Charlot Weldon - Mrs Willoughby; Lucy - Miss Minors; Governor - Burton; Capt. Driver - Taswell; Stanmore - Winstone; Jack Stanmore - Mozeen; Hotman - Blakes. Also <b>THE ANATOMIST.</b> As 10 Sept. COMMENT. Mainpiece: Not acted in 5 years. [See 11 Dec. 1744. For further comment on Dexter, see Genest, IV, p. 341.] One Mr Dexter did Oroonoko, a Gent of Ireland—who never appear'd upon a Stage before—he had y <sup>e</sup> Greatest applause ever heard & indeed deservedly a Sweet Voice, great feeling &c.—his	Tuesday 22 DL	

- Tuesday 22* DL name was not in ye Bills—only by a Gent; &c. (Cross). We hear that a Comedy call'd *Eastward Hoe*; or, The Prentices, written by Ben Johnson, Chapman, and Marston, is now reviving at the Theatre Royal in Drury Lane, and will be acted the 29th. [A four page double column account of the text of Oroonoko appeared in the *Gentleman's Magazine*, 1752, pp. 163-67.] Receipts: £130 (Cross).
- CG THE WAY OF THE WORLD. Sir Wilful – Macklin; Mirabel – Ryan; Fainall – Ridout; Lady Wishfort – Mrs Macklin; Mrs Fainall – Mrs Barrington; Witwou'd – Dyer; Petulant – Cushing; Foible – Mrs Dunstall; Mincing – Miss Haughton; Peg – Miss Ferguson; Waitwell – Arthur; Mrs Marwood – Mrs Elmy; Millamant – Mrs Vincent. Also PERSEUS AND ANDROMEDA. As 12 Oct.
- Wednesday 23* DL OROONOKO. As 22 Oct. Also THE INTRIGUING CHAMBERMAID. As 28 Sept.  
DANCING. IV: *L'Entre de Flore* and *Peasant Dance*, as 17 Oct.  
COMMENT. Mainpiece: Acted but once these five years. Mr Dexter has given us in the character of Oroonoko the greatest first essay that perhaps any stage has produced. He has great feeling, and equal expression; a fine figure, a vast deal of grace in his deportment and uncommon tenderness in his manner, and a voice formed by nature for expressing it (*Inspector No 201*, in *Daily Advertiser and Literary Gazette*). Receipts: £140 (Cross).
- CG ROMEO AND JULIET. As 15 Oct., but full cast as of 7 Oct. listed, including Mrs Cibber as Juliet.  
COMMENT. Play By Particular Desire. The tragedy of *Jane Shore* in which character Miss Macklin is to make her appearance, is in rehearsal at Covent Garden, and will be acted there on Friday next.
- Thursday 24* DL OROONOKO. As 22 Oct. Also LOTTERY. As 11 Oct.  
DANCING. *L'Entre de Flore* and *Peasant Dance*, as 17 Oct.  
COMMENT. Receipts: £120 (Cross).
- CG THE BEGGAR'S OPERA. As 12 Oct. Also PERSEUS AND ANDROMEDA. As 12 Oct.
- Friday 25* DL OROONOKO. As 22 Oct. Also THE DEVIL TO PAY. As 19 Sept.  
SINGING. IV: By Mattocks.  
COMMENT. Never were the theatres more in Estimation than at present, nor was there ever a time at which so much pains appear to have been taken, in order to continue them upon a good footing. We owe our thanks to Mr Garrick for engaging in the expence of such a number of additional performers, but we owe him also our applause for the success with which they have played (*Inspector No 203*, in *Daily Advertiser and London Gazette*). Receipts: £110 (Cross).
- CG JANE SHORE. Jane Shore – Miss Macklin, 1st time; Gloster – Sparks; Dumont – Ryan; Hastings – Barry; Belmour – Gibson; Catesby – Anderson; Ratcliff – Usher; Alicia – Mrs Cibber. *Occasional Prologue* – Macklin. Also THE KING AND MILLER. As 17 Oct.  
DANCING. *Grand Dutch Dance*. As 21 Oct.
- Saturday 26* DL THE PROVOK'D WIFE. As 24 Sept., but Mademoiselle – Mrs Cross. Also QUEEN MAB. As 18 Oct.  
COMMENT. Mainpiece: By Desire. Receipts: £130 (Cross).
- CG JANE SHORE. As 25 Oct., but no *Occasional Prologue*. Also THE LOTTERY. Lovemore – Lowe; Stocks – Dunstall; Jack Stocks – Dyer; Chloe – Mrs Dunstall. DANCING. As 21 Oct.

**COMMENT.** Mr Barry is greatly improv'd since last year in the character of Hastings, as he is indeed in every part in which I have seen him this winter. Mrs Cibber performed as she always does, to the admiration of her audience, and in my opinion she shewed a particular and new exertion of her art and abilities on those two nights. Great as I had declared my expectations for Miss Macklin, she surpassed them; particularly on the second night. On the former, indeed, in the first and in part of the second act, her embarrassment was insuperable, and I cannot sufficiently admire and applaud the Candour of the Audience on that distressed Occasion! In my judgment, never were two parts better adapted to the persons and powers of the performers, than those of Alicia and Jane Shore to Mrs Cibber and Miss Macklin (*Inspector No 207*, in *Daily Advertiser and Literary Gazette*, 30 Oct.).

Saturday 26  
CG

**THE WAY OF THE WORLD.** As 21 Sept., but Foible – Miss Minors; Mincing – Mrs Toogood; Waitwell – Blakes.

Monday 28  
DL

**DANCING.** By Mad Auretti, Matthews, Mad Janeton Auretti, &c.

**COMMENT.** By His Majesty's Command. King, Duke, Princess, P. of Wales & P. Edward (Cross). Receipts: £200 (Cross).

**THE BEGGAR'S OPERA.** As 12 Oct. Also **MERLIN'S CAVE**; or, Harlequin Skeleton. Chasseur Royal – Lowe; Merlin – Howard; Diana – Miss Davis; Aerial Spirits – Cooke, Villeneuve, Desse, Christian, Gardner; Madam Cointrie, Mrs Villeneuve, Mrs Gondou, Miss Batchelor; Jupiter in the character of Harlequin – Miles; Mercury – Vincent; Doctor – Bencraft; Columbine – Miss Haughton; Pierrot – Lalauze.

CG

**EASTWARD HOE**; or, ye Prentices. Quicksilver – Woodward; Sir Petronel Flash – Palmer; Security – Shuter; Seagull – Blakes; Golding – Mattocks; Bramble – Simson; Spendall – Mozeen; Scapethrift – W. Vaughan; Wolf – Burton; Touchstone – Yates; Holdfast – Atkins; Constable – H. Vaughan; Drawer – Ackman; Page – Master Cross; Mildred – Miss Minors; Mrs Touchstone – Mrs Cross; Syndyfy – Mrs Bennet; Winifred – Mrs Toogood; Girtred – Mrs Clive; with new *Occasional Prologue* – Woodward. Also **THE ANATOMIST**. As 10 Sept.

Tuesday 29  
DL

**DANCING.** *Hornpipe* by Mathews. The Little Swiss, &c.

**COMMENT.** This play was reviv'd instead of ye *London Cuckolds* by way of Compliment to the City—not lik'd at all—Mr Ross being ill Mr Mattocks did his part at 2 Day's Notice, w<sup>ch</sup> at the end of the 4 Act Mr Woodward told the Audience, & tho Mr Mattocks was hiss'd before, when he next appear'd they gave him great Applause. Mattocks never play'd a principal part before in London (Cross). Mainpiece: Never Acted there. [*Inspector No 206* reports a letter on the lack of wisdom of giving the *London Cuckolds* on Lord Mayor's Day, as the morals of the trading youth have been corrupted by it the writer rejoices to see the substitution of *Eastward Hoe* for it (*Daily Advertiser and Literary Gazette*).] Receipts: £130 (Cross).

**THE LONDON CUCKOLDS.** Ramble – Ryan; Townly – Gibson; Wiseacre – Collins; Doodle – Marten; Dashwell – Arthur; Engine – Miss Haughton; Jane – Mrs Dunstall; Roger – Cushing; Aunt – Miss Pitt; Loveday – Anderson; Eugenia – Mrs Barrington; Peggy – Miss Morrison; Lady No – Mrs Vincent. Also **MERLIN'S CAVE**. As 28 Oct.

CG

**OROONOKO.** As 22 Oct. Also **THE LOTTERY**. As 11 Oct.

Wednesday 30  
DL

**DANCING.** IV: *L'Entree de Flore* and *Peasant Dance*. As 17 Oct.

**COMMENT.** [Among the Addresses of the Lords and Commons to the Sovereign which appeared in the *Gentleman's Magazine* (Nov. 1751, pp. 513–14) one recommended that provision be made for suppressing audacious crimes of robbery and violence. A contributor called Mr Urban's attention to a "method of reformation earnestly

- Wednesday 30*  
DL recommended more than 40 years ago by an eminent Divine" (Dean Swift). In this treatise occurred the following paragraph: "The Reformation of the Stage is entirely in the power of the Court; and in the consequence it hath upon the minds of younger people, doth very well deserve the strictest care. Surely a pension would not be ill employed on some men of wit, learning and virtue, who might have power to strike out every offensive and unbecoming passage from plays already written, as well as those that may be offered to the stage for the future, by which, and other wise regulations, the theatre might become a very innocent and useful diversion instead of being a scandal and reproach to our religion and country." Receipts: £120 (Cross).
- CG THE BEGGAR'S OPERA. As 12 Oct. Also MERLIN'S CAVE. As 28 Oct.
- Thursday 31*  
DL THE REVENGE. As 10 Oct., but Don Carlos - Lee. Also QUEEN MAB.  
As 18 Oct., but with additional scene.  
COMMENT. Receipts: £110 (Cross).
- CG JANE SHORE. As 26 Oct. Also MERLIN'S CAVE. As 28 Oct.

## November 1751

- Friday 1*  
DL MUCH ADO ABOUT NOTHING. As 11 Oct. Also QUEEN MAB. As 31 Oct.  
COMMENT. Receipts: £150 (Cross).
- CG THE BEGGAR'S OPERA. As 12 Oct. Also PERSEUS AND ANDROMEDA. As 12 Oct.
- Saturday 2*  
DL KING LEAR. Lear - Garrick; Bastard - Lee; Cordelia - Mrs Bellamy; Gloster - Berry; Edgar - Havard; Albany - Mozeen; Gent Usher - Shuter; Burgundy - Marr; Cornwall - Blakes; Kent - Winstone; Goneril - Mrs Bennet; Regan - Mrs Cross. Also THE INTRIGUING CHAMBERMAID. As 28 Sept.  
COMMENT. The King sent Word at 4 oClock he'd come to y<sup>e</sup> play—he staid the whole performance,—none of y<sup>e</sup> Family besides (Cross). Receipts: £200 (Cross).
- CG ROMEO AND JULIET. As 23 Oct.  
COMMENT. By Particular Desire.
- Monday 4*  
DL TAMERLANE. Tamerlane - Sowdon; Bajazet - Mossop, for the first time; Axalla - Lee; Selima - Miss Bellamy; Arpasia - Mrs Pritchard; Moneses - Havard; Hal - Simson; Dervisse - Winstone; Stratocles - Mozeen; Omar - Burton; Prince of Tanais - Blakes. With the *Usual Prologue*. Also THE LOTTERY. As 11 Oct.  
SINGING. IV: *O Gentle Sleep* by Beard.  
COMMENT. Mr Mossop did Bajazet—Oh (Cross). [Inspector No 211, in *Daily Advertiser and Literary Gazette* commented on the magnificent performance of Garrick and Miss Bellamy in *King Lear* the preceding Saturday.] Receipts: £120 (Cross).
- CG TAMERLANE. Tamerlane - Sparks; Moneses - Ryan; Axalla - Gibson; Omar - Bransby; Prince of Tanais - Anderson; Bajazet - Barry; Dervise - Arthur; Stratocles - Ridout; Hali - Usher; Selima - Mrs Elmy; Arpasia - Mrs Cibber; Song *To Thee O! Gentle Sleep*, by Lowe; *Usual Prologue*. Also THE LOTTERY. As 26 Oct.  
DANCING. *Pigmalion*. As 25 Sept.

TAMERLANE. As 4 Nov. Also THE ANATOMIST. As 10 Sept.	Tuesday 5
DANCING. Grand Entertainment (not performed these 3 years) call'd <i>The Savoyard Travellers</i> : First Savoyards by Mathews & Mad Auretti; Second Savoyards by Sg Piettero & Mad Janeton Auretti; Peasants by Harvey & Sg Piettero; Savoyard Children by the Little Swiss, Miss Poplin, &c. With Proper Decorations.	DL
COMMENT. Mr Ross, belonging to Drury Lane, is recover'd from his late illness, and will appear this week in the character of Lord Townly in the <i>Provok'd Husband</i> . Receipts: £120 (Cross).	
TAMERLANE. As 4 Nov. Also THE LOTTERY. As 26 Oct.	CG
DANCING. As 21 Oct.	
THE STRATAGEM. As 2 Oct. Also THE INTRIGUING CHAMBERMAID. As 28 Sept.	Wednesday 6
DANCING. <i>Savoyard Travellers</i> . As 5 Nov.	DL
COMMENT. Mainpiece: By Particular Desire. Receipts £130 (Cross).	
RULE A WIFE AND HAVE A WIFE. Leon - Sparks; Copper Capt. - Ryan; Juan - Ridout; Cacafogo - Marten; Alonzo - Gibson; Sanchio - Bransby; Old Woman - Collins; Duke - Anderson; Clara - Miss Haughton; 1st Lady - Mrs Dunstall; 2nd Lady - Miss Ferguson; 3rd Lady - Miss Davis; Altea - Mrs Ridout; Margaritta - Mrs Barrington; Estifania - Mrs Vincent. Also MERLIN'S CAVE. As 28 Oct.	CG
THE PROVOK'D HUSBAND. Lord Townly - Ross, first time; Sir Francis - Yates; Count Basset - Blakes; Squire Richard - Shuter, Manly - Havard; Moody - Winstone; Mrs Motherly - Mrs Cross; Trusty - Mrs Yates; Myrtilla - Mrs Bennet; Lady Grace - Mrs Willoughby; Lady Townly - Mrs Pritchard; Lady Wrong-head - Mrs James; Miss Jenny - Miss Minors. Also A DUKE AND NO DUKE. As 4 Oct., but only Trappolin listed.	Thursday 7
DANCING. <i>Savoyard Travellers</i> , as 5 Nov.	DL
COMMENT. Receipts: £120 (Cross).	
THE COMMITTEE; or, The Faithful Irishman. Teague - Barrington; Careless - Ryan; Blunt - Sparks; Abel - Cushing; Lt Story - Anderson; Bookseller - Dunstall; Mrs Chat - Miss Pitt; Obadiah - Arthur; Mrs Day - Mrs Macklin; Arabella - Mrs Ridout; Ruth - Mrs Barrington. Also MERLIN'S CAVE. As 28 Oct.	CG
THE FAIR PENITENT. Lothario - Garrick; Horatio - Mossop, for the first time; Sciolto - Berry; Altamont - Ross; Calista - Mrs Bellamy; Lavinia - Mrs Ward; Lucilla - Miss Minors; Rossano - Blakes. Also LETHE. As 2 Oct.	Friday 8
COMMENT. Receipts: £180 (Cross).	DL
ZARA. As 21 Oct. Also THE DEVIL TO PAY. As 25 Sept.	CG
DANCING. As 21 Oct.	
THE FAIR PENITENT. As 8 Nov. Also THE LYING VALET. As 13 Sept., but Kitty Pry - Miss Minors.	Saturday 9
COMMENT: Receipts: £160 (Cross).	DL
THE BEGGAR'S OPERA. As 12 Oct., but Dolly Trull and Mrs Slammekin not listed. Also MERLIN'S CAVE, As 28 Oct.	CG
THE FAIR PENITENT. As 8 Nov. Also THE ANATOMIST. As 10 Sept.	Monday 11
DANCING. <i>Savoyard Travellers</i> , as 5 Nov.	DL

- Monday 11*  
DL COMMENT. A New Musical Entertainment, call'd the *Shepherd's Lottery* is now in rehearsal, at the Theatre Royal in Drury Lane, and will be perform'd there in a few days. The music is composed by Dr Boyce. Receipts: £130 (Cross).
- CG THE DRUMMER; or, The Haunted House. Trueman – Ryan; Tinsel – Dyer; Fantome – Anderson; Lady Trueman – Mrs Vincent; Vellum – Macklin; Butler – Marten; Coachman – Dunstall; Gardner – Cushing; Abigail – Mrs Macklin. Also THE NECROMANCER; or, Harlequin Dr Faustus. Harlequin – Lun; Infernal Spirit – Legg, first appearance on any stage; 5 Furies – Cooke, Villeneuve, Desse, Christian, Gardner; Helen – Mrs Lampe; Shades of Leander and Hero – Baker and Miss Young; Charon – Howard; Miller – LaLauze; Doctor's man – Arthur; Tumblers – Bencraft and Cushing; Miller's Wife – Miss Hillyard; Demons in the following characters – Harlequin, Pierrot, Mezzetin, Scaramouche, by Villeneuve, Gardner, Desse, Christian; Harlequin Woman, Pierrot Woman, Mezzetin Woman, Scaramouche Woman – Madam Camargo, Dennison, Miss Batchelor, Mrs Gondou.
- COMMENT. Afterpiece: Not acted these 7 years. [See 31 Dec. 1744.] The Tragedy of the *Siege of Damascus* is now in rehearsal at Convent Garden, in which Mr Barry will perform the part of Phocyas, being his first appearance in that character. And a Gentleman who never performed on any stage, will soon appear in the Character of Richard III.
- Tuesday 12*  
DL THE PROVOK'D HUSBAND. As 7 Nov. Also QUEEN MAB. As 31 Oct.  
SINGING. II: A Song (composed by Mr Handel) by Master Vernon.
- COMMENT. This House had not been so good had not ye Part of Romeo, been read at ye other House by Mr Dyer—Mr Barry, being taken ill—when ye Apology was made Numbers came to us (Cross). Receipts: £90 (Cross).
- CG ROMEO AND JULIET. As 7 Oct. Also THE LOTTERY. As 26 Oct., but Chloe – Mrs Vincent.
- COMMENT. Mainpiece: By Desire of several Foreign Ministers. [A last minute substitution made in the cast for *Romeo and Juliet* this night. See the notice in the *General Advertiser*, 13 Nov.: "We hear that Mr Barry had the misfortune of being suddenly taken so extremely ill, as to be incapable of appearing in the character of Romeo, and that Mr Dyer, at a very short warning, performed the part to the general satisfaction of the Audience."]
- Wednesday 13*  
DL OROONOKO. As 22 Oct. Also QUEEN MAB. As 31 Oct.  
SINGING. IV: Master Vernon, as 12 Nov.
- COMMENT. By Desire. Receipts: £100 (Cross).
- CG THE CITY WIVES CONFEDERACY. Clarissa – Mrs Dyer; Gripe – Dunstall; Moneytrap – Arthur; Dick – Dyer; Brass – Macklin; Mrs Amlet – Mrs Macklin; Araminta – Mrs Barrington; Corinna – Miss Morrison; Flippanta – Mrs Vincent. Also THE NECROMANCER. As 11 Nov., but add Punch – Lalaize.
- COMMENT. Mainpiece: Written by Sir John Vanbrugh.
- Thursday 14*  
DL THE SUSPICIOUS HUSBAND. As 9 Oct. Also A DUKE AND NO DUKE. As 4 Oct.
- COMMENT. [*The Anatomist*, as 10 Sept., instead of *A Duke and no Duke*, according to the *General Advertiser*.] Receipts: £120 (Cross).
- CG THE ROYAL MERCHANT; or, The Beggar's Bush. Royal Merchant – Ryan; Clause – Bridgwater; Woolfort – Sparks; Hubert – Ridout; Hemskirk – Gibson; Vandunk – Marten; Gertrude – Mrs Barrington; Jaqueline – Miss Haughton; Prince Prig – Dunstall; Higgen – Arthur. Also THE NECROMANCER. As 13 Nov.
- COMMENT. Mainpiece: Not Acted these 2 Years. [See 26 Feb. 1750.]

**THE FAIR PENITENT.** As 8 Nov. Also **THE CHAPLET.** As 9 Oct., but Harvey and Mad Piettero, etc. perform the closing *Rural Dance*. **COMMENT.** Mainpiece: By Desire. Receipts: £120 (Cross). Friday 15  
DL

**THE COMMITTEE.** As 7 Nov. Also **THE NECROMANCER.** As 13 Nov. CG

**THE TENDER HUSBAND.** Clermont - Woodward; Sir Harry - Berry; Clermont Sen - Palmer; Tipkin - Shuter; Pounce - Blakes; Numps - Yates; Fainlove - Mrs Bennet; Mrs Clermont - Mrs Mills; Bersheba Tipkin - Mrs Cross; Jenny - Miss Minors; Biddy Tipkin - Mrs Clive. Also **LETHE.** See 7 Oct. but none listed. Saturday 16  
DL

**DANCING.** *The Savoyard Travellers*, as 5 Nov.  
**COMMENT.** By Command of ye King (Cross). Receipts: £200 (Cross).

**THE MERCHANT OF VENICE.** Shylock - Macklin; Antonio - Sparks; Bassanio - Ryan; Gratiano - Dyer; Lorenzo - Lowe (with songs in character); Launcelot - Arthur; Solarino - Ridout; Solanio - Gibson; Gobbo - Collins; Tubal - Cushing; Portia - Mrs Vincent; Nerissa - Mrs Barrington; Jessica (with songs adapted to the character) - Mrs Chambers. Also **THE NECROMANCER.** As 13 Nov. CG

**COMMENT.** This Day is Publish'd at 2s. sew'd *The British Theatre*. Containing the Lives of the English Dramatic Poets, with an Account of all their plays. Together with the Lives of all of most of the principal Actors, as well as Poets. To which is prefix'd a short view of the Rise and Progress of the English Stage. Printed for R. Baldwin.

**ROMEO AND JULIET.** As 20 Sept., but with *Masquerade Dance* in Act 1 by Mathews, Mad Janeton Auretti, etc. Also **THE LOTTERY.** As 11 Oct. Monday 18  
DL  
**COMMENT.** Receipts: £160 (Cross).

**OROONOKO.** Oroonoko - Bland, being the third time of his appearing on any Stage; Aboan - Sparks; Blandford - Ridout; Stanmore - Gibson; Governor - Anderson; Driver - Dunstall; Daniel - Collins; Hotman - Bransby; Widow Lackit - Mrs Macklin; Charlotte - Mrs Ridout; Lucy - Miss Haughton; Imoinda - Mrs Cibber. Also **THE MOCK DOCTOR.** As 28 Sept. CG

**DANCING.** *Dutch Dance*, as 21 Oct.

**COMMENT.** Benefit for Mr Bland. [Bland probably first appeared as Polydore in *The Orphan*, 17 Oct.]

**THE REVENGE.** As 10 Oct. Also **THE SHEPHERD'S LOTTERY.** Colin - Beard; Thrysis - Mas. Vernon; Dorilas - Wilder; Phillis - Miss Norris; Daphne - Mrs Clive (First edn.). To conclude with a *Pastoral Dance*, by Harvey, Sg and Sga Piettero, Mad Janeton Auretti, etc. Tuesday 19  
DL

**COMMENT.** A new Musical Masque. This Masque was written by ye Author of the Chaplet (Mr Mendez) & set by Dr Boyce. Great Applause. I had the copy (Cross). [On this and all subsequent bills this season for *The Shepherd's Lottery* announcement is made of the composition of the music by Dr Boyce.] Receipts: £100 (Cross).

**THE WAY OF THE WORLD.** As 22 Oct. Also **THE LOTTERY.** As 12 Nov., but Chloe - Mrs Dunstall. CG

**COMMENT.** Benefit for a Tradesman under Confinement. [This benefit had first been advertised on Monday 11 Nov. Tickets were to be had at seven Coffee Houses, at Mr Watkins' Optician, at Charing Cross, Mrs Crockett's, Haberdasher at the Seven Stars, Ludgate St., and at the stage door. On the day of the benefit one Philantropos contributed a letter in support of it which was printed in the first

- Tuesday 19*  
CG column of the *General Advertiser*. The Tradesman was a bookseller who was "the immediate instrument of ushering into the world some of the most valuable books that have been publish'd for these 30 years." But he had paid more attention to the advancement of letters than "to the lucrative views that attend the trade in general," so, in the eyes of Philantropos deserved the support of the town at this benefit.]
- The death of Mr Cooke mentioned in the Papers is a mistake, he being in a fair way of recovery (*General Advertiser*).
- Wednesday 20* THE CONSCIOUS LOVERS. As 3 Oct. Also THE SHEPHERD'S LOTTERY.  
DL As 19 Nov.  
SINGING. By Mattocks.  
COMMENT. Last night the *Shepherd's Lottery* was performed for the first time at Drury Lane, and met with universal applause. Receipts: £100 (Cross).
- CG THE MERCHANT OF VENICE. As 16 Nov. Also THE NECROMANCER.  
As 13 Nov., but 1st Fury – Grandchamps.  
COMMENT. Mainpiece: By Particular Desire.
- Thursday 21* THE ORPHAN. As 7 Oct. Also THE SHEPHERD'S LOTTERY. As 19 Nov.  
DL COMMENT. Mainpiece: By Particular Desire. Afterpiece: Never performed but twice. Receipts: £100 (Cross).
- CG THE DOUBLE DEALER. Maskwell – Sparks; Carless – Ryan; Plyant – Macklin; Touchwood – Bridgwater; Froth – Gibson; Mellefont – Ridout; Saygrace – Redman; Lady Plyant – Mrs Macklin; Brick – Dyer; Lady Froth – Mrs Vincent; Cinthia – Mrs Ridout; Lady Touchwood – Mrs Elmy. Also THE NECROMANCER. As 20 Nov.
- HAY THE INCONSTANT; or, The Way to Win Him. *Cast not listed*. Also FLORA; or, Hob in the Well. The part of Hob to be perform'd by Hob himself; Roger for Somersetshire by Trimming Dick of Taunton Dean, to play out an old Grudge, Friendly and Flora by Friends of Hob's who never appeared on any Stage before.  
COMMENT. Benefit for Dan. French, Mrs Hyde and Mrs Knowles, Two Ale-Conners Widows. A Concert, etc. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d. To begin at 6.
- Friday 22* THE FAIR PENITENT. As 8 Nov. Also THE SHEPHERD'S LOTTERY.  
DL As 19 Nov.  
COMMENT. Receipts: £100 (Cross).
- CG KING RICHARD III. Richard – Mr Ricard, who never appeared on any stage before; King Henry – Ryan; Richmond – Ridout; Buckingham – Sparks; Stanley – Redman; Catesby – Gibson; Ratcliff – Anderson; Tressel – Cushing; Norfolk – Bransby; Lord Mayor – Marten; Tirrel – Dunstall; Lieutenant – Usher; Prince Edward – Miss Morrison; Duke of York – Miss Mullart; Lady Anne – Mrs Barrington; Duchess of York – Miss Pitt; Queen – Mrs Vincent. Also THE NECROMANCER. As 20 Nov.
- Saturday 23* THE WAY OF THE WORLD. As 28 Oct. Also THE SHEPHERD'S LOTTERY.  
DL As 19 Nov.  
DANCING. IV: A *Comic Dance* by Harvey and Sga Piettero.  
COMMENT. The Tragedy of *Phaedra and Hippolitus*, written by Smith; and the Comedy call'd *Every Man in his Humour* written by Ben Johnson, are now reviving at the theatre Royal in Drury Lane, and will be acted there alternately next week. Receipts: £100 (Cross).

**THE MERCHANT OF VENICE.** As 16 Nov. Also **THE NECROMANCER.** As 20 Nov. **Saturday 23 CG**

**OROONOKO.** As 22 Oct., but Dexter's name first appears in bill of the day. Also **THE SHEPHERD'S LOTTERY.** As 19 Nov. **Monday 25 DL**  
**DANCING.** *L'Entree de Flora and Peasant Dance*, as 15 Oct.  
**COMMENT.** Receipts: £120 (Cross).

**THE BEGGAR'S OPERA.** As 9 Nov., but Polly now identified as Mrs Chambers. Also **THE NECROMANCER.** As 20 Nov. **CG**

**COMMENT.** Mainpiece: By Particular Desire. We are assured that Mr Barry is so well recover'd from his late illness, that he will appear on Thursday next, in the character of Lord Townly in the *Provok'd Husband*; and that Mrs Cibber will perform the part of Lady Townly.

**KING RICHARD III.** As 26 Sept., but Richard - Garrick. Also **THE SHEPHERD'S LOTTERY.** As 19 Nov. **Tuesday 26 DL**

**COMMENT.** Mr Garrick did Richard (Cross). This day is publish'd, Dedicated to the Right Honorable John, Earl of Orrery, *Sejanus a Tragedy*, as it was intended for the stage, with a Preface; wherein the Manager's reasons for refusing it are set forth. By Mr Gentleman. Printed for R. Manby and H. S. Cox on Ludgate Hill. [Garrick turned it down and Gentleman accepted his judgment without animosity.] Receipts: £210 (Cross).

**THE SUSPICIOUS HUSBAND.** Ranger - Dyer; Strictland - Bridgwater; Frankly - Ryan; Bellamy - Gibson; Jack Meggot - Cushing; Simon - Bransby; Tester - Collins; Buckle - Anderson; Mrs Strictland - Mrs Barrington; Jacyntha - Mrs Ridout; Lucetta - Miss Haughton; Clarinda - Mrs Vincent. Also **THE NECROMANCER.** As 20 Nov. **CG**

**MUCH ADO ABOUT NOTHING.** As 1 Nov., but Margaret - Mrs Yates. Also **QUEEN MAB.** As 31 Oct. **Wednesday 27 DL**  
**COMMENT.** Receipts: £200 (Gross).

**THE CONFEDERACY.** As 13 Nov. Also **THE NECROMANCER.** As 20 Nov. **CG**

**PHAEDRA AND HIPPOLITUS.** Theseus - Mossop; Hippolitus - Dexter; Lycon - Lee; Phaedra - Mrs Pritchard; Ismena - Miss Bellamy; Cratander - Burton; Attendant - Miss Minors. **Thursday 28 DL**

**DANCING.** *Savoyard Travellers*, as 5 Nov.

**COMMENT.** Went off well—Dexter Hip:—Mossop—Th<sup>s</sup>; Pritchard Phaedra; Bellamy Ismena (Cross). Receipts: £200 (Cross).

**THE PROVOK'D HUSBAND;** or, A Journey to London. Townly - Barry; Manly - Sparks; Lady Grace - Mrs Elmy; Sir Francis - Macklin; Basset - Dyer; Squire Richard - Collins; Moody - Dunstall; Miss Jenny - Mrs Vincent; Myrtilla - Mrs Dunstall; Trusty - Miss Haughton; Lady Townly - Mrs Cibber. Also **THE NECROMANCER.** As 20 Nov. **CG**

**EVERY MAN IN HIS HUMOUR.** Kiteley - Garrick; Bobadill - Woodward; Brainworm - Yates; Master Stephen - Shuter; Justice Clement - Taswell; Old Knowell - Berry; Young Knowell - Ross; Wellbred - Palmer; Cob - Mozeen; Master Matthew - Vaughan; Downright - Winstone; Cash - Blakes; Formal - Costollo; Dame Kiteley - Mrs Ward; Bridget - Miss Minors; Tib - Mrs Cross, with a new *Occasional Prologue* by Garrick. **Friday 29 DL**

**DANCING.** *L'Entree de Flore and Peasant Dance*, as 15 Oct.

- Friday 29*  
DL COMMENT. Some Hissing, tho' play'd Well—Garrick Kiteley &c. (Cross).  
Mainpiece: Written by Ben Johnson, never acted there. Characters Dress'd in the Old English Manner. Receipts: £200 (Cross).  
We hear that His Majesty intended to go to the theatre Royal in Drury Lane this evening, to see the Comedy of *Every Man in his Humour*, wrote by Ben Johnson in 1598, acted the same year by the Lord Chamberlain's Servants, and dedicated to the great Mr Camden; and was reviv'd since the Revolution with Great Applause, having a new *Epilogue* spoken by Ben Johnson's Ghost, written by the late Earl of Dorset (*Daily Advertiser*).
- CG THE PROVOK'D HUSBAND. As 28 Nov. Also THE NECROMANCER. As 20. Nov.  
COMMENT. Mainpiece: By Particular Desire.
- Saturday 30*  
DL PHAEDRA AND HIPPOLITUS. As 28 Nov. Also THE SHEPHERD'S LOTTERY. As 19 Nov.  
COMMENT. Receipts: £200 (Cross).
- CG THE PROVOK'D HUSBAND. As 28 Nov. Also THE NECROMANCER. As 20 Nov.  
COMMENT. Mainpiece: By Particular Desire.

## December 1751

- Monday 2*  
DL EVERY MAN IN HIS HUMOUR. As 29 Nov. Also THE SHEPHERD'S LOTTERY. As 19 Nov.  
COMMENT. King there—but not in y<sup>e</sup> Bills sent Word at 3 o'clock—Play went off well (Cross). We hear there are two more plays reviving at Drury Lane, which are intended to be played alternately, and that a new Pantomime Entertainment call'd *Harlequin Ranger* is preparing for the holydays. Receipts: £200 (Cross).
- CG THE PROVOK'D HUSBAND. As 28 Nov. Also THE NECROMANCER. As 20 Nov.  
COMMENT. *The Siege of Damascus* is reviving at Covent Garden (in which Mrs Cibber is to perform the part of Eudocia, and Mr Barry that of Phocyas, it being the first time of his appearing in that character). As is also the Masque of *Pyramus and Thisbe* as set to Music by the late Mr Lamp; they will be performed some day this week.
- Tuesday 3*  
DL PHAEDRA AND HIPPOLITUS. As 28 Nov., but with *Original Epilogue* (by Desire) by Miss Bellamy. Also THE SHEPHERD'S LOTTERY. As 19 Nov.  
COMMENT. Miss Bellamy spoke Orig. Epilogue for y<sup>e</sup> 1st time (Cross).  
Receipts: £140 (Cross).
- CG THE MERCHANT OF VENICE. As 16 Nov. Also THE NECROMANCER. As 20 Nov.
- CT THE OLD WOMAN'S ORATORY; or, Henley in Petticoats. *Cast not listed*, but *Concerto* on the Cermona Staccato, vulgarly call'd the Salt-Box-Antonio Ambrosiano; a Great Creature on a very uncommon Instrument, and a solo on the Viol d'Amore; Candles snuffed to soft Musick — Claudio Molipitano; Oration in Favour of

Matrimony, solo on Violincello; *Song* to tune of The Roast Beef of Old England to which all the good Company are desir'd to join in chorus.

Tuesday 3  
CT

COMMENT. A Concert, etc. At the Great Room, Castle Tavern. [See Comment, 5 May 1752.] To be conducted by Mrs Mary Midnight, author of the *Midwife*, and his Family. No admittance without Tickets, which are to be had at the Bedford Coffee House, Covent Garden. The Room will be lighted by Wax Candles. To begin at 7 P.M. Price 2s. 6d. [Time and price repeated thus for subsequent performances at the Castle Tavern.]

EVERY MAN IN HIS HUMOUR. As 29 Nov. Also THE CHAPLET. As 15 Nov.

Wednesday 4  
DL

COMMENT. This day is publish'd *Every Man in His Humour*, a Comedy written by Ben Johnson, with Alterations and Additions (as it was performed at Drury Lane). Printed for J. and R. Tonson in the Strand. Receipts: £200 (Cross).

THE BEGGAR'S OPERA. As 25 Nov. Also APOLLO AND DAPHNE; or, The Burgomaster Trick'd. Apollo - Villeneuve; Daphne - Mlle Camargo; Followers of Daphne: Mrs Delagarde, Mrs Gondou, Mrs Villeneuve, Miss Batchelor, and Mrs Petit; Morpheus - Howard; Mystery - Baker; Slumber - Vincent; Harlequin - Phillips; Burgomaster - Bencraft; Boor Servant - Arthur; Colombine - Miss Haughton; Scaramouche - Gardner; Venus - Miss Young; Silenus - Legg; Bacchus - Baker; Pan - Vincent; Diana - Miss Falkner; Concluding with a *Grand Ballet* by Grandchamps, Mad Camargo, &c.

CG

PHAEDRA AND HIPPOLITUS. As 3 Dec. Also LETHE. See 2 Oct., but only Fine Gentleman, Frenchman, Drunken Man and Fine Lady listed.

Thursday 5  
DL

DANCING. *Savoyard Travellers*, as 5 Nov.

COMMENT. Receipts: £90 (Cross).

THE SIEGE OF DAMASCUS. Phocyas - Barry, first time; Eumenes - Ryan; Herbis - Gibson; Artamont - Bransby; Daran - Anderson; Caled - Sparks; Abudah - Ridout; Eudocia - Mrs Cibber. Also APOLLO AND DAPHNE. As 4 Dec., but Mrs Delagarde omitted.

CG

COMMENT. Mainpiece: Not acted these 6 years. [See 5 Feb. 50.]

EVERY MAN IN HIS HUMOUR. As 29 Nov., but new *Occasional Prologue* omitted. Also THE DEVIL TO PAY. As 19 Sept.

Friday 6  
DL

COMMENT. Receipts: £170 (Cross).

THE SIEGE OF DAMASCUS. As 5 Dec. Also APOLLO AND DAPHNE. CG  
As 5 Dec.

PHAEDRA AND HIPPOLITUS. As 3 Dec. Also THE SHEPHERD'S LOTTERY. Saturday 7  
As 19 Nov.

DL

DANCING. By Mad Auretti, Mathews, Mad Janeton Auretti, &c.

COMMENT. Receipts: £120 (Cross).

THE SIEGE OF DAMASCUS. As 5 Dec. Also APOLLO AND DAPHNE. CG  
As 5 Dec.

EVERY MAN IN HIS HUMOUR. As 6 Dec., but *Prologue* spoken. Also LETHE. As 5 Dec.

Monday 9  
DL

COMMENT. Receipts: £180 (Cross).

THE SIEGE OF DAMASCUS. As 5 Dec. Also PYRAMUS AND THISBE. CG  
Pyramus - Lowe; Lion - Howard; Wall - Baker; Moonshine - Roberts; Thisbe - Mrs Lampe. With *Dancing* by Grandchamps, Madem Camargo, &c.

- Monday 9*                    COMMENT. Mainpiece: Acted but thrice these six years. [See 13 April 1748.]  
CG                            Written by Shakespear. Music composed by the late Mr Lampe. Afterpiece: A Mock Opera not performed these five years.
- Tuesday 10*                THE DISTREST MOTHER. Orestes - Mossop, first time; Pyrrhus - Sowdon; Pylades - Havard; Hermione - Mrs Pritchard; Andromache - Miss Bellamy with *Original Epilogue*; Phoenix - Winstone; Cleone - Mrs Bennet; Cephisa - Miss Minors. Also THE SHEPHERD'S LOTTERY. As 19 Nov.  
DL                            *DANCING. III: Savoyard Travellers*, as 5 Nov.  
                                  COMMENT. Mainpiece: By Particular Desire. Not acted these 3 years. Receipts: £110 (Cross).
- CG                            THE BUSY BODY. Busy Body - Macklin; Sir George - Ryan; Charles - Gibson; Sir Jealous - Marten; Isabinda - Mrs Ridout; Patch - Mrs Macklin; Sir Francis - Collins; Miranda - Mrs Vincent; Also THE LOTTERY. As 19 Nov.  
                                  *DANCING. By Grandchamps, Madem Camargo, &c.*  
                                  COMMENT. Benefit for a Tradesman Under Misfortunes.
- Wednesday 11*            EVERY MAN IN HIS HUMOUR. As 9 Dec. Also THE ANATOMIST. As  
DL                            10 Sept.  
                                  *DANCING. L'Entree de Flore and a Peasant Dance*, as 15 Oct.  
                                  COMMENT. Receipts: £180 (Cross).
- CG                            THE SIEGE OF DAMASCUS. As 5 Dec. Also APOLLO AND DAPHNE. As 5 Dec.
- Thursday 12*              PHAEDRA AND HIPPOLITUS. As 3 Dec. Also THE LOTTERY. As 11 Oct.  
DL                            *DANCING. A New Entertainment call'd Les Caprices de la Dance*, by Mad Auretti &c.  
                                  COMMENT. Mainpiece: By Particular Desire. Receipts: £70 (Cross).
- CG                            THE SIEGE OF DAMASCUS. As 5 Dec. Also APOLLO AND DAPHNE. As 5 Dec.
- Friday 13*                 EVERY MAN IN HIS HUMOUR. As 9 Dec. Also THE CHAPLET. As  
DL                            15 Nov., but *Rural Dance* by Mathews and Janeton Auretti.  
                                  *DANCING. Les Caprices de la Dance*, as 12 Dec.  
                                  COMMENT. Receipts: £175 (Cross).
- CG                            THE SUSPICIOUS HUSBAND. As 26 Nov. Also PERSEUS AND ANDROMEDA. As 12 Oct., but Dennison replaces Christian among the Infernals; Miss Mullart added to the Amazons.
- Saturday 14*             THE INCONSTANT, or, The Way to Win Him. Duretete - Garrick; Young Mirabel - Palmer; Old Mirabel - Yates; Dugard - Blakes; Petit - Shuter; Lamorce - Mrs Bennet; Oriana - Mrs Ward; Bissarre - Mrs Clive. Also A DUKE AND NO DUKE. As 7 Nov.  
DL                            *DANCING. III: A Dance by Mathews and Mad Janeton Auretti; IV: Les Caprices*, as 12 Dec.  
                                  COMMENT. Receipts: £160 (Cross),
- CG                            THE COUNTRY LASSES; or, The Custom of the Manor. Modely - Dyer; Heartwell - Gibson; Freehold - Bridgwater; Sir John English - Arthur; Lurcher - Anderson; Carbuncle - Marten; Sneak - Paddick; Timothy - Collins; Longbottom - Bencraft; Double Jugg - Dunstall; Vulture - Cushing; Flora - Mrs Dyer; Aura - Mrs Vincent. With a *Country Dance* incident to the play, and the Original *Sheep Shearing Song* (New set by Arne) sung by Mrs Chambers. Also PERSEUS AND ANDROMEDA. *Cast not listed*, but see 13 Dec.  
                                  COMMENT. Mainpiece: Not acted these 5 years. [See 26 Dec. 1747.]

**ROMEO AND JULIET.** As 20 Sept., but with *Masquerade Dance* in Act 1, by Mathews, Mad Janeton Auretti, &c. Also **THE LYING VALET.** As 9 Nov. Monday 16  
DL  
1751.

**COMMENT.** Mainpiece: By Particular Desire. Receipts: £170 (Cross).

**VENICE PRESERVED;** or, a Plot Discovered. Pierre - Barry; Jaffier - Ryan; Priuli - Bridgwater; Bedamar - Gibson; Renault - Sparks; Eliot - Ridout; Belvidera - Mrs Cibber. Also **THE KING AND MILLER.** As 17 Oct. CG

**DANCING.** *Grand Comic Ballet* - Grandchamps, Mad Camargo, &c.

**COMMENT.** Mainpiece: Not acted these 3 years. [See 15 March 1750.]

**A BOLD STROKE FOR A WIFE.** *Cast not listed.* Also **THE VIRGIN UNMASKED.** Lucy - Mrs Yeates. JS

**COMMENT.** Benefit for Mrs Yeates. A Concert, For One Night Only. To begin at six by reason of the length of the Performance. Boxes 2s. Pit 1s. 6d. Gallery 1s.

**THE REVENGE.** As 10 Oct. Also **LETHE.** As 5 Dec.

Tuesday 17

DL

**DANCING.** *Hornpipe* by Matthews and the Little Swiss. With Entertainments as will be express'd in the Great Bills.

**SINGING. I:** *Song* by Beard

**COMMENT.** Benefit for Mr Norton Amber, formerly a Patentee, & Banker, now Pit Doorkeeper (Cross), late of the Strand (Winston MS 7). Tickets to be had at Mr Pierce's at the Castle Tavern, Corner of Henrietta Street, in Bedford Street, Covent Garden; Mr Frye's a Hosier, the Corner of James Street, Long Acre; King Street Coffee House, near Guild Hall; Batson's Coffee House, Cornhill; and at the Theatre. Places will be taken at the Stage Door of the theatre. This Day publish'd, *Young Scarron*, at 2s. 6d. sew'd, 3s. bound. Dedicated to the managers of both theatres. "The Stage reproves the follies of the age. For once we'll laugh at Follies of the Stage." Anon. Printed for T. Tyre, near Gray's Inn Holborn and W. Reeve in Fleet St. (*General Advertiser*). A comical and satirical account of summer strolling players: "When the time draws near that the Theatres Royal disband their troops, or rather grant their furloses till the next Campaign, each private Man becomes an Officer; and they who for nine months before submitted to Monarchical Government, now form themselves into several repubicks for the remaining three. Then each Hero takes the path of his own ambition . . . The various whimsical disputes that arise from this kind of Emulation, are, in part the subject of the following sheets" (173 pp. Written by Thomas Mozeen, *Biographia Dramatica*). Receipts: £220 (Cross).

**THE COUNTRY LASSES.** As 14 Dec. Also **APOLLO AND DAPHNE.** *Cast not listed,* but see 5 Dec. CG

**THE PROVOK'D WIFE.** As 26 Oct. Also **THE ANATOMIST.** As 10 Sept.

Wednesday 18

DL

**COMMENT.** Benefit for ye widow of Capt. James Spencer, an Officer &c., and her small Children (Cross). An Old Officer who had been in His Majesty's Service 46 years, but dying when upon half-pay has left the Widow without pension and with several small children in greatest distress. N.B. Part of the Pit will be rail'd into the boxes and servants will be allowed to keep places on the Stage. Tickets to be had of Mrs Spencer, the uppermost house in Prince's Court, by Storey's Gate; the Bedford Coffee House, Covent Garden; the Tiltyard Coffee House; St James Coffee House; Sweet's Coffee House, Buckingham Court; Bridge Street Coffee House; The Rainbow Coffee House, Ludgate Hill; the Temple Exchange, Fleet St.; the Rainbow, Cornhill; and at the Stage Door of the theatre where places may be taken.

- Wednesday 18*      Mr Norton Amber, humbly hopes this general acknowledgment of the favour which his friends were pleas'd to confer on him by their generous appearance last Night at Drury Lane, will be accepted, instead of a more particular application, which his constant employment prevents; and begs leave to assure them, that he shall ever retain a most grateful sense of their indulgent assistance. Receipts: £252 (Cross).
- CG      VENICE PRESERVED. As 16 Dec. Also APOLLO AND DAPHNE. As 17 Dec.
- Thursday 19*      EVERY MAN IN HIS HUMOUR. As 9 Dec. Also THE CHAPLET. As 13 Dec.  
COMMENT. Receipts: £140 (Cross).
- CG      THE COUNTRY LASSES. As 14 Dec. Also PERSEUS AND ANDROMEDA. As 14 Dec.
- Friday 20*      THE WAY OF THE WORLD. As 28 Oct. Also THE SHEPHERD'S LOTTERY. As 19 Nov.  
DANCING. III: *Les Caprices*, as 12 Dec.; IV: Will be introduced a *Comic Dance* by Harvey and Sga Piettero.  
COMMENT. Ye Widow Reinhold had Tickets (Cross). Receipts: £70 (Cross).
- CG      THE REFUSAL. As 19 Oct. Also THE NECROMANCER. As 20 Nov., but Scaramouche – Mr Cointrie, who replaces Christian; Scaramouche woman – Mrs Villeneuve, replacing Miss Batchelor.  
COMMENT. Both pieces By His Majesty's Command.
- HAY      THE FAIR PENITENT. With an *Occasional Prologue*; Horatio by the person for whom it is a benefit; Lothario – Gentleman, first time on any stage.  
SINGING. Powell.  
COMMENT. By desire. Benefit for a Citizen under misfortunes. A Concert, &c. Tickets may be had of Mr Meredith, housekeeper at the Theatre. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.
- Saturday 21*      EVERY MAN IN HIS HUMOUR. As 9 Dec. Also THE SHEPHERD'S LOTTERY. As 19 Nov.  
DANCING. *Les Caprices de la Dance* by Mad Auretti.  
COMMENT. Receipts: £150 (Cross).
- CG      ROMEO AND JULIET. As 12 Nov., but Romeo – Barry. Also APOLLO AND DAPHNE. As 17 Dec.
- Monday 23*      THE FAIR PENITENT. As 8 Nov. Also LETHE. As 5 Dec., but full cast of 2 Oct. listed.  
DANCING. *The Savoyard Travellers*, as 5 Nov.  
COMMENT. Last till Holidays. Receipts: £120 (Cross).
- CG      THE SIEGE OF DAMASCUS. As 5 Dec. Also APOLLO AND DAPHNE. As 5 Dec., but Miss Batchelor omitted.  
COMMENT. Being the last time of the company's acting till the Christmas Holidays.
- Thursday 26*      THE LONDON MERCHANT; or, The History of George Barnwell. George Barnwell – Ross, for the first time; Millwood – Mrs Pritchard; Maria – Mrs Ward; Lucy – Miss Minors; Thorowgood – Berry; Truman – Blakes. Also HARLE-

**QUIN RANGER.** Harlequin - Woodward. Other characters by Blakes, Shuter, Vaughan, Atkins, Costollo, Mrs Bennet, Mad Mariet, Miss Minors, Mrs Yates, Mrs Toogood, Beard, Sig<sup>r</sup> Piettero, Sig<sup>a</sup> Piettero, Harvey, Pelling, Roger, Shawford, Shawford Jun, Harrison, Mrs Addison, Mad Mariet, Mrs Toogood, Mrs Shawford, Miss Shawford, Mrs Santimore, Mr Matthews, Mad J. Auretti, &c. New Music, Habits, Decorations, and Scenes. Nothing under full price will be taken during the performance.

**SINGING. I:** By Mattocks.

**COMMENT.** A New Pantomime, compos'd by Mr Woodward—it went off with great Applause (Cross). [Full prices were demanded throughout the season. Not further noted herein.] Receipts: £200 (Cross).

**KING RICHARD III.** As 22 Nov., but Richard - Ryan; King Henry - Bridgewater; Duchess of York - Mrs Bambridge. Also PERSEUS AND ANDROMEDA. As 13 Dec.

**COMMENT.** Containing the Distresses and death of King Henry VI; the Artful acquisition of the Crown by King Richard; the Cruel Murder of Young King Edward V, and his brother in the Tower; The Landing of the Earl of Richmond, and the death of King Richard at the Memorable Battle of Bosworth Field; being the last that was fought between the Houses of York and Lancaster. With many other Historical Passages (*General Advertiser*).

**THE STRATAGEM.** Cast not listed, but with an Occasional Prologue. Also THE LYING VALET. Cast not listed.

**COMMENT.** At the New Wells, Clerkenwell For One Night Only. A Concert, &c. A ball and Country Dancing afterwards. Boxes 3s. Pit 2s. 6d. Gallery 1s. 6d. Upper Gallery 1s.

**THE MISER.** As 12 Sept. Also HARLEQUIN RANGER. As 26 Dec.

**COMMENT.** Receipts: £140 (Cross).

NWC

Friday 27

DL

**THE COUNTRY LASSES.** As 14 Dec. Also THE NECROMANCER. As 20 Dec.

CG

**THE OLD WOMAN'S ORATORY.** Cast not listed, but Prologue - Mrs Midnight. Act I. 1. A grand Piece with Kettle-Drums and Trumpets; 2. The Inauguration Speech - Mrs Midnight; 3. *Overture* by Handello; 4. Declamatory Piece on Jew's Harp by a Casuist; Act II. 1. The Speech of Mrs Midnight in Defence of her Existence; 2. Overture to *Ariadne*; 3. Solo on the Viol d'Amor; 4. Oration on the Salt-Box by a Rationalist; 5. March in *Judas Macchabeus*, with the Side-Drum. Act III. 1. The Speech of Old Time to the Good People of Britain. 2. Solo on the Violoncello by Cupid; 3. Song - Mrs Midnight; 4. Solo - Master Hallett; Overture to *Alexander*. Epilogue - Master Hallett.

**COMMENT.** A Concert, &c. To be concluded by Mrs Mary Midnight and her Family. The Concert to begin at Twelve. Boxes 5s. Pit 3s. Gallery 2s. [Repeated in subsequent bills.] Second time of performing.

HAY

**OROONOKO.** As 22 Oct. Also HARLEQUIN RANGER. As 26 Dec.

**COMMENT.** Jack Hickman dy'd, stage D: keeper (Cross). Receipts: £170 (Cross).

Saturday 28

DL

**THE BEGGAR'S OPERA.** As 25 Nov. Also APOLLO AND DAPHNE. As 23 Dec.

CG

**OTHELLO, MOOR OF VENICE.** The parts to be performed by a Company of Gentlemen for their Diversion. With an Occasional Prologue. Also LETHE. Cast not listed.

HAY

- Saturday 28**  
HAY      COMMENT. By Desire of the . . . Masons . . . Benefit of a Brother under Misfortunes. The new Scenes, which were painted for the Gentlemen who presented this Tragedy last Winter at the Theatre Royal in Drury Lane will be made use of. A Concert. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d. The Doors to be shut at six, no person to be admitted after, on Account of the Play being Gratis.
- Monday 30**  
DL      LOVE'S LAST SHIFT. As 13 Sept., but Flareit - Mrs Bennet; Lawyer omitted. Also HARLEQUIN RANGER. As 26 Dec., but Pieterros omitted.  
COMMENT. Sun: 29th Dr Barrowby dy'd suddenly a good friend to ye Actors in Sickness (Cross). [Inspector No 259 appears in *Daily Advertiser and London Gazette* with a long comparison between actors and various styles of famous painters, Garrick, Barry, Miss Bellamy, Mrs Cibber, Mrs Pritchard, Woodward and Macklin are treated.] Receipts: £160 (Cross).
- CG      THE MERCHANT OF VENICE. As 16 Nov. Also THE NECROMANCER. As 20 Dec.
- HAY      THE OLD WOMAN'S ORATORY. As 27 Dec., but 1, 2, a *Concerto* for Clarinette, and III, 5, Handel's *Water Musick*.  
COMMENT. The Third Day. A Concert, &c. The House will be lighted by Wax Lights. [The performance was given, according to the *Daily Advertiser* of the following day.]
- Tuesday 31**  
DL      THE RELAPSE. As 14 Sept., but Young Fashion - Lee. Also HARLEQUIN RANGER. As 30 Dec.  
COMMENT. Receipts: £100 (Cross).
- CG      ROMEO AND JULIET. As 21 Dec. Also APOLLO AND DAPHNE. As 17 Dec.  
COMMENT. Mainpiece: By Particular Desire.

## January 1752

- Wednesday 1**  
DL      A BOLD STROKE. Col. Fainwell - Woodward; Obadiah - Taswell; Periwinkle - Shuter; Tradelove - Burton; Freeman - Palmer; Sir Philip - Blakes; Anne Lovely - Mrs Clive; Mrs Prim - Mrs James; Sackbutt - Winstone; Simon Pure - Vaughan; Betty - Mrs Bennet; Masked Lady - Mrs Toogood. Also HARLEQUIN RANGER. As 30 Dec.  
DANCING. IV: *Les Caprices*, as 12 Dec.  
SINGING II: By Mattocks.  
COMMENT. At ye end of ye play, a voice call'd out to Shuter; Periwinkle - which he answer'd—what do you want? this set ye Audience in such a roar, that they insisted upon his giving out ye play, wch he did with great Applause; this wch wou'd have been call'd Impudence in another was look'd upon, in him, as Humour; so rising he is in opinion (Cross). Receipts: £150 (Cross).
- CG      THE COMMITTEE. As 7 Nov., but Mrs Chat - Mrs Bambridge. Also PERSEUS AND ANDROMEDA. As 13 Dec.
- Thursday 2**  
DL      THE ORPHAN. As 7 Oct. Also HARLEQUIN RANGER. As 30 Dec.  
COMMENT. Mainpiece: By Desire. His Royal Highness the Duke of Cumberland was at the Theatre Royal in Drury Lane, to see the tragedy of the *Orphan*; being the first time of his Royal Highness's being at either of the Theatres since his indisposition (*General Advertiser*, 4 Jan.). Receipts: £180 (Cross).

ZARA. As 21 Oct. Also THE NECROMANCER. As 20 Dec. 1751, but Helen –  
Mrs Lampe. Tbursday 2  
CG

THE OLD WOMAN'S ORATORY. As 30 Dec. 1751, but 1. 3. Overture by  
Handel omitted; II, 1 and 2 reversed, and the Overture to *Sampson* instead of the  
Overture to *Ariadne*; III, Overture to *Alexander* omitted. *Prologue* by a Gentleman.  
COMMENT. The Fourth Day. By Gentlemen masked after the manner of  
German [sic] and Roman Comedy. [Note repeated in subsequent bills, with Ger-  
man corrected to Grecian]. Mrs Midnight's magazine will not be published till  
Tuesday.

THE REVENGE. As 31 Oct. 1751, but Don Carlos – Ross. Also HARLEQUIN  
RANGER. As 30 Dec. 1751, but add Johnson and Mrs Simpson. Friday 3  
DL  
COMMENT. Receipts: £110 (Cross).

SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. Manuel – Mack-  
lin; Philip - Ryan; Octavio – Ridout; Diego – Marten; Soto – Collins; Trappanti –  
Arthur; Rosara – Mrs Barrington; Flora – Mrs Ridout; Viletta – Mrs Macklin;  
Hypolita – Mrs Vincent. Also MERLIN'S CAVE, As 28 Oct. 1751, but  
nine spirits omitted. CG

THE CONSCIOUS LOVERS. As 3 Oct. 1751. Also HARLEQUIN RANGER.  
As 3 Jan. Saturday 4  
DL  
COMMENT. Receipts: £150 (Cross).

HAMLET. As 11 Oct. 1751. Also THE NECROMANCER. As 2 Jan. CG

TWELFTH NIGHT. Olivia – Mrs Clive; Sebastian – Havard; Orsino – Sowdon;  
Sir Toby – Berry; Sir Andrew – Woodward; Clown – Shuter; Maria – Miss Mi-  
nors; Viola – Mrs Pritchard; Malvolio – Yates. Also HARLEQUIN RANGER.  
As 3 Jan. Monday 6  
DL

COMMENT. On Saturday next will be performed a new dramatic entertainment  
call'd *Taste*, written by Mr Foote.

Mr Woodward takes this opportunity of informing those Gentlemen and  
ladies who have honour'd him with Memorandums for his Night of the Entertain-  
ment, that it is fix'd for Thursday next, the 19th instant. Places may be taken  
at the Stage Door of the Theatre, or at Mr Woodward's Lodgings in the Great  
Piazza, Covent Garden. Receipts: £110 (Cross).

THE AMOROUS WIDOW; or, The Wanton Wife. Barnaby Brittle – Macklin;  
Lovemoor – Dyer; Cunningham – Gibson; Merryman – Dunstall; Sir Peter Pride –  
Paddick; Jeffrey – Cushing; Jeremy – Collins; Lady Pride – Miss Pitt; Damaris –  
Mrs Ridout; Prudence – Mrs Dunstall; Clodpole – Arthur; Philadelphia – Mrs  
Chambers; Lady Laycock – Mrs Macklin; Mrs Brittle – Mrs Dyer. Also PER-  
SEUS AND ANDROMEDA. As 13 Dec. 1751. CG

MUSIC. Concerto on the Cymbal by Noell.

COMMENT. Mainpiece: Not acted these six years. [See 17 April 1746.]

JANE SHORE. As 14 Oct. 1751. Also HARLEQUIN RANGER. As 3 Jan. Tuesday 7  
DL  
COMMENT. [Woodward's statement of 6 Jan. in the *General Advertiser* repeated.]  
Receipts: £150 (Cross).

OTHELLO. As 9 Oct. 1751. Also APOLLO AND DAPHNE. As 23 Dec. 1751, CG  
but Diana – Mrs Lampe.

COMMENT. Mainpiece: By Particular Desire.

- Tuesday 7*      THE OLD WOMAN'S ORATORY. *Cast not listed*, but *Occasional Prologue* – a Gentleman. Act I. 1. A grandpiece with Kettle Drums and Trumpets, the first *Violoncello* by Cupid; 2. The Inauguration Speech – Mrs Midnight; 3. Concerto for two Clarinettes; 4. Mr Handel's Water-Piece, with a *Preamble* on the Kettle-Drums. Act II. 1. a Trumpet *Concerto*; 2. The Speech of Mrs Midnight in Defence of her Existence; 3. *Solo* on the Viol d'Amor; 4. A Declamatory Piece on the Jew's Harp, by a Casuist; 5. March in *Judas Macchabeus*, with the Side Drum. Act III. 1. A new *Concerto* for several different Instruments; 2. A Piece of innocent Politicks; 3. A French Horn *Concerto*; 4. An Oration on the Salt Box by a Rationalist; 5. *Overture* by Dr Boyce. *Epilogue* – Master Hallet in the Character of Cupid.  
 COMMENT. The Fifth Day. At the Castle Tavern, Paternoster Row. [See 30 Dec., Hay; 3 Dec., CT.]
- Wednesday 8*      MUCH ADO ABOUT NOTHING. As 27 Nov. 1751, but Margaret – Mrs Havard.  
 DL                    Also HARLEQUIN RANGER. As 3 Jan.  
 COMMENT. Receipts: £180 (Cross).
- CG                    THE CONFEDERACY. As 13 Nov. 1751. Also PERSEUS AND ANDROMEDA. As 23 Dec. 1751, but Andromeda – Mrs Lampe.
- Thursday 9*        THE STRATAGEM. As 5 Nov. 1751, but Mrs Sullen – Miss Bellamy. Also HARLEQUIN RANGER. As 3 Jan  
 DL                    SINGING. IV: By Mattocks.  
 COMMENT. Benefit for Mr Woodward for ye Pantomime & put in ye Bills thus —Mr Woodward's Night (Cross). Receipts: £191 (Cross).
- CG                    THE PROVOK'D HUSBAND. As 28 Nov. 1751. Also MERLIN'S CAVE. As 3 Jan., but Spirits listed as Grandchamps, Madam Camargo and others.  
 COMMENT. Mainpiece: By Particular Desire.
- Friday 10*        EVERY MAN IN HIS HUMOUR. As 9 Dec. 1751, but The New *Occasional Prologue* omitted. Also HARLEQUIN RANGER.  
 DL                    COMMENT. Receipts: £200 (Cross).
- CG                    RULE A WIFE AND HAVE A WIFE. As 6 Nov. 1751, but first Lady – Mrs Bambridge. Also THE NECROMANCER. As 2 Jan.
- HAY                  THE GENTLE SHEPHERD. *Cast not listed*.
- Saturday 11*      THE REVENGE. As 3 Jan. Also TASTE. Carmine – Palmer; Puff – Yates; Lord Dupe – Shuter; Alderman Pentweazel – Taswell; Caleb – Costollo; Brush – Cross; Novice – Blakes; Lady Pentweazel – Worsdale; Boy – Master Cross; *Prologue* – Garrick, as Auctioneer.  
 DL                    COMMENT. *Harlequin Ranger* oblig'd to be deferr'd.  
 A new Dramatic Entertainment call'd *Taste* written by Mr Foote. The House was full as soon as open—before the first Music, several Speeches were made in ye Pit, moving the Farce might be acted before the Play, w<sup>ch</sup> was insisted on by some, & oppos'd by others Cross, Cross, Prompter &c. was often call'd—The Curtain went up, & ye Clamour encreas'd, ye farce &c. Mr Mossop (who did Zanga) came off—I went on, & spoke—Gentlemen, I perceive the farce has been desir'd before ye Play, w<sup>ch</sup> cannot be comply'd with, for ye performers in ye Farce, having nothing to do in the Play, are not come—a great applause follow'd—Mr Mossop went on again—but ye noise renew'd, & he retir'd again, & wanted to undress w<sup>ch</sup> I prevented; Mr Lacy (Manager) then went on, £ spoke to ye same effect I had done—The play was then call'd for, & it went on with Applause—Tho' I believe Audience wish'd it over—The play done—Mr Garrick spoke ye

*Prologue* in the Character of an Auctioneer, with surprising Applause—when he had done, he made this Apology—Gents—a performer being taken ill, the Author, Mr Foote, is here, & will if you please, perform his part, this he spoke in a Hesitating manner, & was greatly applauded—the first Act went off well, & Mr Worsdale, a painter (to whom Mr Foote had given the profits of the farce) play'd a Woman's part, & was greatly received—When Mr Foote came on—he made this Speech— Gent: I have left the Stage some time, nor have I any hopes of Profit from this Piece, but as a performer is taken ill, I had rather appear my self, than have so many people, whom Curiosity has drawn together, be disappointed— Great Applause—In ye Second Act, the people grew Dull, & towards ye End, hiss'd greatly, w<sup>ch</sup> I believe wou'd not have been, had not Mr Foote, bid Blakes pull off his Wig at ye Discovery of Mr Puff—vide Farce—it ended with ye usual Noise, when given out, of No more—Encore &c. &c. Sunday we had great debates about it, & at last it shou'd be play'd no more 'till Mr Worsdale's benefit & an advertisement was put in the paper to signifie that as ye Farce was not so well receiv'd as was expected, the Author had withdrawn it to Alter &c. &c. we put up—We were told on Monday it wou'd be call'd for by the Audience; but no such thing happen'd.

Saturday 11  
DL

The fact concerning the performer's being taken ill is this—At ye practise, the Night before, Mr Foote seem'd dissatisfied with Mr Yates in the part of Puff, so got Mr Garrick next Day, to prevail with Mr Yates to let 'em say he was sick, that Mr Foote might have occasion to do the part (Cross).

Mr Goodfellow begs leave to acquaint his friends that through the Indisposition of two of his principal performers, he is compelled to postpone his Benefit to a farther Day; Timely notice of which shall be given in this paper; Tickets deliver'd out for Monday the 13th Instant will then be admitted.—As the sole intent of this Benefit is to satisfy his creditors, who are to share the profits arising from it, he humbly hopes to meet with encouragement, and assures those ladies and Gentlemen who honour him, that the whole performance shall be carried on with the utmost decorum, and will be free from all danger of interruption (*General Advertiser*). Receipts: £200 (Cross).

THE SIEGE OF DAMASCUS. As 5 Dec. 1751. Also APOLLO AND DAPHNE. CG  
As 7 Jan.

OROONOKO. As 22 Oct. 1751. Also HARLEQUIN RANGER. As 3 Jan.  
COMMENT. As the Entertainment call'd *Taste*, was not quite so well receiv'd as was expected, and as it was solely intended for the Benefit of Mr Worsdale, the Author has suspended its representation till Worsdale's Benefit night; by that time some alterations will be made, which, it is hop'd, will render the piece more palatable to the publick (*General Advertiser*). [The *Inspector*, No. 271, commented on Foote's *Taste* of the previous Saturday: A party against it, but the piece was "heard with attention, and, in consequence with Applause. There is, indisputably more genuine Wit in it than in any piece of the kind ever produc'd among us; the characters are natural, tho' many of them uncommon ones; their stile and sentiments are adapted to them with perfect propriety, and the incidents are not forced or crowded together upon the audience." A full discussion of each part follows. (*Daily Advertiser and Literary Gazette*.)] Receipts: £140 (Cross).

Monday 13  
DL

THE DOUBLE DEALER. As 21 Nov. 1751. Also APOLLO AND DAPHNE. CG  
See 7 Jan.

THE PROVOK'D WIFE. As 26 Oct. 1751. Also HARLEQUIN RANGER. Tuesday 14  
As 3 Jan.  
COMMENT. Receipts: £150 (Cross).

- Tuesday 14*    THE REFUSAL. As 19 Oct. 1751. Also THE NECROMANCER. As 2 Jan.  
 CG                COMMENT. By Command of His Majesty. We hear that His Majesty will be  
                     this night at Covent Garden, as also His Royal Highness the Prince of Wales.
- CT                THE OLD WOMAN'S ORATORY. As 7 Jan., but Act II. 1. A Full Piece; 2. The  
                     Speech of Mrs Midnight in Defence of her Existence; 3. Solo on the Viol d'Amor;  
                     4. Overture in *Orbo*; 5. An Oration on the Salt-Box by a Rationalist. Act III. 1. A  
                     new *Concerto* on the Cymbalo; 2. A Piece of innocent Politicks; 3. A French Horn  
                     *Concerto*; 4. A Declamatory Piece on the Jew's Harp, by a Casuist; 5. March in  
                     *Judas Macchabeus*, with the Side Drum; *Occasional Prologue*; *Epilogue* – Master Hallet.  
                     COMMENT. The Sixth Day. At the Castle Tavern, Paternoster Row. [See  
                     3 Dec. 1751.]
- Wednesday 15*    KING RICHARD III. As 26 Nov. 1751, but Richard – Mossop; Lieut. – Mozeen.  
 DL                Also HARLEQUIN RANGER. As 3 Jan.  
                     COMMENT. Receipts: £150 (Cross).
- CG                ROMEO AND JULIET. As 21 Dec. 1751. Also APOLLO AND DAPHNE.  
                     Cast not listed, but see 7 Jan.
- Thursday 16*    EVERY MAN IN HIS HUMOUR. As 10 Jan., but Justice Clement – Burton.  
 DL                Also HARLEQUIN RANGER. As 3 Jan.  
                     COMMENT. Mainpiece: By Particular Desire. As Mr Edward Berry, one of the  
                     comedians of Drury Lane, was returning home from Temple Bar, he was stopt  
                     at the end of Arundel St. by three Fellows, one with a Horse-Pistol, another with  
                     a short pistol, and the other with a hanger, who robb'd him of his watch, some sil-  
                     ver, and his Neck-cloth, and then walk'd off with their booty (*General Advertiser*,  
                     20 Jan.). During the Performance on Saturday Night [11 Jan.] at Drury Lane, a  
                     dispute was carried on at great length between Mr V——n and a Gentleman un-  
                     known but on the Gentleman's being made sensible of his error, and making  
                     publick submission and Gentleman-like reparation, it was amicably terminated  
                     (*General Advertiser*). Receipts: £170 (Cross).
- CG                THE BEGGAR'S OPERA. As 25 Nov. 1751. Also MERLIN'S CAVE. As  
                     9 Jan., but 9 Spirits listed as follows: Grandchamps, Madem Camargo, Villeneuve,  
                     Desse, Dennison, Gardner, Madam Petit, Mrs Villeneuve, Mrs Gondou.
- Friday 17*    KING LEAR. As 2 Nov. 1751. Also THE SHEPHERD'S LOTTERY. As  
 DL                19 Nov. 1751.  
                     COMMENT. Receipts: £180 (Cross).
- CG                VENICE PRESERVED. As 16 Dec. 1751. Also APOLLO AND DAPHNE. As  
                     7 Jan.
- Saturday 18*    THE CARELESS HUSBAND. As 19 Sept. 1751. Also HARLEQUIN  
 DL                RANGER. As 3 Jan, but add Sg Pietero. Matthews omitted.  
                     DANCING. By Mad Auretti.  
                     COMMENT. [Full price omitted in the bill for first time.] Receipts: £170  
                     (Cross).
- CG                THE CONSCIOUS LOVERS. Young Bevil – Barry; Myrtle – Ryan; Sir John  
                     Bevil – Bridgwater; Sealand – Sparks; Tom – Dyer; Phillis – Mrs Vincent; Cim-  
                     berton – Arthur; Humphrey – Gibson; Mrs Sealand – Mrs Bambridge; Isabella –  
                     Mrs Barrington; Lucinda – Miss Haughton; Indiana – Mrs Cibber. With Singing  
                     by Lowe. Also THE NECROMANCER. As 2 Jan.

THE WAY OF THE WORLD. As 28 Oct. 1751. Also HARLEQUIN RANGER. As 18 Jan. Monday 20  
DL

DANCING. III: *Les Caprices*, as 12 Dec. 1751; IV: A *Comic Dance* by Harvey and Sga Piettro.

COMMENT. Receipts: £100 (Cross).

SHE WOUD AND SHE WOUD NOT. As 3 Jan. Also PERSEUS AND ANDROMEDA. As 8 Jan. CG

THE MERCHANT OF VENICE. As 10 Sept. 1751, but Tubal - Costollo; Gobbo - W. Vaughan. Also TASTE. As 11 Jan. Tuesday 21  
DL

DANCING. End Act IV, a *Comic Dance* by Sg and Sga Piettro.

COMMENT. No alterations were made in the farce, but cutting out a little, & it was play'd with great Applause, & given out again with great Clapping. Benefit for Mr Worsdale (Cross). Tickets to be had at the Bedford Coffee House. Part of Pit laid into boxes. We hear that Miss Bellamy, belonging to Drury Lane Theatre, was taken ill on Sunday last, and continues very much indispos'd. Receipts: £230 (Cross).

THE ORPHAN. As 17 Oct. 1751, but Polydore - Ryan. Also THE DEVIL TO PAY. As 25 Sept. 1751. CG

DANCING. *Pigmalion*, as 25 Sept. 1751.

THE OLD WOMAN'S ORATORY. As 14 Jan. for Acts I and II, but Act III, 1. A *Voluntary* on the Cymbalo; 2. A new *Dissertation* by Mrs Midnight; 3. A French Horn Concerto. CT

COMMENT. The seventh and last time that these orations will be delivered at the Castle Tavern, Paternoster Row, new matter being provided for the next night. The Ladies are desired to come early, that they may be accommodated with the best Seats, and not be crowded as they were the last two nights. [Advice repeated in subsequent bills.]

TWELFTH NIGHT. As 6 Jan, add Antonio - Burton; Fabian - Winstone; Captain - Blakes. Also TASTE. As 11 Jan. Wednesday 22  
DL

DANCING. Madam Auretti.

COMMENT. A little hissing at ye farce (Cross). Mainpiece: Acted but once this season. Publish'd, *Miscellaneous Observations on Hamlet, &c.* 1s. [Contains a thoroughly Neo-Classical Preface and twenty-seven notes on passages in the play. Concerning the Gravedigger's Scene: "This incoherent absurdity will forever remain an indelible blot in the character of our poet; and warn us no more to expect perfection in the work of a mortal, than sincerity in the breast of a female.] Receipts: £110 (Cross).

THE COUNTRY LASSES. As 14 Dec. 1751. Also THE NECROMANCER. As 2 Jan. CG

MUCH ADO ABOUT NOTHING. As 8 Jan., but Town Clerk - W. Vaughan; Sexton - Costollo (playbill), but the *General Advertiser* lists no changes in these parts. Also TASTE. As 11 Jan. Thursday 23  
DL

COMMENT. Mainpiece: By Particular Desire. Receipts: £160 (Cross).

ROMEO AND JULIET. As 21 Dec. 1751, bath with a *Minuet* by Cooke and Miss Hilliard. Also APOLLO AND DAPHNE. As 15 Jan. CG

THE SUSPICIOUS HUSBAND. As 9 Oct. 1751. Also TASTE. As 11 Jan. SINGING. III: *Haughty Strephon* composed by Dr Arne, sung by Master Vernon. Friday 24  
DL

Friday 24

DL

COMMENT. A little hissing during the farce, & at the End y<sup>e</sup> Audience call'd, no more &c.—& insisted upon another farce being given out w<sup>ch</sup> Mr Blakes did—farewell *Taste* (Cross). The Book of the Entertainment will be sold in the theatre, and at R. Francklin's in Russel Street, Covent Garden (playbill). [The publication of *Taste* was dedicated to Francis Delaval, and includes in prefatory remarks Foote's distinction between Comedy and Farce: "As the follies and absurdities of men are the sole objects of Comedy, so the powers of Imagination (Plot and Incident excepted) are in this kind of writing greatly restrained. No unnatural assemblages, no creatures of the fancy can procure the protection of the Comic Muse; men and things must appear as they are. To *Farce* greater liberties are permitted. I look upon Farce to hold the same rank in drama that Burlesque does in other poetry. It is employed either in debasing lofty subjects, or in raising humble ones."] Receipts: £180 (Cross).

CG

**THE CONSCIOUS LOVERS.** As 18 Jan. Also **THE NECROMANCER.** As 2 Jan.

Saturday 25

DL

**EVERY MAN IN HIS HUMOUR.** As 16 Jan. Also **THE SHEPHERD'S LOTTERY.** As 19 Nov. 1751.

COMMENT. Publish'd, *A Treatise of the Passions* so far as they regard the stage &c., by Mr Foote. 1s. [First pub. 1747, it contains an interesting comment on Garrick's Lear.] Romeo and Juliet which was bespoke, and was to have been acted last Monday at Drury Lane, will be acted there next Monday, Miss Bellamy being recovered from her late indisposition. Receipts: £190 (Cross).

CG

**THE SIEGE OF DAMASCUS.** As 5 Dec. 1751. Also **HOB IN THE WELL.** As 18 Oct. 51.

**DANCING.** *Grand Dutch Dance*, as 21 Oct. 1751.

Monday 27

DL

**ROMEO AND JULIET.** As 18 Nov. 1751, but Sg Pietro replaces Mathews in *Masquerade Dance*. Also **THE ANATOMIST.** As 10 Sept. 1751.

COMMENT. Mainpiece: By Particular Desire. Receipts: £190 (Cross).

CG

**ZARA.** As 21 Oct. 1751. Also **THE MOCK DOCTOR.** As 28 Sept. 1751. **DANCING.** *Grand Comic Ballet*, as 16 Dec. 1751.

HAY

**THE GENTLE SHEPHERD.** *Cast not listed.*

COMMENT. A Scots' Pastoral Comedy. A Concert, &c. By desire. To begin at 5 P.M. Prices Boxes 5s. Pit 3s. Gallery 2s. [Time and prices repeated in subsequent bills.]

Tuesday 28

DL

**MACBETH.** Macbeth — Mossop, 1st time; Duncan — Burton; Macduff — Havard; Ross — Lee; Malcolm — Blakes; Banquo — Sowdon; Angus — Simson; Lenox — Scrase; Seyward — Winstone; Donalbain — Mattocks; Witches — W. Vaughan, Yates, Shuter; Hecate — Berry; Lady Macduff — Mrs Mills; Lady Macbeth — Mrs Pritchard. Vocal Parts by Beard, Wilder, Vernon, Mrs Bennet, Mrs Clive, &c. Furies by Shawford, Pelling, Harrison, Roger, &c. Also **THE CHAPLET.** As 13 Dec 1751, but *Rural Dance* by Harvey and Sga Pietro.

COMMENT. Mainpiece: As written by Shakespeare. Mossop did Macbeth—diff—much hissing when given out again (Cross). [*Taste* published at 1s., by Foote, with *Prologue* by Garrick.] Receipts: £150 (Cross).

CG

**THE FALSE FRIEND.** Don John — Sparks; Don Pedro — Ryan; Don Guzman — Ridout; Don Felix — Bridgwater; Lopez — Macklin; Galindo — Arthur; Leonora — Mrs Elmy; Isabella — Mrs Vincent; Jacinta — Miss Pitt. Also **DAMON AND PHILLIDA.** As 23 Sept. 1751.

**DANCING.** As 27 Jan.

COMMENT. Mainpiece: Written by the late Sir John Vanbrugh. Not acted these 8 years.

**MACBETH.** As 28 Jan. Also **THE LYING VALET.** As 9 Nov. 1751. **COMMENT.** Receipts: £110 (Cross). **Wednesday 29**  
DL

**THE FALSE FRIEND.** As 28 Jan. Also **THE WHAT D'YE CALL IT.** Filbert – Arthur; Peascod – Collins; Sir Roger – Marten; Steward – Anderson; Peter Nettle – Cushing; Constable – Dunstall; Dorcas – Mrs Dunstall; Kitty Carrot – Mrs Vincent.

**DANCING.** As 27 Jan.

**COMMENT.** [A long letter appeared in the *General Advertiser* favoring support of places of public entertainment for the lower classes: "That Spectacles such as Rope Dancing, Tumbling and Feats of Activity, are the most harmless and best accommodated to the Genius of the Common people of any which are exhibited, will be evident on considering that they neither harden the heart, pervert or inflame the Inclinations, nor corrupt the principles, but simply gratify the curiosity, the only means by which the populace can receive pleasure from objects of this kind."]

**EVERY MAN IN HIS HUMOUR.** As 16 Jan. Also **LETHE.** As 23 Dec. 1751. **COMMENT.** Mainpiece: By Particular Desire of several Ladies of Quality. [Dancing by Mad Auretti had been forecast in the bill for 29 Jan., but is not mentioned on the bill of the day.] Receipts: £200 (Cross). **Friday 31**  
DL

**ROMEO AND JULIET.** As 23 Jan. **CG**

**THE GENTLE SHEPHERD.** *Cast not listed.* **COMMENT.** Written by Allan Ramsey. To begin at 5:30 P.M. **HAY**

**THE OLD WOMAN'S ORATORY.** As 7 Jan. for Act I, but Act II, 1. A Full Piece; 2. A Piece by Signior Bombasto; 3. The Speech of Mrs Midnight in Defence of her Existence; 4. Solo on the Viol d'Amor; 5. Overture from *Otbo*; 6. An Oration on the Salt-Box by a Rationalist; Act III, 1. An Italian Song by Sg Bombazino; 2. A New Dissertation by Mrs Midnight; 3. A French Horn Concerto; 4. A Declamatory Piece on the Jew's Harp by a Casuist; 5. March in *Judas Maccabeus*, with the Side Drum, *Occasional Prologue* and *Epilogue* – Master Hallet.

**COMMENT.** The eighth day. By desire of several Persons of Distinction, at the Castle Tavern, Paternoster Row.

CT

## February 1752

**PHAEDRA AND HIPPOLOTTUS,** As 3 Dec. 1751. Also **HARLEQUIN RANGER.** As 18 Jan. **Saturday 1**  
DL  
**COMMENT.** Receipts: £200 (Cross).

**OTHELLO.** As 9 Oct. 1751. Also **MOCK DOCTOR.** As 28 Sept. 1751. **CG**

**COMMENT.** *The Sorcerer*, a Pantomime Entertainment, originally performed at the Theatre in Lincoln's Inn Fields, is preparing, with alterations, at Covent Garden (The scenes painted by Mr Lambert) and will be performed one day next week. [Another letter appeared in the *General Advertiser* on innocent entertainment for the lower classes (see 29 Jan. 1752), but severely criticized the existence of Prize fights, Cock-pits, and Gambling houses as "the real nuisances and nurseries of theft and disorder."]

- Saturday 1*  
CG It is whispered that the Town will shortly be entertained with a phenomenon of the Monosyllable Fun,—the match between Sir Alexander Drawcansir, Knt. and their Lownesses of Grub Street, being certainly to be decided on the Stage; great bets depending on this Battle, it is thought the Knowing ones will be taken in (*General Advertiser*).
- Monday 3*  
DL KING RICHARD III. As 15 Jan., but Richard – Garrick; King Henry – Havard; Richmond – Palmer. Also THE CHAPLET. As 28 Jan.  
 COMMENT. Suppos'd Garrick's Benefit (Cross). This day publish'd at 1s. *Every Man in his Humour*, a Comedy written by Ben Johnson [sic] with alterations and additions, as it was perform'd at Drury Lane (*General Advertiser*). [Inspector No 298 comments on a blemish in the performance of Richard III, "where the character of the Lord Mayor has Buffoonry in the handling." Taswell frequently acts it thus, but perhaps is not to blame, the decision as to the manner of the part probably having been made by the Manager (*Daily Advertiser and Literary Gazette*, 13 Feb.)] Receipts: £210 (Cross).
- CG THE ROYAL MERCHANT; or, The Beggar's Bush. As 14 Nov. 1751. Also THE KING AND MILLER. As 17 Oct. 1751.  
 DANCING. *Grand Comic Ballet*, as 16 Dec. 1751.
- Tuesday 4*  
DL THE PROVOK'D HUSBAND. As 7 Nov. 1751. Also HARLEQUIN RANGER. As 18 Jan.  
 DANCING. II: A *Grand Provincial Dance*, by Sg Piettro, Mad Auretti, &c.  
 COMMENT. Receipts: £110 (Cross).
- CG THE SIEGE OF DAMASCUS. As 5 Dec. 1751. Also HOB IN THE WELL. As 18 Oct. 1751.  
 DANCING. *Grand Comic Ballet*, as 16 Dec. 1751.
- CT THE OLD WOMAN'S ORATORY. As 7 Jan. in Act I, but Acts II and III as 31 Jan.  
 COMMENT. The Ninth Day. By the Command of several Noble Personnages, at the Castle Tavern, Paternoster Row.
- Wednesday 5*  
DL THE WAY OF YE WORLD. As 28 Oct. 1751. Also QUEEN MAB. As 31 Oct. 1751, but Master Reinhold replaces Master Vernon, and Sg Piettro replaces Matthews.  
 DANCING. IV: A *Comic Dance* introduc'd, by Harvey and Sga Piettro.  
 COMMENT. Afterpiece: By Desire. We hear that the play of the *Mourning Bride* will be performed at Drury Lane on 7 March, for the benefit of Mrs Pritchard. Receipts: £120 (Cross).
- CG THE BEGGAR'S OPERA. As 25 Nov. 1751. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 29 Jan.
- HAY THE GENTLE SHEPHERD. *Cast not listed*.
- Thursday 6*  
DL LADY JANE GRAY. Pembroke – Mossop, 1st time; Lord Guilford – Dexter, 1st time; Gardiner – Havard; Northumberland – Burton; Suffolk – Winstone; Sussex – Mozeen; Sir John Gates – Simson; Lieut. – Scrase; Captain – Ackman; Duchess of Suffolk – Mrs Mills; Lady Jane Gray – Miss Bellamy, 1st time. Also THE LYING VALET. As 9 Nov. 1751.  
 DANCING. *Grand Provincial Dance*, as 4 Feb.  
 COMMENT. Mainpiece: Not acted these 7 years. [See 12 Nov. 1745.] Very Dull Play & No Garrick (Cross). We hear the Comedy of the *Comical Lovers* will be reviv'd

for the benefit of Mrs Clive on Monday, 9 March; to which will be added, <i>Miss in her Teens</i> , the part of Fribble by Garrick, being the only time of his performing it this season. Receipts: £100 (Cross).	Thursday 6 DL
THE COMMITTEE. As 1 Jan., but Bookseller - Paddick; add Day - Collins. Also THE CONTRIVANCES. Rovewell - Lowe; Argus - Collins; Hearty - Bransby; Robin - Dunstall; Betty - Miss Pitt; Arathusa - Mrs Storer, 1st appearance there in 3 years.	CG
DANCING. <i>Grand Comic Ballet</i> , as 16 Dec. 1751.	
COMMENT. Afterpiece [by Henry Carey]: A reviv'd Ballad Farce not performed these ten years.	
THE OLD WOMAN'S ORATORY. As 4 Feb., Castle Tavern, but, Act II, 4. <i>Solo on Cymbals</i> . With a new <i>Occasional Prologue</i> , written by a Gentleman of the University. Boxes 5s. Pit 3s. 7 P.M. [Repeated in subsequent bills.]	HAY
COMMENT. At the particular Desire of Several Persons of Quality. Benefit for Benjamin Hallet, a child of nine Years of age. The Tenth Day. By Gentlemen masked after the manner of Grecian and Roman Comedy. [Not repeated in subsequent bills after this date.] The House to be made very warm and illuminated with wax candles.	
LADY JANE GRAY. As 6 Feb. Also QUEEN MAB. As 5 Feb.	Friday 7 DL
DANCING. As 4 Feb.	
COMMENT. Afterpiece: By Desire. The Comedy of <i>Every Man in His Humour</i> , will be played again on Tuesday, the 10th of March for the Benefit of Mr Woodward. Receipts: £160 (Cross).	
THE MERCHANT OF VENICE. As 16 Nov. 1751. Also THE CONTRIVANCES. As 6 Feb.	CG
DANCING. As 16 Dec. 1751.	
MACBETH. As 28 Jan., but Macbeth - Garrick; Hecate - Winstone; Young Seyward - Palmer; Seyward omitted, and Master Vernon omitted from vocal parts. Also THE INTRIGUING CHAMBERMAID. As 28 Sept. 1751.	Saturday 8 DL
COMMENT. Macbeth as written by Shakespeare. Receipts: £200 (Cross).	
ROMEO AND JULIET. As 23 Jan. Also THE ROYAL CHACE. <i>Cast not listed</i> , but see 16 Jan.	CG
COMMENT. Both pieces By Command of his Royal Highness the Prince of Wales. We hear that His Royal Highness the Prince of Wales, with Prince Edward will be this night at Covent Garden, to see the tragedy of <i>Romeo and Juliet</i> , and <i>Harlequin Skeleton</i> .	
On Tuesday 3 March, will be reviv'd a Tragedy call'd <i>Macbeth</i> (as written by Shakespear) the part of Macbeth by Barry, and Lady Macbeth by Mrs Cibber, being the first time of her appearing in that character. To which will be added the <i>Oracle</i> , a new Dramatic piece (of one act) taken from the French, the Principal Part to be perform'd by Mrs Cibber. Pit and boxes laid together.	
THE SUSPICIOUS HUSBAND. As 9 Oct. 1751, but Mr Strictland - Yates. Also QUEEN MAB. As 5 Feb.	Monday 10 DL
SINGING II: <i>Haughty Strephon</i> - Master Vernon, as 24 Jan.	
COMMENT. <i>Tancred and Sigismunda</i> is oblig'd to be deferr'd on account of the Indisposition of a principal performer. Receipts: £170 (Cross).	
ROMEO AND JULIET. As 23 Jan.	CG
COMMENT. Play By Particular Desire. On Saturday night his Royal Highness the Prince of Wales was at Covent Garden, where his presence gave such Pleasure, that a general Joy diffused itself in the breasts of the Audience, as might be easily discerned in all their countenances ( <i>General Advertiser</i> ).	

Tuesday 11      THE CONSCIOUS LOVERS. As 3 Oct. 1751. Also HARLEQUIN RANGER.  
DL                  As 18 Jan.

COMMENT. *Richd 3<sup>d</sup>* (by Mossop) & *Anatomist* was put up but: Mossop being taken ill, after many Messages it was resolv'd to do ye<sup>e</sup> Com: *Lovers & Harl: Ranger*. Small bills were printed & deliver'd at ye<sup>e</sup> Doors to signify the Change & all went well. Mr Rich's Ent: of ye<sup>e</sup> Sorcerer came out this day (Cross). Receipts: £120 (Cross). [The small bill referred to by Cross read as follows:]

## THEATRE ROYAL IN DRURY LANE

This night being the  
11th of February

## RICHARD THE THIRD

(On Account of the Indisposition of a Principal Performer)

Is Oblig'd to be Chang'd to

## THE CONSCIOUS LOVERS

and

## HARLEQUIN RANGER

with Dancing

By Mad Auretti

CG                  DRUMMER. As 11 Nov. 1751. Also HARLEQUIN SORCERER, with the LOVES OF PLUTO AND PROSERPINE with Alterations. *Cast not listed*, but Pluto - Howard; Ascalax - Baker; Proserpine - Mrs Storer; Witches - Legge, Mrs Lampe, Mrs Arne, Miss Young; Harlequin - ? (1752 ed.).

COMMENT. Afterpiece: A Pantomime entertainment not performed these 20 years. The Scenes painted by Mr Lambert. Nothing under Full Prices will be taken during the performance. Ladies send servants by three o'clock. [The note about full prices is repeated throughout the run of this pantomime this season. A rather detailed description of the action in this pantomime appeared in the *Drury Lane Journal*, reprinted in the *Gentleman's Magazine* for Feb. 1752, pp. 52-53.]

HAY                THE GENTLE SHEPHERD. *Cast not listed*.

CT                 THE OLD WOMAN'S ORATORY. See 4 Feb., but short bill when the Jews Harp, Salt-Box, and Performances of Sig Bombasto and Sig Bamboozino will be introduced.

COMMENT. The Eleventh Day at the Castle Tavern, Paternoster Row, By Particular Desire.

Thursday 13      DL                TANCRED AND SIGISMUNDA. Tancred - Garrick; Sifredi - Berry; Osmond - Havard; Sigismunda - Miss Bellamy; Rhadolpho - Blakes; Officers - Burton and Simson; Laura - Miss Minors. Also THE ANATOMIST. As 10 Sept. 1751.  
COMMENT. Receipts: £200 (Cross).

CG                THE FALSE FRIEND. As 28 Jan. Also HARLEQUIN SORCERER. *Cast not listed*.

COMMENT. N.B. As any obstruction in the movement of the machinery will greatly prejudice the performance of the Entertainment, it is hop'd no persons will be displeased at their being refus'd admittance behind the scenes. [A customary notice for the run of the pantomime this season. Not to be repeated further here.]

**GRAND COMPOSITION OF FUN AND MUSIC.** *Cast not listed.* But advertised (10 Feb.) as a Decision of the Match so long depending between Sir Alexander Drawansir, Knt. and their Lownesses of Grub Street, on which large bets are depending. It is thought the Knowing Ones will be greatly taken in. A piece of Witchcraft from *Macbeth*. A Town and a Country piece between a Blood and a Blockhead. A curious examination before Mr Justice Bobadil. A Phenomenon of High Humbug. A Piece from the Brazen Head. A solo on a very uncommon instrument imported from the Antipodes Mynheer eht soumas dna deifiton reddalb dna gnirts saila Len Roop. An Apparition of a Ghost. A barbarous, cruel, bloody, and inhuman—committed by the Man Mountain in Rocky Termagant, in a new Taste. To conclude with a dying Fall and the Birth, Parentage and Education of FUN (*General Advertiser*).

Thursday 13  
CT

**COMMENT.** By order of the Town. None to be admitted without tickets at 2s. 6d. each. The Roarings of the Lion disturbing some of the inhabitants of Covent Garden, his Leonic Majesty has adjudged it necessary to remove from that end of town to the place of performance. To begin at 7 P.M. [See Cross, *History of Henry Fielding*, II, 409, for an account of this piece and the way it was stopped by officers while the performance was in progress.]

**THE OLD WOMAN'S ORATORY.** As 11 Feb. *Prologue* and *Epilogue* as 6 Feb.

HAY

**COMMENT.** The Twelfth Day. At the Particular Desire of Several Persons of Quality. Boxes 4s. Pit 2s. 6d. Gallery 2s. [Repeated in bills for this theatre.]

**JOSHUA.** *Cast not listed.* Parts were Joshua, Caleb, Othniel, Achsah (Daughter to Caleb); Angel, Chorus, High Priests, Priests; Chiefs; Elders, and Attendants.

Friday 14  
CG

**COMMENT.** Pit and boxes to be put together, and no person to be admitted without Tickets, which will be deliver'd this day, at the Office in Covent Garden Theatre, at Half a Guinea each. First Gallery 5s. Second Gallery 3s. 6d. Galleries to be open'd at Half an Hour after Four o'clock. Pit and Boxes at Five. To begin at Half an Hour after Six [repeated]. This day is publish'd Compos'd by Handel, at 10s. 6d., *The Oratorio Joshua*, in Score . . . Printed for J. Walsh, in Catherine St. in the Strand.

**TANCRED AND SIGISMUNDA.** As 13 Feb. Also **LETHE.** As 23 Dec. 1751.  
**DANCING.** *Grand Provincial Dance*, as 4 Feb.

Saturday 15  
DL

**COMMENT.** Receipts: £180 (Cross).

**RULE A WIFE.** As 10 Jan. Also **HARLEQUIN SORCERER.** *Cast not listed*, but see 11 Feb.

CG

**EUGENIA.** Mercour – Garrick; Clerval – Dexter; Dorimond – Berry; Marquis of Delville – Havard; Eugenia – Miss Bellamy; Orphisa – Mrs Pritchard; Emelia – Mrs Ward; also *Prologue* – Garrick, *Epilogue*, by C. Cibber – Mrs Pritchard (1752 ed.).

Monday 17  
DL

**COMMENT.** This Tragedy is taken from ye French by ye Revd Mr Francis. A great Noise before ye play began, occasion'd by ye Music not playing what they lik'd, they being Palted wou'd not come into the Orchestra—a Branch knock'd down, Candles thrown &c.—Mr Garrick went on, order'd ye Music in, & all was quiet – went off with great Applause (Cross). Never acted before. Characters New Dress'd Mr Garrick is intitled to my sincerest Gratitude for his Performance as an Actor, and for his Punctuality as a Manager . . . his strong good Sense, with that Spirit of Theatrical Criticism, which is his peculiar natural Genius (Prefatory matter by Francis first in ed.). Receipts: £180 (Cross).

**THE STRATAGEM.** As 25 Sept. 1751. Also **HARLEQUIN SORCERER.** *Cast not listed*, but see 11 Feb.

CG

- Tuesday 18*    EUGENIA. As 17 Feb.  
 DL              COMMENT. Went off very dull, & great hissing &c. when over (Cross).  
 Receipts: £160 (Cross).
- CG              THE RECRUITING OFFICER. As 23 Sept. 1751, but Constable - Stoppelaeer.  
 Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- CT              THE OLD WOMAN'S ORATORY. Cast as 11 Feb., but *Prologue* omitted.  
 COMMENT. At the Desire of Several Persons of Distinction. The Thirteenth Day. The Ladies are particularly desired to come early. Yesterday Orders were sent from the Lord Mayor to the Managers of the Entertainment last Night, exhibited at the Castle Tavern, Paternoster Row, to discontinue that part of it call'd The Old Woman's Oratory, the above being an unlicensed Place (*Daily Advertiser*, 19 Feb.).
- Wednesday 19* JOSHUA. As 14 Feb.  
 CG
- Thursday 20*    EUGENIA. As 17 Feb. N.B. The Author's benefit which was to have been this day is defer'd till Saturday, when his tickets will be taken (playbill). This shoul'd have been the Author's Benefit but their being a great Assembly on this Night, he defer'd till Sat. next (Cross).  
 COMMENT. Mr Francis has successfully avoided the common fault of a buskin'd expression, and left the plain language of nature to be supported by the dignity of the sentiment: He has I think, not above one or two similies, and scarce one unnecessary or purely ornamental epithet. In this he has judiciously imitated the simplicity of the antients, and of our Milton's *Samson Agonistes*, as he has also done in the contrivance of the fable, by preserving the unities . . . 'Twould be idle in me to observe that this play is a true tragedy, tho' nobody dies in it, as it has so large a share in exciting the only objects, terror and pity. There is one excellency, which I cannot help pointing out, as it is almost universally overlook'd by all dramatic writers: I mean the MORAL without which there is no perfect drama. (*Have at you All: Or The Drury Lane Journal*, 20 Feb. 1752).  
 Receipts: £170 (Cross).
- CG              THE ROYAL MERCHANT. As 14 Nov. 1751. Also HARLEQUIN SORCERER.  
*Cast not listed*, but see 11 Feb.  
 COMMENT. [The theatres this night met competition from (1) an Assembly at the King's Theatre in the Haymarket, tickets 26s. each, to admit one Gentleman and two ladies. (2) another Assembly at the Five Bells Tavern, behind the New Church, in the Strand, where was opened the TEMPLE OF TASTE, where will be exhibited a grand concert of Music. Also an attempt towards the Introduction of a new rational entertainment, consisting of an *Occasional Prologue* by a Gentleman; a panegyric on the Utility of Public Speaking, in which the Design is particularly illustrated; Propositions made from a Gentleman in the Chair, to be debated by the company, such as the Gay and Polite may be supposed to understand, and speak upon with success; to conclude with an *Original Epilogue*; the whole interspers'd with several grand concertos, Overtures, and Full pieces of Musick.]  
 This design, which has for its object the interest of Knowledge, Eloquence and Politeness, needs no Apology, and can be opposed by those, with whom to be at variance, is Virtue. No subject of so Sacred Nature as Religion, will be there canvass'd nor anything that can give Occasion to Indecency, or unmannerly reflection on any Undertaking or Party.—In this attempt all Men of Taste are interested, as they will have an opportunity not only of being pleased, but giving pleasure by considering every subject with candour, and reasoning upon it, with Eloquence and propriety. To this entertainment, the Ladies are likewise invited,

who have an unexceptionable right to be present at all Attempts, calculated for the promotion of knowledge, and as their appearance will naturally secure polite behavior, so they may reap some advantage from the Circulation of ideas, which in such an Assembly must necessarily take place.

The price of entrance—half a crown each. To begin precisely at seven. The room which is very commodious, will be elegantly illuminated. The SUBJECT for the first Night's Debate will be, "If the Custom of Portioning Daughters was entirely suppress'd, would it not be a good Expedient towards the promotion of Matrimony and the felicity of that state." It continued on four Wednesday nights. Then seems to have died.]

**THE GENTLE SHEPHERD.** *Cast not listed.*

Thursday 20  
CG

HAY

**HERCULES.** *Cast not listed*, but see 24 Feb. 49.

Friday 21

CG

Saturday 22  
DL

**EUGENIA.** As 17 Feb.

COMMENT. Benefit for ye Author (Cross). Tickets to be had of the Author at his lodgings the *Angel* in King's Street, Covent Garden; A Millar, over-against Catharine Street, in the Strand; and at the Stage Door of the theatre, where places may be taken (playbill). We hear Mr Ross is to perform the part of Romeo in the Play *Romeo and Juliet* for his benefit, which is to be on Thursday, the 31st of March (*General Advertiser*). Receipts: £200 (Cross).

**THE COUNTRY LASSES.** As 14 Dec. 1751, but with no mention of the *Sheep Shearing Song*. Also **HARLEQUIN SORCERER**. *Cast not listed*, but see 11 Feb.

CG

COMMENT. Both pieces By Command of his Majesty. [The Assembly at the Temple of Taste in the Five Bell's tavern (see 20 Feb.) received a puff this day: "On Thursday Night there was a brilliant appearance of Ladies and Gentlemen, at the opening of the Temple of Taste, who express'd much Satisfaction at the entertainment they met with, which was not only instructive, but extremely polite and pleasing; if any Complaint was made, it was that (notwithstanding it lasted full three hours) instead of being tir'd with the Performance, as at many Publick exhibitions, they seem'd to think they had too little of it; As we are always glad to embrace any Opportunity of shewing our zeal for the Service of the Publick, we can but applaud an Undertaking than which nothing appears more rational and better calculated for the general good" (*General Advertiser*).]

**THE OLD WOMAN'S ORATORY.** As 18 Feb.

HAY

COMMENT. The Fourteenth Day. At the Desire of Several Persons of Quality.

**EUGENIA.** As 17 Feb.

Monday 24

DL

**DANCING. II:** By Desire will be perform'd the *Grand Provincial Dance*, as 4 Feb.

COMMENT. Very dull (Cross). Receipts: £160 (Cross).

**THE DRUMMER.** As 11 Nov. 1751. Also **HARLEQUIN SORCERER**. *Cast not listed*, but see 11 Feb.

CG

COMMENT. Mainpiece: By Command of his Royal Highness the Prince of Wales. [The second meeting at the Temple of Taste advertised for the following Wednesday in the *General Advertiser*.]

**EUGENIA.** As 17 Feb. Also **THE ANATOMIST**. As 10 Sept. 1751.

Tuesday 25

DL

**DANCING. II:** *Grand Provincial Dance*, as 4 Feb.

COMMENT. Benefit for ye Author (Cross). Afterpiece: By Desire. [Tickets see 22 Feb.] Receipts: £87 (Cross).

**THE CONFEDERACY.** As 13 Nov. 1751, but Corinna not listed. Also **HARLEQUIN SORCERER**. *Cast not listed*, but see 11 Feb.

CG

- Tuesday 25* THE GENTLE SHEPHERD. *Cast not listed.*  
HAY COMMENT. Benefit of a Family in great Distress.
- Wednesday 26* JEPHTA. *Cast not listed*, but Jeptha – Beard, tenor; Storage – Signora Galli, Mezzo-soprano; Iphis – Signora Frasi, soprano; Hamor – Brent, alto; Zebul – Wass, bass; Angel – the Boy (Deutsch, *Handel*, p. 719), and Chorus of Israelites (Larpent MS).  
COMMENT. [At the Temple of Taste this evening the entertainment consisted of 1), an overture from *Samson*, 2), a Poetical address to the audience, 3), a *concert* on the harpsichord by a young Lady eight years old, 4), a Dissertation on Dress, 5), a *Hautboy concerto*, 6), an Essay toward a new-invented Astronomy, adapted to the Ladies, 7), a solo on the German Flute, and a general debate on the following propositions: "Is Affectation more prevalent in Man than Woman?" "Is not a good-natured illiterate man more beneficial to society than an illnatured philosopher" (*General Advertiser*).]
- Thursday 27* THE CARELESS HUSBAND. As 19 Sept. 1751. Also QUEEN MAB. As  
DL 5 Feb.  
COMMENT. Receipts: £170 (Cross).
- CG THE MISER. As 8 Oct. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- Friday 28* JEPHTA. As 26 Feb.  
CG COMMENT. [Continued approbation for the Temple of Taste]: The Second time it was receiv'd with uncommon approbation, particularly the Essay on a new-invented Astronomy, adapted to the Ladies, and the performances on the Harpsichord by a young lady but eight years old, who was allow'd by some Connoisseurs that were present, to play it extremely curious and masterly. Several Gentlemen spoke to the Questions, and met with unanimous applause; and the whole was conducted with the utmost Regularity and decency (*General Advertiser*).
- Saturday 29* ROMEO AND JULIET. As 27 Jan. Also THE LYING VALET. As 9 Nov.  
DL 1751.  
COMMENT. Mainpiece: By Particular Desire.
- CG THE WAY OF THE WORLD. As 22 Oct. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- HAY THE OLD WOMAN'S ORATORY. As 11 Feb., but add a *Song*, in the character of a Lion – Sig Antonio.  
COMMENT. Benefit Signor Antonio Ambrosia, Operator on the Cremona Staccato, vulgarly call'd the Salt-Box. Tickets delivered for 5 March will be taken. Prices, Boxes 4s. Pit 3s. Gallery 2s. [The fifteenth night.]

## March 1752

- Monday 2* LOVE'S LAST SHIFT. As 30 Dec. 1751. Also QUEEN MAB. As 5 Feb.  
DL SINGING. III: By Mattocks.  
COMMENT. Receipts: £50 (Cross).
- CG THE DOUBLE DEALER. As 21 Nov. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.

COMMENT. We hear that Mrs Cibber's Benefit, which was advertis'd for the 3rd of March, is oblig'd to be deferr'd till Tuesday the 17th.	Monday 2 CG
KING LEAR. As 2 Nov. 1751. Also THE INTRIGUING CHAMBERMAID. As 28 Sept. 1751. COMMENT. Ye King keeps his birth Day (Cross). Mainpiece: By Desire. Receipts: £190 (Cross).	Tuesday 3 DL
THE MISTAKE; or, The Lover's Quarrel. Carlos - Ryan; Lorenzo - Ridout; Sancho - Arthur; Alvarez - Bridgwater; Felix - Marten; Metaphrastus - Gibson; Camillo - Mrs Ridout; Isabella - Mrs Barrington; Jacinta - Mrs Macklin; Leonora - Mrs Vincent; Lopez - Macklin. Also HARLEQUIN SORCERER. <i>Cast not listed</i> , but see 11 Feb. COMMENT. Mainpiece: Written by Sir John Vanbrugh. Not acted these seven years. [See 19 Nov. 1746.]	CG
THE GENTLE SHEPHERD. <i>Cast not listed.</i>	HAY
JEPTHA. As 26 Feb. COMMENT. [The Temple of Taste this night included a "Panegyric on the Genius of Shakespear." The questions for debate: "Ought not Ladies to fill Civil Offices? and Which character is the most difficult to support with reputation, that of the Orator or the Player?" Ladies had complained of the heat occasioned by the crowd of people attending, and were assured care would be taken to render the room somewhat airy ( <i>General Advertiser</i> ).]	Wednesday 4 CG
THE REVENGE. As 10 Oct. 1751, but Alvarez - Simson. Also HARLEQUIN RANGER. As 18 Jan., but dancers except Pietro and Janeton Auretti omitted. COMMENT. Receipts: £120 (Cross).	Thursday 5 DL
THE MISTAKE. As 3 March. Also HARLEQUIN SORCERER. <i>Cast not listed</i> , but see 11 Feb.	CG
A CONCERT OF VOCAL AND INSTRUMENTAL MUSICK, etc. Particulars will be inserted in the Handbills. COMMENT. [If this were the announcement of a bona fide concert, there would be no infraction of the Licensing Act. The singers are not named, as they usually are in advertisements of musical entertainments.] Benefit for Brown. Boxes 3s. Pit 2s. Gallery 1s. No persons to be admitted without tickets.	JS
SAMSON. <i>Cast not listed.</i> Parts were: Samson, Manoa, Micah, Israelite Officer; Chorus of Israelites, Dalila, Harapha, Chorus of Philistine Women and Priests of Dagon (Larpent MS). COMMENT. This day publish'd at 1s. the first number of the <i>Dramatic Censor</i> , being remarks on the tragedy of <i>Venice Preserv'd</i> , with observations on the principal performers, by Mr Derrick. This pamphlet is a specimen of criticism intended to be made on our most celebrated dramatic pieces. By several hands. Wherein, should the publick approve by encouraging this first essay, not only the beauties and Inaccuracies of the poet, but of several performers will be considered . . . To this number is added Proposals for printing by Subscription a New Tragedy call'd <i>Osman</i> by Mr Gentleman.	Friday 6 CG
MOURNING BRIDE. Osmyn - Garrick; King - Berry; Gonzales - Havard; Garcia - Palmer; Almeria - Miss Bellamy; Zara - Mrs Pritchard; Leonora - Mrs Bennett. Also THE SHEPHERD'S LOTTERY. As 19 Nov. 1751, but Harvey omitted from the <i>Pastoral Dance</i> .	Saturday 7 DL

- Saturday 7*
- DL      DANCING. By Mad Auretti, &c.  
       COMMENT. Benefit for Mrs Pritchard. By Particular Desire. Part of Pit laid into Boxes. Servants admitted to keep places on the Stage. Ladies are desired to send servants by 3 o'clock. Play to begin at 6. Tickets and places to be had of Mrs Pritchard in Great Queen Street, and at the stage door of the theatre. Receipts: £200 (Cross).
- CG      THEODOSIUS; or, The Force of Love. Varanes - Barry; Theodosius - Ryan; Leon-tine - Ridout; Marcius - Sparks; Aranthes - Usher; Pulcheria - Mrs Vincent; Athenais - Mrs Cibber, 1st time. With the songs incident to the play set to music by Mr Arne. Also THE CONTRIVANCES. As 6 Feb., but only Rovewell and Arethusa listed.  
       DANCING. *Grand Dutch Dance*, as 21 Oct. 1751.  
       COMMENT. Benefit for Barry. Eight rows of the Pit will be rail'd into the Boxes, where servants will be allow'd to keep places. Ladies send servants by 3 P.M. And for their better accommodation the Stage will be form'd into an Amphitheatre, where servants will likewise be allow'd to keep Places.
- HAY     THE GENTLE SHEPHERD. *Cast not listed.*  
       COMMENT. Benefit for Lauder.
- CT      MRS MIDNIGHT's Grand Concert. *Cast not listed.* To be conducted by the proprietors of The Old Woman's Oratory. To be divided into three parts. The Declamatory Piece on the Jew's Harp by a Casuist; and the Oration on the Salt-Box, by a Rationalist, will be introduced as usual; with the performances of several eminent Masters.  
       COMMENT. To begin at 7 P.M. at the Castle Tavern, Paternoster Row. The Price of Admission will be a half crown each. The house will be illuminated with wax candles. The Ladies are particulary desired to come early. [Notice repeated. The sixteenth night.]
- Monday 9*
- DL      THE COMICAL LOVERS. Palamede - Ross; Rhodophil - Palmer; Celadon - Woodward; first time; Sabrina - Mrs Simson; Florimel - Mrs Pritchard, first time; Doralice - Mrs Willoughby; Flavia - Miss Minors; Melissa - Mrs James; Philotas - Mrs Cross; Olinda - Mrs Bennett; Melantha, with songs proper to the part and an *Italian Mimic Song* - Mrs Clive; Beleza - Mrs Toogood. Also MISS IN HER TEENS. Fribble, the only time this season - Garrick; Flash - Woodward; Loveit - Palmer; Puff - Yates; Tag - Mrs Clive; Miss Biddy - Miss Minors.  
       SINGING. III: By Mattocks.  
       DANCING. IV: By Mad Auretti, &c.  
       COMMENT. Benefit for Mrs Clive. Mainpiece: Not acted in seven years [see 7 May 47]. Altered from Dryden by Colley Cibber, Esq. Part of Pit laid into boxes. Amphitheatre on Stage. Receipts: £220 (Cross).
- CG      THE SIEGE OF DAMASCUS. As 5 Dec. 1751, but add Sergius - Usher. Also THE CONTRIVANCES. As 7 March.  
       SINGING. *Rise Glory Rise* by Lowe.  
       DANCING. *Grand Dutch Dance*, as 21 Oct. 1751.  
       COMMENT. Benefit for Lowe.
- Tuesday 10*
- DL      EVERY MAN IN HIS HUMOUR. As 16 Jan. but Justice Clement - Taswell, Cob, Master Matthew, Cash, Formal, Bridget, and Tib omitted. Also THE MAN OF TASTE. Man of Taste - Woodward; Harcourt - Palmer; Cockade - Shuter; Sir Humphrey Henpeck - Winstone; Horatio - Mozeen; Maria - Miss Minors; Dorothea - Mrs Toogood; Lady Henpeck - Mrs Cross.

**COMMENT.** The farce went off dull. Taken from a play so call'd (Cross). Part of pit laid into the boxes, and Stage formed into an Amphitheatre & Commodiously enclos'd for the Reception of Ladies. Ladies send servants by three. Doors opened at half past three. Benefit for Woodward. Boxes and Stage 5s. Receipts: £280 (Cross).

Tuesday 10  
DL

**RULE A WIFE.** As 10 Jan. Also **HARLEQUIN SORCERER.** *Cast not listed,* but see 11 Feb.

CG

**SAMSON.** *Cast not listed.*

Wednesday 11  
CG

**COMMENT.** [Temple of Taste met for fourth time. Question debated, "Can a Man love passionately and virtuously two ladies at a time?"]

**OTHELLO.** Othello - Mossop, first time; Iago - Montgomery from Dublin, his first appearance in England; Cassio - Palmer; Roderigo - Yates; Desdemona - Miss Bellamy; Emelia - Mrs Pritchard; Brabantio - Berry; Lodovico - Blakes. Also **LETHE.** As 23 Dec. 51, but Frenchman - Garrick. Tattoo and Charon omitted.

Thursday 12  
DL

**COMMENT.** Benefit for Mr Mossop. Tickets to be had of Mr Mossop, at his Lodgings in Southampton Street, Covent Garden; and at the stage door of the theatre. Receipts: £150 (Cross).

**THE CONSCIOUS LOVERS.** As 18 Jan., but add Daniel - Collins. The song set by Dr Boyce. Also **THE CONTRIVANCES.** As 7 March.

CG

**DANCING.** As 21 Oct. 1751.

**COMMENT.** Benefit for Arthur.

**THE OLD WOMAN'S ORATORY.** As 11 Feb., add Cymballo act.

HAY

**COMMENT.** A Morning's Entertainment of Vocal and Instrumental Musick. The Oratory given gratis. Benefit Mr James Lowe. To begin at 12 noon. Boxes 5s. Pit 3s. Gallery 2s.

**TAMERLANE.** By a sett of Gentlemen who never appear'd on any publick Stage. *Occasional Prologue* by a young Gentleman, late of Westminster School, to be spoken by himself. Also **LETHE.** Mercury-the above Italian Gentleman; Lady-Gentlewoman from the Theatre-Royal in Dublin. To conclude with the *Grand March* from *Judas Maccabeus*.

HAY

**SINGING.** Vocals by an Italian Gentleman.

**COMMENT.** Benefit for a Tradesman under Misfortunes. A Concert, &c. To begin at 6. Boxes 5s. Pit 3s. Gallery 2s.

**SAMSON.** *Cast not listed.*

Friday 13  
CG

**TANCRED AND SIGISMUNDA.** As 13 Feb., but Mozeen replaces Burton. Also **THE ANATOMIST.** As 10 Sept. 1751.

Saturday 14  
DL

**DANCING.** A *Provincial Dance* by Sg Pietro, Mad Auretti &c.

**COMMENT.** Benefit for Miss Bellamy. No Building on stage. Part of Pit only [laid into boxes]. Ladies send servants by 3 o'clock. Tickets at her house in Thrift St., Soho. Receipts: £200 (Cross)

**ZARA.** As 21 Oct. Also **THE CONTRIVANCES.** As 7 March.

CG

**DANCING.** *Pigmalion*, as 25 Sept. 1751.

**THE GENTLE SHEPHERD.** *Cast not listed.*

HAY

**COMMENT.** Benefit the Gentleman who acts the part of Glaud.

- Monday 16**    **DL**    THE SUSPICIOUS HUSBAND. As 10 Feb., but Strictland - Berry. Milliner, Tester, Buckle, Valet, Simon, Landlady omitted. Also THE LYING VALET. As 9 Nov. 1751.  
*DANCING.* I: *Les Characters de la Danse*, by Madam Auretti; II: A *Hornpipe*, by the Little Swiss; III: A *Chacone* in Italian Characters; Harlequin - Mad Auretti; Poldene - Sg Piettro and Mad Janeton Auretti; Scaramouch, Punch, Messitin, Pantaloons, and Pierot, by others; IV: A *Tambourine* by Master Pietro; V: *The Louvre* and *Minuet* by Sg Piettro and Mad Auretti.  
**COMMENT.** Benefit for Mad Auretti. Pit and Boxes together & Amphitheatre on stage. Tickets and Places to be had of Mad Auretti at her house in Leicester Fields; and at the Stage Door of the Theatre. Receipts: £220 (Cross).
- CG**    KING HENRY IV, PART I. WITH THE HUMOURS OF FALSTAFF. Falstaff - Quin; King - Sparks; Wales - Ryan; Vernon - Gibson; Worcester - Bransby; Northumberland - Redman; Westmorland - Usher; Douglas - Anderson; Blunt - Cashing; Carriers - Arthur and Dunstall; Francis - Collins; Gadshill - Holtom; Bardolph - Marten; Hostess - Mrs Macklin; Lady Percy - Mrs Vincent; Hotspur - Barry; Also THE CONTRIVANCES. As 7 March.  
*DANCING.* *Grand Dutch Dance*, as 21 Oct. 1751.  
**COMMENT.** Benefit for Ryan.
- Tuesday 17**    **DL**    THE ORPHAN. As 7 Oct. 1751, but Castalio - Dexter, for the first time. Also DUKE AND NO DUKE. As 7 Nov. 1751.  
*DANCING.* By Sg Piettro, Mad Auretti, &c.  
*SINGING.* I: Mattocks.  
**COMMENT.** Benefit for Mr Dexter. Last time of performing the Mainpiece this season. Tickets to be had of Dexter at his lodgings at Mr Gibson's in James Street, Covent Garden; at the Grecian Coffee House, in Devereux Court; and at the Stage Door of the Theatre where Places may be taken. Receipts: £120 (Cross).
- CG**    MACBETH. Macbeth - Barry; Macduff - Ryan; King - Gibson; Malcolm - Usher; Donalbaine - Miss Morrison; Fleance - Miss Mullart; Angus - Bennet; Seyward - Anderson; Young Seyward - Bransby; Lenox - Redman; Seyton - Paddick; Banquo - Sparks; Rosse - Ridout; Murderers - Stoppelaer and Marten; Hecate - Arthur; Witches - Dunstall, Collins, Cushing; Lady Macduff - Mrs Barrington; Lady Macbeth - Mrs Cibber, first time. With the Original Music, the vocal parts by Lowe, Howard, Legge, Baker, Mrs Arne, Mrs Lampe, Mrs Storer, Miss Falkner, Miss Young, Mrs Vincent, &c. With the dances and decorations incident to the play. Also THE ORACLE. Principal parts by Dyer, Mrs Elmy, Mrs Cibber. With a Dance incident to the piece by Miss Hilliard. New *Prologue* spoken by Barry.  
*DANCING.* *Comic Ballet*, as 16 Dec. 1751.  
**COMMENT.** Benefit for Mrs Cibber. Afterpiece: A Dramatic piece of one act taken from the French. Never perform'd before. The characters in it to be new-dress'd. Pit and boxes laid together and amphitheatre on stage. Tickets deliver'd for 3 March will be taken. [See, 20 March. The note in *Have at you all; or, The Drury Lane Journal* (19 March) seems to comment on this performance: "Those heroic full-bottomed perukes, whose bushy expanse is spread over the whole back of the wearer, have lately been exploded on the stage, and a more natural, I mean a less enormous covering for the head substituted in its stead. Unfortunately Mr Barry this night chose to appear in one of the most curiously frizzled out and of the fullest tragical flow I ever saw: When in the last act it was our heroes turn to be kill'd, honest Ryan being eager to dispatch him, just as he was to plump down upon the carpet, entangled his hand in the vast profusion of Macbeth's hair; and by jerking back his sword after the concluding stab, away came poor periwig along with it, while our hero was left expos'd, in the last

agonies of death—bare headed. Ryan in the meanwhile with some confusion contemplated Full-Bottom, which he held dangling in his hand, but sadly tumbled out of curl; at length he good naturedly adjusted it on the bald pate of the tyrant, who was then enabled to make his dying speech with proper regularity and decorum.”]

Tuesday 17  
CG

**THE OLD WOMAN'S ORATORY.** *Cast not listed*, but see 11 Feb. In which will be introduc'd several new Tunes on the Jew's Harp, never performed before. A *Solo* in a new Taste — Signor Piantafugo; The Salt Box, and the Performances of Signor Bombasto and Signor Bombazeno as usual. And a *Solo* of Humour on the French Horn by Mrs Midnight's Daughter. A *New Prologue* by a Gentleman; *Epilogue* — Hallet.

HAY

COMMENT. Benefit for Mr Church, performer on the Jew's Harp. Boxes 4s.  
[Rest as 12 March. The seventeenth night.]

**JUDAS MACCHABAEUS.** *Cast not listed*. Parts were: Judas; Israelite Man; Israelite Woman; Chorus; Simon, Brother to Judas; Messenger; Eupolemus, Jewish Ambassador to Rome (Larpent MS).

Wednesday 18  
CG

COMMENT. This day is publish'd *Judas Macchabaeus*: a Sacred Drama as it is performed at Covent Garden. Set by Mr Handel. Printed for J. Watts. This day Publish'd *The Oracle*, a Comedy of one act as it is perform'd at Covent Garden, at 1s. By Mrs Cibber printed for R. Dodsley in Pall Mall, &c.

**MUCH ADO ABOUT NOTHING.** As 23 Jan., but Hero — Mrs Ward; Antonio, Friar, Borachio, Verges, Conrade, Town Clerk, and Sexton omitted. Also **A DUKE AND NO DUKE.** As 7 Nov. 1751.

Thursday 19  
DL

COMMENT. Benefit for Mrs Ward. Last time of performing Mainpiece this season. Tickets to be had of Mrs Ward, next door to the Chapel in Little Wild-Street, near Drury Lane; and at the Stage Door of the Theatre, where places for the boxes may be taken. Receipts: £130 (Cross).

**VENICE PRESERVED.** As 16 Dec. 1751. Also **THE CONTRIVANCES.** As 7 March.

CG

**DANCING.** I: *Grand Ballet, the Gondoliers* by Cooke, Miss Hilliard, &c.; II: *Grand Dutch Dance*, as 21 Oct. 1751; III: (By Particular Desire) *Grand Scot's Ballet* by Cooke, Miss Hilliard, &c.; V: a *Ball Dance* call'd the *Rigadoon* concluding with a *Mimuet* by Cooke and Miss Hilliard.

COMMENT. Benefit for Cooke.

HAY

**THE GENTLE SHEPHERD.** *Cast not listed*.

COMMENT. Benefit for the Gentleman and Gentlewoman who act the Parts of Jenny and Bauldy.

**JUDAS MACCHABAEUS.** As 18 March.

Friday 20  
CG

COMMENT. Mrs Cibber's New Entertainment call'd the *Oracle*, which was acted last Tuesday for her benefit, met with the most general applause; and she is thought to excel in the character of Cinthia, as much as any she ever performed.

**THE INCONSTANT.** As 14 Dec. 1751. Also **DUKE AND NO DUKE.** As 7 Nov. 1751.

Saturday 21  
DL

**SINGING.** II: A *New Cantata* (compos'd by Mr Arne), sung by Beard; III: Singing — Master Vernon; IV: *The Incantation Song* in Dryden's *Indian Queen* (composed by Purcell), sung by Beard.

COMMENT. Benefit for Beard. Afterpiece: By Particular Desire. Part of Pit rail'd into boxes. Ladies send servants by 3 o'clock. Doors open at half past three. Tickets at Mr Beard's lodgings, Russel St., Covent Garden. Last till Holidays. Receipts: £250 (Cross).

- Saturday 21* REFUSAL. As 19 Oct. 1751. Also HARLEQUIN SORCERER. *Cast not listed,* CG but see 11 Feb.
- HAY THE OLD WOMAN'S ORATORY. See 11 Feb., but a new *Cantata*, composed by Phillipo Ruge (organist of St. Peter's in Rome) and likewise a *Solo*, in a new Taste by Sig Piantofugo, when the Jew's Harp and the Saltbox will be introduced, and between the Acts a humorous *Solo* on the French Horn, by Mrs Midnight's Daughter, just arrived from Padua; *Epilogue* - Hallet in the character of Cupid.  
 COMMENT. Benefit for Signor Bombasto and Signor Piantofugo. [Eighteenth night.] Henley's advertisements say he came to London in 1720, is not in debt and "One Time with another, my Oratory is as full as ever, when I please, and my Service to Mr Smart, Mrs Warner, Mr Newberry, etc. J. Henley" (*Daily Advertiser*, 21 March.)]
- Monday 23* THEODOSIUS. As 7 March. Also THE ORACLE. As 17 March, but parts CG first specified here: Fairy Queen - Mrs Elmy; Oberon - Dyer; Cinthia - Mrs Cibber. The *Prologue* omitted.  
 COMMENT. Benefit towards Increase of a Fund for a Publick Charity Afterpiece: At particular desire of several persons of Distinction. Tickets will be taken for *Romeo and Juliet*.
- Tuesday 24* CONCERT OF VOCAL AND INSTRUMENTAL MUSIC. Part I. New Overture composed by Giardini. Airs: *Caro sposo* (Alberti) - Sga Frasi; *Through the Land so Lovely Blooming* (Handel) - Beard; *Honour and Arms* (Handel) - Wass; *Vo solcando* (Vinci) - Sga Galli; *Concerto* by Pasqualino. Part II. *Concerto* by Giardini. Airs: *Father in Heaven* (Handel) - Galli; *Revenge, Timotbeus cries* (Handel) - Wass; *See Hercules bow smiles yon myrtle plain* (Handel) - Sga Frasi; *The Trumpets loud Clangor* (Handel) - Beard; *Duetto* - Sga Frasi and Sga Galli; *Concerto* - Miller. Part III: *Concerto* by Vincent; Airs: *Love in her eyes sits playing* (Handel) - Beard; *Pastorella* (Ciampi) - Sga Galli; *Se perde l'usignolo* (Jomelli) - Sga Frasi; Trio, *The Flocks shall leave the Mountain* (Handel) - Sga Frasi, Beard, Wass; Grand *Concerto* of Handel's  
 COMMENT. Benefit for the Increase of a Fund for the support of Decayed Musicians or their Families. To begin at 6 P.M. Pit und Boxes half a guinea. Gallery ss.
- Wednesday 25* THE MESSIAH. *Cast not listed.* CG
- Thursday 26* THE MESSIAH. *Cast not listed.* CG
- Saturday 28* COMMENT. On Wednesday next in the Evening Mrs Midnight's Concert HAY and Oratory will again be performed . . . at the Haymarket. The last time this Entertainment was performed, the House was crowded, that many Hundreds could not get admittance, and persons of Quality and Distinction found Satisfaction . . . My Service to Sister Henley. Mary Midnight (*Daily Advertiser*).
- Monday 30* MACBETH. As 8 Feb., but Macbeth - Mossop; Hecate - Berry; Young Seyward - Marr. Also QUEEN MAB. As 5 Feb.  
 DANCING. A *Hornpipe*, by the Little Swiss.  
 COMMENT. Receipts: £110 (Cross). DL
- CG KING HENRY V. King Henry - Barry; Exeter - Ridout; Canterbury - Sparks; Salisbury - Bencraft; Westmorland - Ricard; Williams - Bransby; Gower - Anderson; Scroop - Paddick; Gray - Redman; France - Gibson; Dauphine - Usher; Burgandy - Cushing; Mountjoy - Baker; Queen of France - Mrs Bambridge; Constable - Bridgwater; Fluellin - Macklin; MacMorris - Barrington; Jamy -

Dunstall; Bardolph - Marten; Nym - Stoppelaer; Page - Miss Morrison; Hostess - Mrs. Macklin; Pistol - Dyer; Catherine - Mrs Vincent; Chorus - Ryan. Also THE MILLER OUTWITTED; or, Harlequin Statue. Harlequin - Miles; Columbine - Miss Haughton; Pierrot - Lalauze. To conclude with a *Grand Comic Ballet* by Grandchamps, Mad Camargo, &c.

*Monday 30*  
CG

*DANCING. Grand Dutch Dance*, as 21 Oct. 1751.

COMMENT. Benefit for Bencraft and Mrs Vincent. Mainpiece: Containing the Memorable Battle of Agincourt; with the total overthrow of the French Army; and many other historical passages. Tickets to be had of Mrs Vincent at the Cock and Turk's Head, in Bedford St., Covent Garden; of Bencraft at the corner of the Piazzas; and of Mr Page at the Stage Door of the Theatre.

ROMEO AND JULIET. As 27 Jan. 1751, but Romeo - Ross, 1st time. Escalus, Paris, Benvolio, Lady Capulet omitted. Also THE ANATOMIST. As 10 Sept. 1751, but only Crispin listed.

*Tuesday 31*  
DL

COMMENT. Benefit for Ross. Mr Ross did Romeo & spoke an Elogium upon Shakespear in ye form of ye Monument in the Abby (Cross). Last time of performing the mainpiece this season. Nothing under full prices. After the play an Elogium wrote by Dryden, concluding with Milton's Epitaph to the Memory of Shakespeare, spoken by Ross representing the Shade of Shakespeare as figured on his monument in Westminster Abbey. Receipts: £200 (Cross).

THE STRATAGEM. As 25 Sept. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb. CG

HAY

THE GENTLE SHEPHERD. *Cast not listed*.

COMMENT. Benefit Mause, Madge. On Tuesday Evening several Performers by an order from the Lord Chamberlain were taken up for acting Plays, or Drolls, at Shepherd's Market, May Fair, and carried before a Magistrate who committed them to Prison on the Vagrant Act (*General Advertiser*).

## April 1752

KING RICHARD III. As 3 Feb., but Richard - Mossop; King Henry - Berry; Richmond - Havard. Add Servant - Ackman. Also LETHE. As 12 March, but Frenchman - Blakes; Tatoo and Charon listed as 24 Sept. 1751.

*Wednesday 1*  
DL

*DANCING. Provincial Dance*, as 4 Feb.

COMMENT. Benefit for Mr Blakes. Tickets at his house in Cranbourn-Alley, Leicester-Fields; and at stage door. Receipts: £110 (Cross).

THE ORPHAN. As 21 Jan, but add Florella - Miss Pitt. Also THE WHAT D'YE CALL IT. As 5 Feb., but only Timothy - Barrington listed. CG

COMMENT. Benefit for Barrington and Miss Pitt.

HAY

THE OLD WOMAN'S ORATORY. Cast, see 21 March. Concerto and Solo on Cymballo - Noell; Two new Orations - Mrs Midnight; the humorous performances of Bombasto and Bombaseno; Solo in new Taste - Sig Piantafugo; The Declamatory Piece on the Jew's Harp by a Casuist, and the Oration on a Salt Box by a Rationalist; Solo of Humour on French Horn - Mrs Midnight's Daughter; New Prologue - Mr Toe.

COMMENT. [The twenty-first Day. Pit price reduced to 2s. 6d. Ladies desired to send their servants early.]

- Thursday 2*  
DL      **PHAEDRA AND HIPPOLITUS.** As 3 Dec. 1751, but *Epilogue* omitted. Also  
          · **THE SHEPHERD'S LOTTERY.** As 7 March, but Harvey returned to the  
           *Dance*.  
**DANCING. III:** A *Hornpipe*, The Little Swiss; End of Play: *The Provincial Dance*,  
          as 4 Feb.  
           COMMENT. Benefit for Mr Mathews. Places at stage door, and at Mathews  
          in Long-Acre, near St Martin's Lane. Receipts: £140 (Cross).
- CG      **THE MISER.** As 8 Oct. 1751. Also **HARLEQUIN SORCERER.** *Cast not*  
          *listed*, but see 11 Feb.
- HAY      **THE GENTLE SHEPHERD.** *Cast not listed.*  
           COMMENT. Benefit for "Roger."
- Friday 3*  
DL      **CONSTANT COUPLE;** or, A Trip to the Jubilee. Sir Harry - Woodward; Clin-  
          cher Jun - Shuter; Standard - Havard; Lady Lurewell - Mrs Pritchard; Smuggler -  
          Taswell; Dickey - Vaughan; Tom Errand - Costollo; Vizard - Blakes; Beau Clin-  
          cher - Yates; Angelica - Mrs Mills; Lady Darling - Mrs Cross; Parly - Miss Mi-  
          nors; with Joe Haynes *Epilogue* - Shuter riding on an ass. Also **LETHE.** See  
          1 April, but Old Man and Fine Gentleman - Shuter.  
**DANCING. The Provincial Dance**, as 4 Feb.  
**SINGING. II:** A song of Handel's by Master Vernon.  
           COMMENT. Benefit for Shuter. Tickets at stage door. Receipts: £150 (Cross).
- CG      **THE CONSCIOUS LOVERS.** As 12 March, but Daniel not listed; the Singing  
          by Miss Falkner instead of by Lowe. Occasional *Epilogue* by Miss Falkner. Also  
          **THE WHAT D'YE CALL IT.** *Cast not listed*, but see 5 Feb.  
**DANCING. Grand Comic Ballet**, as 16 Dec. 1751; **Grand Dutch Dance**, as 21 Oct. 1751.  
          COMMENT. Benefit for Miss Falkner. Mainpiece: By Particular Desire. Tickets  
          for the *Merchant of Venice* will be taken. Mr Lowe being incapable of performing  
          by a cold, obliges Miss Falkner to change the Farce [*Pryamus and Thisbe* had been  
          advertised].
- Saturday 4*  
DL      **EVERY MAN IN HIS HUMOUR.** As 10 March, but all minor characters listed  
          as of 29 Nov. 1751. Also **THE SHEPHERD'S LOTTERY.** As 2 April.  
          COMMENT. Benefit for Mr Berry. Tickets at Mr Pope's Peruke maker, Russel  
          St., Covent Garden. Receipts: £180 (Cross).
- CG      **THE BUSY BODY.** Busy Body - Macklin; Sir George - Ryan; Charles - Gibson;  
          Sir Jealous - Marten; Isabinda - Mrs Ridout; Scentwell - Miss Ferguson; Sir  
          Francis - Collins; Patch - Mrs Macklin; Miranda - Mrs Vincent. Also **HARLE-**  
          **QUIN SORCERER.** *Cast not listed*, but see 11 Feb.
- HAY      **THE OLD WOMAN'S ORATORY.** Cast as 1 April.  
          COMMENT. [The twenty-second day.]
- Monday 6*  
DL      **KING LEAR.** As 2 Nov. 1751, but Lear - Lee; Bastard - Sowdon; Cordelia - Mrs  
          Ward; Physician - Simpson. Also **DON QUIXOTE IN ENGLAND.** Don  
          Quixote - Lee; Squire Badger - Shuter; Sancho - Costollo; Jezebel - Miss Minors;  
          Guzzle - Taswell; Fairlove - Ackman; Loveland - Simpson; Dorothea - Mrs  
          Bennet.  
          COMMENT. Benefit for Mr Lee. Afterpiece: Never acted there, altered from  
          Fielding. Full prices. No building on Stage. Tickets at Mr Reynolds Crane Co.,  
          Little Russell St. Receipts: £180 (Cross).

**OROONOKO.** As 18 Nov. 1751, but Oroonoko – Barry, 2nd time; Imoinda – Mrs Elmy. Also THE ORACLE. See 23 March, but cast listed as 17 March. **DANCING.** III: *Grand Scots Ballet*, as 9 Oct. 1751.

COMMENT. Benefit for Mrs Elmy.

**Monday 6**  
CG

**HAMLET.** As 21 Oct. 1751, but 2nd Gravedigger – Vaughan. Also QUEEN MAB. As 5 Feb.  
COMMENT. By command. P: of Wales & Broth &c. (Cross). Receipts: £200 (Cross).

**Tuesday 7**  
DL

**THE RECRUITING OFFICER.** As 18 Feb. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.

CG

**THE OLD WOMAN'S ORATORY.** As 1 April.  
COMMENT. [Twenty-third day.]

HAY

**THE PROVOK'D WIFE.** As 26 Oct. 1751. Also THE LOTTERY. As 11 Oct. 1751.

**Wednesday 8**  
DL

**DANCING.** By Desire. A *Hornpipe* by The Little Swiss.

COMMENT. Benefit for Mr Palmer. Tickets at his lodgings, at Mr Watson's, Linnen Draper, Corner Charles St., Covent Garden; and at Stage Door of Theatre. [Ray inserted a long plea for benefit support in the *General Advertiser*, saying that Mr William Barton, who keeps the Black Swan Tavern on Bartholomew Lane, will do his visiting and deliver his tickets for him since he, Ray, is so ill.] Receipts: £78 (Cross).

**THE PROVOK'D HUSBAND.** As 28 Nov. 1751, but following parts only are listed: Lady Townly – Miss Macklin, her 1st appearance in Comedy; Sir Francis – Macklin; Townly – Barry. Also COVENT GARDEN THEATRE; or, Pasquin turn'd Drawcansir, Censor of Great Britain. *Cast not listed*. The parts of the Pit, Boxes, Galleries, Stage, and Town to be performed by themselves, for their diversion; the parts of several Dull, disorderly characters, in and about St Jame's to be performed by certain persons, for example; And the part of Pasquin – Drawcansir to be performed by his Censorial Highness, for his interest. The Satire to be introduced by an Exordium, and to conclude by a satirical-panegyrical-ironical-comical-original Peroration, upon the Virtues, Vices, Wisdom and Folly, Judgment and Power of the Town. Both to be spoken from the Rostrum by Signor Pasquin. **DANCING.** *Grand Comic Ballet*, as 16 Dec. 1751.

CG

COMMENT. Benefit for Macklin. Afterpiece: A New Dramatic Satire in two acts. N.B. As several of the Town have prejudged the Pit and Boxes and Galleries acting their own parts themselves for their diversion, to be of the same species of the *Lick at the Town* last year; and that it can mean only the ordinary Approbation or Disapprobation of the Audience, Signor Pasquin thinks it incumbent on himself to assure the Publick that all those conjectures are groundless; And farther, he assures them that the Pit, &c. acting their parts has no other meaning than the common literal sense; and that the Audience are really interwoven in the piece; and are to be bona fide part of the Dramatis Personae; and he makes no doubt but that he shall make them perform their parts to a numerous and polite audience, and with universal Applause. But he begs that those Ladies and Gentlemen who intend to perform in the Pit and Galleries will be at the Theatre betimes, for particular reasons; and those who are to act in the Boxes are requested to send their servants to keep their places by three o'clock. Signor Pasquin has received the letters sent by the Town and the Village, and they may depend upon having Places kept for them upon the Stage. The Hiss concerning the Robin Hood Society will be complied with (*General Advertiser*). [The parts were: Pasquin, Marforio, Sir Eternal Grinn, Sir Conjecture Positive, Sir Roger Ring-

- Wednesday 8*  
CG wood, Bob Smart, Solomon Common Sense; Count Hunt Bubble, Sir John Ketch, Hic and Hac (Scribblers), Hydra, Lady Lucy Loveit, Miss Diana Single-life, Miss Brilliant, Miss Bashfull (Larpent MS 96).]
- HAY THE GENTLE SHEPHERD. *Cast not listed.*  
COMMENT. Benefit for Stuart. [The thirteenth and last performance.]
- Thursday 9*  
DL MUCH ADO ABOUT NOTHING. As 19 March, but Hero – Mrs Mills; Margaret – Mrs Yates. Also THE SHEPHERD'S LOTTERY. As 2 April.  
DANCING. By Sg Piettro, Mad Janetone Auretti, Master Piettro.  
COMMENT. Benefit for Mrs Mills. Tickets deliver'd out by Taswell, Sg Piettro, and Mr Oswald, as well as those for *Lady Jane Gray* will be taken. Receipts: £128 (Cross).
- CG COMMITTEE. As 6 Feb. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- CHAPEL THE MESSIAH. *Cast not listed.*  
COMMENT. At the Chapel, Foundling Hospital (Deutsch, *Handel*, p. 725). The number of Tickets was 1,200 (*Gentleman's Magazine*, April).
- Friday 10*  
DL KING HENRY VIII. King – Sowdon; Wolsey – Mossop, 1st time; Buckingham – Ross, 1st time; Norfolk – Palmer; Suffolk – Blakes; Surrey – Lee; Cranmer – Havard; Gardiner – Taswell; Sandys – Shuter; Lord Chamberlain – Winstone; Anne Bullen – Mrs Mills; Queen – Mrs Pritchard; Cornwell – Mozeen; Patience (with a proper song) – Miss Norris. Exact representation of the Coronation. Also DON QUIXOTE. As 6 April, but Fairlove and Loveland omitted.  
COMMENT. Benefit for Sowdon. No building on the stage on account of the Coronation. [With] The Death of the Duke of Buckingham; the Tryal and Divorce of Queen Catherine; The Death of Cardinal Wolsey; the Christening of Princess Elizabeth; and many other historical passages. Tickets to be had of Sowdon, next door to the Black Lyon, in Little Russel-St., Covent Garden; at Will's Coffee House in Cornhill; at Mr Thomas Sowdon's in Blackman St., Southwark, and at the stage door. Mainpiece: Not acted in 6 years [see 1 Jan. 1746]. Receipts: £230 (Cross).
- CG HAMLET. As 11 Oct. 1751, but Ostrick – Cushing. Also THE ORACLE. As 6 April.  
DANCING. Grand Comic Ballet, as 16 Dec. 1751.  
COMMENT. Benefit for Ridout. Afterpiece: Acted for the last time but one. Tickets deliver'd out by Mr Stephens will be taken.
- Saturday 11*  
DL THE MOURNING BRIDE. As 7 March, but add Heli – Blakes. Also DUKE AND NO DUKE. As 7 Nov. 1751.  
DANCING. V: *A Dance*, Sg Piettro, Janetone Auretti and Master Piettro.  
SINGING. II: Dryden's *Incantation Song*; sung by Beard.  
COMMENT. Benefit for Havard. Tickets at his house in Broad Court, upper end of Bow St., Covent Garden; Bedford Coffee House; and at Stage Door. Receipts: £160 (Cross).
- CG THE WAY OF THE WORLD. As 22 Oct. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- HAY THE OLD WOMAN'S ORATORY. As 1 April, but Bombasto and Bombasino omitted.  
COMMENT. Benefit for a Widow Gentlewoman in Distress.

**OROONOKO.** As 22 Oct. 1751, but Stanmore, Jack, and Hotman omitted. Also **MISS IN HER TEENS.** As 9 March, but Loveit omitted. Add Jasper - Blakes. **DANCING.** IV: By Sg Piettro, Janetone Auretti, and Master Piettro. Monday 13  
DL

**COMMENT.** Benefit for Mrs James and Miss Minors. No building on stage. Tickets of Mrs James at her lodgings at Mr Saundar's, Carpenter, in Little Wild St., Lincoln's Inn Fields; Miss Minors' at Mr Nicholl, a Baker in Catherine St., and at stage door.

An Information was given to Henry Fielding, Esq; that a Set of Barber's apprentices, journeymen staymakers, maid-servants, &c. had taken a large Room at the Black Horse in the Strand, to act the tragedy of the Orphan; the Price of Admittance One Shilling. About eight o'clock the said Justice issued his warrant, directed to Mr Welch, High Constable, who apprehended the said actors, and brought them before the said Justice, who, out of compassion to their youth, only bound them over to their good behavior. They were all conducted through the streets in their Tragedy Dresses, to the no small Diversion of the Populace. (*General Advertiser*). Receipts: £138 (Cross).

**ZARA.** As 21 Oct. 1751. Also **THE DRAGON OF WANTLY.** Moor - Lowe; Gubbins - Howard; Dragon - Stoppelaer; Margery - Mrs Lampe; Mauxalinda - Mrs Storer. CG

**DANCING.** I: *Dutch Dance*, as 21 Oct. 1751; III: *Scots Dance*, as 9 Oct. 1751; V: *Louvre and Minuet* by Cooke and Miss Hilliard.

**SINGING.** II: (By Particular Desire) an Irish Song call'd *Ellen a-roon* by Mrs Storer. **COMMENT.** Benefit for Miss Hilliard, and Mrs Storer.

**OTHELLO.** As 12 March, but Iago - Havard; Duke - Winstone; Brabantio - Burton; add Montano - Mozeen; Gratiano - Simpson. Also **LETHE.** See 1 April, but Frenchman - Garrick; Fine Gentleman - Woodward; Tatoo and Charon omitted. Tuesday 14  
DL

**COMMENT.** Benefit for Winstone and Burton. No building on the stage. Tickets from Winstone at Mr Race's, Peruke Maker, Bridges St., from Mr Burton at Brownlow Sq., Long Acre. Receipts: £89 (Cross).

**THE COUNTRY LASSES.** As 22 Feb., but Flora - Mrs Barrington. Also **HARLEQUIN SORCERER.** *Cast not listed*, but see 11 Feb. CG

**THE OLD WOMAN'S ORATORY.** Cast as 11 April, but add *Solo* on violin-cello by Master Hallett. HAY

**COMMENT.** [The twenty-fourth day.]

**THE SUSPICIOUS HUSBAND.** As 16 March. Also **A DUKE AND NO DUKE.** As 7 Nov. 1751. Wednesday 15  
DL

**DANCING.** II: *Provincial Dance*, as 14 March.

**COMMENT.** Benefit for Cross, Prompter, Mrs Cross, and Son. N.B. Mr Cross takes the liberty to inform the Ladies and Gentlemen who intend to honour him with their company, that his constant Attendance upon the Business of the theatre, will hinder him from applying to them in person, and therefore hopes to receive their commands at his house in Crown Court, Little Russel-Street, Covent Garden, or at the Stage Door of the theatre, where Tickets and Places are to be had for his benefit. Receipts: £156 (Cross).

**SIEGE OF DAMASCUS.** As 9 March, but only Phocyas - Barry; Eumenes - Ryan; Caled - Sparks, and Abudah - Ridout; Eudocia - Mrs Cibber listed. Also **ROYAL CHACE.** As 8 Feb., but Pierrot - LaLauze the only character listed. CG

**DANCING.** I: *Two Pierrots* by Dennison and Settree (Scholars of Lalauze); II: *Shepherd's Dance* by Settree; III: *Pigmalion*, as 25 Sept. 1751; IV: *Le je ne scay quois*,

- Wednesday 15* CG by Dennison, Madem Camargo, and Settree; v: "By Desire" *Louvre* und *Minuet* by Settree and Miss Hillyard.  
 COMMENT. Benefit for LaLauze. Mainpiece: By Particular Desire. Tickets delivered by Miss Haughton will be taken. This Day Publish'd the last New Oratorio *Jeptba*, in Score, composed by Mr Handel at 10s. 6d.
- HAY THE GENTLE SHEPHERD. *Cast not listed.*  
 COMMENT. Benefit for Lauder. By Particular Desire of Persons of Distinction.
- Thursday 16* DL THE COMICAL LOVERS. As 9 March. Also A DUKE AND NO DUKE. As 7 Nov. 1751.  
*DANCING.* II: A Peasant Dance by Master Piettro; III: A Comic Dance by Sg Piettro and Janetone Auretti; IV: a Hornpipe by the Little Swiss; V: *L'Entree de Flora* and a Peasant Dance, as 15 Oct. 1751.  
 COMMENT. Benefit for Mr Leviez. No Building on stage. Tickets at his, the lowest House on the Right-Hand in Beaufort Buildings in the Strand; and at Stage Door of Theatre. Receipts: £125 (Cross).
- CG THE DOUBLE DEALER. As 21 Nov. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.  
 COMMENT. [The twenty-sixth day.]
- HAY THE OLD WOMAN'S ORATORY. As 14 April, but a solo-Hallet, in the character of Cupid instead of the one by Mrs Midnight's daughter; Bombasto and Bombaseno restored.  
 COMMENT. [The twenty-sixth day.]
- Friday 17* DL THE STRATAGEM. As 9 Jan., but Mrs Sullen - Mrs Pritchard; Sullen - Burton; Gipsie - Mrs Simson. Also LETHE. As 14 April, but Frenchman - Blakes. Aesop omitted.  
*DANCING.* IV: A Hornpipe, by the Little Swiss.  
*SINGING.* I: By Master Vernon.  
 COMMENT. Benefit for Pritchard, Treasurer. Tickets his house next the Chapel in Great Queen St., Lincoln's Inn Fields. This day publish'd at 1s. *A Poetical Epistle from Shakespear in Elysium*, to Mr Garrick at Drury Lane Theatre. Printed for J. Newberry (*General Advertiser*). Old Jack Ray, dy'd (Cross). Receipts: £130 (Cross).
- CG OTHELLO. As 9 Oct. 1751. Also THE ORACLE. As 23 March.  
*DANCING.* Grand Comic Ballet, as 16 Dec. 1751.  
*MUSIC.* Concerto on the Harpsichord by Master Arne.  
 COMMENT. Benefit for Mrs Arne. Afterpiece: By Particular Desire. Being the last time of acting it this season.
- Saturday 18* DL TANCRED AND SIGISMUNDA. As 14 March, but Burton returns as Officer. Also HARLEQUIN RANGER. As 5 March.  
 COMMENT. Mainpiece: By Particular Desire. Mrs Norris was to had her Benefit (y<sup>e</sup> Inconst) this Night but gave it up—her Tickets came in Notwithstanding (Cross). Receipts: £170 (Cross).
- CG KING RICHARD III. As 26 Dec. 1751. Also THE TRIUMPHS OF HIBERNIA. Hibernia - Mrs Storer; Liberty - Mrs Lampe; Peace - Miss Falkner; Valor - Howard; Hibernia's Genius - Lowe.  
*DANCING.* I: Grand Comic Ballet, as 16 Dec. 1751; III: Venetian Gardeners by Grandchamps and Madem Camargo; End of Play: *Louvre* and *Minuet* by Grandchamps and Madem Camargo.  
 COMMENT. Benefit for Mr Howard. Afterpiece: A Masque (never perform'd here). As it was performed at the Theatre Royal in Dublin, with universal ap-

plause. The Music composed by Sg Pasquali. Printed Books of the Entertainment will be sold at the Theatre. Tickets deliver'd out by Grandchamps and Madem Camargo will be taken.

Saturday 18  
CG

**THE OLD WOMAN'S ORATORY.** As 16 April, but a new *Prologue* and *Epilogue* to be spoken and sung by Mr Toe.  
COMMENT. Benefit for Mr Toe. Boxes 4s. Pit 3s. Gallery 2s.

HAY

**THE EARL OF ESSEX;** or, The Unhappy Favorite. Essex - Ross; Queen Elizabeth - Mrs Horton, her first appearance on the stage in 2 years; Rutland - Miss Bellamy; Southampton - Berry; Burleigh - Havard; Raleigh - Blakes; Nottingham - Mrs Bennet. Also **MISS IN HER TEENS.** As 13 April, but Loveit restored. Jasper omitted.

Monday 20  
DL

SINGING. By Master Vernon.

COMMENT. Benefit for Mrs Horton, an old Actress, & ye Sub: Treasurer (Cross). Positively the last time of Mr Garrick's performing the character of Fribble this season. Tickets deliver'd out for the *Fatal Marriage* will be taken. Tickets to be had of Mrs Horton at Mr Havard's in Broad Court, Bow-Street, Covent Garden; and of the Sub-treasurer at Mrs Quaker's in Broad St., Soho, and at the Stage Door (playbill). On Monday next *The Recruiting Officer* with several entertainments for the Benefit of Mr George Burton, Mr Harvey and Mrs Addison. Receipts: £175 (Cross).

**HAMLET.** As 10 April. Also **THE ORACLE.** As 23 March.

CG

**DANCING.** *Grand Comic Ballet*, as 16 Dec. 1751.

COMMENT. Benefit for the Widow of the Late Mr Lampe, and Miss Young. Afterpiece: By Particular Desire of several Ladies of Quality. Being Positively the last time of acting it this season. Tickets deliver'd out for *Macbeth* will be taken.

**AS YOU LIKE IT.** Touchstone - Woodward; Duke Senior - Blakes; Duke Frederick - Simson; Jaques - Berry; Orlando - Palmer; Oliver - Scrase; Corin - Taswell; Amiens (with proper songs) - Wilder; Adam - Havard; William - Costollo; Celia - Mrs Clive; Audrey - Mrs James; Rosalind - Mrs Pritchard. Also **DON QUIXOTE IN ENGLAND.** As 10 April, but Don Quixote - Scrase; and Costollo as Sancho will speak an *Epilogue* riding on an Ass.

Tuesday 21  
DL

**DANCING.** III: A *Hornpipe* by the Little Swiss.

SINGING. I: By Master Vernon.

**SPECIALTY.** After the Play: An *Elogium*, wrote by Dryden, concluding with Milton's *Epitaph* to the Memory of Shakespear, will be spoke by Mr Ross, representing the shade of Shakespear as figured on his monument in Westminster Abbey. By Particular Desire.

COMMENT. Benefit for Scrase, Costollo, and Wilder. Tickets and places to be had at the Stage Door of the theatre. Receipts: £160 (Cross).

**THE AMOROUS WIDOW.** As 6 Jan., but Sir Peter - Marten; Mrs Brittle - Mrs Vincent. Also **HARLEQUIN SORCERER.** *Cast not listed*, but see 11 Feb.

CG

**THE OLD WOMAN'S ORATORY.** As 16 April, but add a *Solo* on the French Horn - Mrs Midnight's Daughter.

HAY

COMMENT. Benefit for Noell.

**THE DISTREST MOTHER.** As 10 Dec. 1751, but Phoenix - Simson; and the *Original Epilogue*. Also **LETHE.** As 17 April, but Aesop - Scrase; Tattoo and Charon restored.

Wednesday 22  
DL

**DANCING.** Sg Piettro, Mad Auretti, &c.

- Wednesday 22*
- DL COMMENT. Benefit for A Citizen's Widow and three small children. Tickets to be had at Sam's Coffee House in Exchange Alley; the Bank Coffee House, Threadneedle St.; Old Slaughter's Coffee House, St Martin's, and the Stage Door.
- CG THE ORPHAN. As 1 April, but no mention of Florella. Also THE MOCK DOCTOR. As 28 Sept. 1751.  
*DANCING.* II: *Grand Comic Ballet*, as 16 Dec. 1751; IV: *Dutch Dance*, as 21 Oct. 1751;  
 End of Play: *Louvre* and *Minuet* by Villeneuve and Madem Camargo.  
 COMMENT. Benefit for Villeneuve.
- HAY THE GENTLE SHEPHERD. *Cast not listed.*  
 COMMENT. Benefit for a Tradesman in Distress.
- Thursday 23*
- DL THE WAY OF THE WORLD. As 28 Oct. 1751, but Mincing – Mrs Simson.  
 Also DON QUIXOTE. As 21 April.  
*DANCING.* II: A *Hornpipe*, by The Little Swiss. IV: A *Comic Dance* Harvey and Miss Shawford.  
 SINGING. III: By Mattocks; IV: By Mattocks.  
 SPECIALTY. After the play: *Elogium to Shakespeare*, as 21 April.  
 COMMENT. Benefit for Mattocks and Dickenson. On Friday last died Mr Ray, an Old Comedian, belonging to Drury Lane; but his benefit, which is to be on Monday next, is put under the management of some eminent Tradesmen his friends, who intend to employ the profits of it towards the discharge of his creditors. Receipts: £170 (Cross).
- CG THE MISER. As 8 Oct. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- Friday 24*
- DL KING HENRY VIII. As 10 April, but Surrey – Simson. Also THE CHAPLET. As 28 Jan.  
 SINGING. *Nanny-O* by Wilder.  
 COMMENT. Benefit for Simson and Raftor. No Building on the Stage on account of the Coronation. The kind appearance of many of my friends at my Benefit [22 April] calls on me in this earliest and publick manner to return them my unsiegnd and sincerest thanks, and to assure them I shall ever preserve a gratefull remembrance of their favors. C. H. Receipts: £173 (Cross).
- CG THE FAIR PENITENT. Calista – Mrs Cibber; Sciolto – Sparks; Altamont – Ridout; Rossano – Usher; Lothario – Dyer; Lavinia – Mrs Elmy; Horatio – Barry. Also THE CONTRIVANCES. As 7 March.  
*DANCING.* *Venetian Gardeners*, as 18 April.  
 COMMENT. Benefit for White (Treasurer).
- Saturday 25
- DL THE CARELESS HUSBAND. As 19 Sept. 1751. Also DON QUIXOTE. As 21 April, but Fairlove restored.  
*DANCING.* A *Hornpipe* by Harrison.  
 SINGING. II: *A Cantata* (Composed by Dr Boyce) sung by Beard; III: *A Cantata* (Composed by Mr Stanley) sung by Miss Norris; IV: *A Cantata* (Compos'd by Arne) sung by Mattocks.  
 COMMENT. Benefit for Ackman, Bullbrick, Harrison, Mrs Toogood. No Building on Stage. Receipts: £160 (Cross).
- CG THE REFUSAL. As 19 Oct. 1751, but no mention of the original *Cantata* by Lowe. Also THE CONTRIVANCES. As 7 March.  
*DANCING.* *Grand Comic Ballet*, as 16 Dec. 1751.  
 SINGING. II: *Old Chiron* by Lowe and Legge; III: *Honour and Arms* by Legge; IV: *If Love's a Sweet Passion* by Mrs Chambers.  
 COMMENT. Benefit for Legge, Desse and Mrs Chambers. Tickets deliver'd out by Madam Petite will be taken.

<b>THE SIEGE OF DAMASCUS.</b> <i>Cast not listed.</i> Also <b>LETHE.</b>	<i>COMMENT.</i> A Concert, &c. Benefit a Person under Misfortunes. To begin at 6:00 P.M. [No prices listed.]	Saturday 25 HAY
<b>THE RECRUITING OFFICER.</b> Plume - Havard; Balance - Burton; Worthy - Mozeen; Bullock - Taswell; Costar Pearman - Shuter; Appletree - Vaughan; Brazen - Woodward; Kite - Winstone; Welsh Collier - Blakes; Melinda - Mrs Mills; Rose - Miss Minors; Lucy - Mrs Bennet; Sylvia - Mrs Pritchard. Also <b>DON QUIXOTE.</b> As 25 April.	<i>DANCING.</i> I: A <i>Hornpipe</i> by the Little Swiss; II: <i>A Comic Danse</i> by Harvey and Miss Shawford; III: <i>A Dance</i> by Sg Pietro and Mad Janeton Auretti; IV: <i>A Scotch Dance</i> by Harvey and Miss Shawford; V: The <i>Minuet &amp; Louvre</i> by Harvey and Mrs Addison.	Monday 27 DL
<i>COMMENT.</i> Benefit for the late Ray, G: Burton, Harvey, Harrison. No building on stage. Tickets deliver'd out by the Late Mr Ray will be taken. Receipts: £140 (Cross).		
<b>THE CONSCIOUS LOVERS.</b> As 3 April, but Singing by Lowe; Daniel - Collins. No <i>Occasional Epilogue</i> . Also <b>HARLEQUIN SORCERER.</b> <i>Cast not listed</i> , but see 11 Feb.	<i>COMMENT.</i> Mainpiece: By Desire of several Ladies of Quality.	CG
<b>THE OLD WOMAN'S ORATORY.</b> As 21 April, but add a <i>Duet</i> on two Beesomatoes with a <i>Song</i> .	<i>COMMENT.</i> [The twenty-ninth day.]	HAY
<b>THE CONSCIOUS LOVERS.</b> As 3 Oct. 1751, but Myrtle - Blakes; Humphrey - Simson. Also <b>LETHE.</b> As 22 April.	<i>DANCING.</i> Sg Pietro and Mad Auretti.	Tuesday 28 DL
<i>SINGING.</i> II: By Mattocks.	<i>COMMENT.</i> Benefit for a Widow and Family in Distress. Part of Pit will be laid into the Boxes. Receipts: £250 (Cross).	
<b>FAIR QUAKER OF DEAL;</b> or, The Humours of the Navy. Worthy - Ryan; Rovewell - Gibson; Sir Charles - Ridout; Easy - Rickard; Cribbage - Anderson; Purser - Redman; Jilt-up - Mrs Bambridge; Advocate - Miss Ferguson; Bar Maid - Miss Morrison; Commodore Flip - Dunstall; Boatswain - Marten; Jack Rattling - Collins; Tom Bowling - Bencraft; Spritsail - Bennet; Coxen - Paddick; Swabber - Holtham; Mizen - Dyer; Arabella - Mrs Dunstall; Belinda - Miss Haughton; Jenny Private - Miss Pitt; Fair Quaker - Mrs Barrington. In Act II, Singing, the Famous <i>Sea Song</i> of Ninety-Two; In Act III, <i>Hornpipe</i> by Phillips. Also <b>THE CONTRIVANCES.</b> As 7 March, but add Robin - Dunstall.	<i>COMMENT,</i> Benefit for Dunstall and Usher. Mainpiece: Acted but once these 10 years. [See 13 April 1748, and 4 Feb. 1746.]	CG
<b>KING HENRY VIII.</b> As 24 April, but Patience omitted. Also <b>DUKE AND NO DUKE.</b> As 7 Nov. 1751.	<i>DANCING.</i> By Sg Pietro and Mad Janeton Auretti.	Wednesday 29 DL
<i>SINGING.</i> By Beard.	<i>CONCERTO.</i> On Violin cello by Mr Jones.	
<i>COMMENT.</i> Benefit for one Jones and a Dang Master (Cross). No building on stage. Tickets deliver'd out for the <i>Confederacy</i> will be taken. Receipts: £120 (Cross).		
<b>THE MERCHANT OF VENICE.</b> As 16 Nov. 1751, but Tubal - Stoppelaer; add Duke - Martin. Also <b>THE CONTRIVANCES.</b> As 7 March.		CG

- Wednesday 29*      DANCING. *Drunken Peasant* by Phillips.  
 CG                    COMMENT. Benefit for Marten and Stoppelaer. Tickets sold at the door will not be taken.
- Thursday 30*      LOVE'S LAST SHIFT. As 2 March, but Young Worthy - Cross. Also THE LYING VALET. As 9 Nov. 1751.  
 DL                    DANCING. IV: A *Hornpipe* by the Little Swiss.  
                       SINGING. III: By Master Vernon.  
                       COMMENT. Benefit for Saunders, Atkinson, Berrisford. Receipts: £170 (Cross).
- CG                    THE TWIN RIVALS. Young Wou'dbe - Sparks; Elder Wou'dbe - Ryan; True-man - Anderson; Richmore - Ridout; Alderman - Arthur; Balderdash - Marten; Subtleman - Bransby; Clearaccount - Collins; Fairbank - Redman; Constable - Dunstall; Teague (with a song in character) - Barrington; Aurelia - Mrs Ridout; Mrs Clearaccount - Mrs Dunstall; Midnight - Mrs Bambridge; Constance - Mrs Vincent. Also FLORA. As 18 Oct. 1751, but only Friendly - Lowe, and Hob - Dunstall listed.  
                       DANCING. I: *Hornpipe* - Miles; IV: *Drunken Peasant* by Miles with Clown - Bennet.  
                       COMMENT. Benefit for Anderson, Miles, Mrs Gondou. There will be no Building on the stage. Tickets sold at the door will not be admitted.

## May 1752

- Friday 1*            THE PROVOK'D HUSBAND. As 7 Nov. 1751, but John Moody - W. Vaughan.  
 DL                    Also DON QUIXOTE. As 25 April.  
                       DANCING. II: *The Pierrots* by Roger and Shawford, Jun; III: *Scotcb Dance*, as 27 April; IV: A *Hornpipe* by Shawford Jun; V: A *Comic Dance* by Shawford Jun, and Miss Shawford.  
                       COMMENT. Benefit for Roger, W: Vaughan, Shawford, and Sturt. Receipts: £140 (Cross).
- CG                    THE SIEGE OF DAMASCUS. As 15 April, but full cast as modified 9 March listed. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- Saturday 2*        THE MERCHANT OF VENICE. See 21 Jan., but Tubal - Taswell; Gratiano - Mozeen. Also DON QUIXOTE. As 25 April.  
 DL                    DANCING. IV: A *Hornpipe* by the Little Swiss; V: A *Comic Dance*, by Shawford Jun, and Miss Shawford.  
                       SINGING. III: By Mattocks.  
                       COMMENT. Benefit for Berrisford, Tomlings, Atkinson, Foley, Tomlinson, and Burke. [The *General Advertiser* lists Tubal - Costollo.] Tickets deliver'd out by Baker, Lewis, and Mr Lloyd will be taken. Receipts: £170 (Cross).
- CG                    SHE WOU'D AND SHE WOU'D NOT. As 3 Jan. Also DAMON AND PHILIDA. As 23 Sept. 1751.  
                       DANCING. *Drunken Peasant* by Phillips with Clown - Bennet.  
                       COMMENT. Benefit for Roberts, Holtham, Page (Housekeeper) and Miss Morrison. Tickets deliver'd by Rawlins, Miss Allen, Miss Davis and Mrs Griffiths will be taken.
- HAY                  THE OLD WOMAN'S ORATORY. As 27 April.  
                       COMMENT. [The thirtieth day.]

**THE RELAPSE.** As 31 Dec. 1751, but Young Fashion - Mozeen; Worthy - Blakes. Sir John, Page, Tailor, Bull, and Shoemaker omitted. Also **THE LYING VALET.** As 9 Nov. 1751. Monday 4  
DL

**DANCING. II:** A *Hornpipe* by the Little Swiss; v: A *Comic Dance* by Shawford Jun, and Miss Shawford.

**SINGING. IV:** By Master Vernon.

**COMMENT.** Benefit for Dunbar, Gray, Dawson, and Smith. Receipts: £180 (Cross).

**THE PILGRIM.** Pilgrim - Ryan; Alphonso - Arthur; Seberto - Gibson; Old Pilgrim - Riccard; Curio - Anderson; Governor - Usher; Roderigo - Sparks; Jaques - Dunstall; Lopez - Bransby; Porter - Barrington; Stuttering Servt - Bennet; Alonzo - Holtham; Mad Englishman - Macklin; Mad Scholar - Dyer; Master of Mad House - Marten; Mad Priest - Bencraft; Mad Taylor - Cushing; Mad Welshman - Collins; Alinda - Mrs Vincent; Juletta - Mrs Ridout; Drunken Servt - Paddick; Vertigo - Redman. Also **THE CONTRIVANCES.** As 28 April, but add Argus - Bennet. CG

**DANCING. II:** *Two Pierrots*, as 15 April; **III:** *Grand Comic Ballet*, as 16 Dec. 1751; v: *Drunken Peasant* by Phillips with Clown - Bennet.

**SINGING. IV:** *If Love's a Sweet Passion* by Mrs Chambers.

**COMMENT.** Benefit for Stede, Cushing, Redman and Bennet. Mainpiece: Not acted these seven years. [See 21 April 1748.]

**A BOLD STROKE FOR A WIFE.** As 1 Jan., but Freeman - Simson; Masked Lady omitted. Also **THE ANATOMIST.** As 31 March, but full cast of 10 Sept. 1751 listed. Tuesday 5  
DL

**DANCING. II:** *Scotch Dance*, as 27 April; **IV:** A *Hornpipe* by the Little Swiss; v: A *Comic Dance* by Sg Piettro, and Mad Janeton Auretti.

**SINGING. III:** By Mattocks.

**COMMENT.** Benefit for Verney (Housekeeper). Receipts: £170 (Cross).

**KING RICHARD III.** As 26 Dec. 1751, but Richmond - Riccard. Also **THE CONTRIVANCES.** As 4 May, but Argus - Collins. CG

**COMMENT.** Benefit for Collins, Riccard, Paddick, Miss Ferguson. Tickets for the *Royal Merchant* will be taken. Tickets sold at the door will not be admitted.

**THE OLD WOMAN'S ORATORY.** See 2 May. A *Full Piece*, composed by Noell; Two *Orations* - Mrs Midnight; A *Duetto* on two Beesomatoes with a Song; a *Solo* in a New Taste by Sig Piantofugocalo; a new *Concerto* and *Solo* on the *Cymbalo* - Noell; a new *Cantata* in the Venetian Taste, composed by Sig Hasse, to be sung by Sig Bombazino, accompanied with the Vox Humaine; *Solo* on violincello - Master Hallett, in the Character of a Cupid; An *Oration* on the Salt-Box by a Rationalist; A *Declamatory Piece* on the Jew's Harp by a Casuist; a *Solo* of Humour on the French Horn, by Mrs Midnight's Daughter; Also a *Prologue* and *Epilogue* spoken and sung - Toe. HAY

**COMMENT.** By particular Desire of several Ladies of Quality. Positively the last Night. [Intended as satire on the Reverend John Henley's Oratory (eccentric preacher, 1692-1756) and as a puff for *The Midwife or Old Woman's Magazine*, edited by Christopher Smart and John Newberry, 1751-53. *The Old Woman's Oratory* written and produced by Smart. See the *Gentleman's Magazine*, 1752, p. 43; and Horace Walpole's letter to Montagu 12 May 1752, as follows: "It appeared the lowest buffoonery in the world, even to me who am used to my uncle Horace. There is a bad oration to ridicule, what is too like, Orator Henley; all the rest is perverted music. There is a man who plays so nimbly on the kettle drums, that he has reduced that noisy instrument to be an object of sight; for if you don't see the tricks with his hands, it is no better than ordinary. Another plays on a violin and

- Tuesday 5*  
HAY trumpet together; another mimics a bagpipe with a German flute, and makes it full if disagreeable. There is an admired dulcimer, a favourite saltbox and a really curious Jew's Harp. Two or three men intend to persuade you that they play on a broomstick, which is drollly brought in, carefully shrouded in a case, so as to be mistaken for a bassoon or bass viol, but they succeed in nothing but the action. The last fellow imitates farting and curtseying to a French horn. There are twenty medley overtures, and a man who speaks a prologue and epilogue, in which he counterfeits all the actors and singers upon earth" (*The Yale Edition of Horace Walpole's Correspondence*, IX, p. 131). [See 3 Dec. 1751.]
- Wednesday 6*  
CG THE STRATAGEM. As 25 Sept. 1751. Also THE CONTRIVANCES. As 5 May.  
DANCING. I: *Two Pierrots*, as 15 April; v: *Drunken Peasant* - Phillips, with Clown - Smith.  
SINGING. III: *If Love's a Sweet Passion* by Mrs Chambers.  
COMMENT. Benefit for Lawrence, Vaughan and Condell (Boxkeepers).
- Thursday 7*  
DL ROMEO AND JULIET. As 31 March, but Romeo - Garrick. Escalus, Paris, Ben - volio, Lady Capulet restored. Also QUEEN MAB. As 5 Feb., only Harlequin listed.  
COMMENT. Mainpiece: By Particular Desire. Receipts: £180 (Cross).
- CG THE COMMITTEE. As 6 Feb. Also THE WHAT D'YE CALL IT. As 5 Feb., but Kitty Carrot - Mrs Vincent.  
DANCING. *Two Pierrots*, as 4 May; and *Drunken Peasant* by Phillips and Smith.  
COMMENT. Benefit for Barnard, Driscoll, Trott (Lobby Doorkeeper) and Widow Banks. Tickets deliver'd by Ross, Brown, Elliott &c. will be taken.
- HAY THE OLD WOMAN'S ORATORY. As 5 May.  
COMMENT. By Desire of several Persons of Quality.
- Friday 8*  
DL EVERY MAN IN HIS HUMOUR. As 29 Nov. 1751, but Well Bred - Cross. Master Matthew, Cash, Bridget restored. Also HARLEQUIN RANGER. As 5 March.  
COMMENT. Mainpiece: By Particular Desire. Being the last time of performing it this season. Receipts: £170 (Cross).
- CG THE BEGGAR'S OPERA. As 25 Nov. 1751. Also THE MOCK DOCTOR. As 28 Sept. 1751.  
DANCING. *Drunken Peasant* by Phillips with the Clown - Smith.  
COMMENT. Benefit for Evans and Green (Boxkeepers). Tickets sold at the doors will not be taken.
- Saturday 9*  
CG VENICE PRESERVED. As 16 Dec. 1751. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.
- HAY THE OLD WOMAN'S ORATORY. As 5 May, but add some serious Pieces - Sig Custonelli, just arrived from Italy.  
COMMENT. By Particular Desire of several Persons of Quality. Benefit for Francis Callaway Citizen of London, under Misfortunes, being unavoidably involved in a most litigious Chancery Suit. Boxes 5s. Pit 3s. Gallery 2s.
- Monday 11*  
CG ROMEO AND JULIET. As 23 Jan., but *Minuet* omitted. Also HARLEQUIN SORCERER. *Cast not listed*, but see 11 Feb.  
COMMENT. Mainpiece: By Particular Desire. At the request of several of Mr Bridges' Friends, the *Fair Penitent* is deferr'd till Wednesday next.

THE SUSPICIOUS HUSBAND.	As 16 March, but Frankly - Havard. Also THE CHAPLET.	As 28 Jan.	Tuesday 12 DL
DANCING. II: A Hornpipe	by the Little Swiss.		
COMMENT.	Benefit for a large family in Distress. [182nd and last performance of the season.]		
THE OLD WOMAN'S ORATORY.	<i>Cast not listed.</i> Short bill. See 9 May. COMMENT.	Prices as usual. Boxes 4s. Pit 2s. 6d. Gallery 2s.	HAY
THE FAIR PENITENT.	As 24 April, but Lothario - Bridges, 1st appearance on any stage; Rossano not listed. Also THE DEVIL TO PAY.	As 25 Sept. 1751. DANCING. <i>Grand Scotch Dance</i> , as 9 Oct. 1751.	Wednesday 13 CG
COMMENT.	Benefit for Mr Bridges. Tickets deliver'd out for Monday the 11th will be taken.		
ZARA.	As 21 Oct. 1751. Also HARLEQUIN SORCERER.	<i>Cast not listed</i> , but see 11 Feb. COMMENT.	Being the last time of performing this season. Friday 15 CG
Mrs Midnight will give CAUDLE.	<i>Cast not listed.</i>	DANCING. M Timbertoe, from the Opera House in Paris. COMMENT.	To begin at 12 noon. At the particular request of several persons of quality. Prices as usual. Thursday 21 HAY
Mrs Midnight will give CAUDLE.	Cast as 21 May, but add an Egyptian Con- certo on the Bells of Bacchus; a <i>Dance</i> in The Parisian Taste by M Timbertoe.	COMMENT.	To begin at 7. Saturday 23 HAY

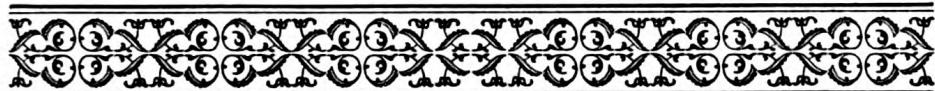
## August 1752

### [VENICE PRESERVED]

COMMENT. On Tuesday last Information was laid before Justice Fielding by a Tradesman in Westminster, that one of his Apprentices had robbed him, in order to equip himself for acting a Play, and that the said Play was to be acted that Evening by several Apprentices, and other idle Persons, at the old Tennis-Court in James St. Upon this the Justice despatched Mr. Welch in the Evening with a Party of Soldiers to apprehend the Persons concerned in the Representation of the Play, which was the Tragedy of *Venice Preserved*. Jaffier, Pierre, Belvidera, and most of the principal Characters, were taken, and some of them, particularly Belvidera, were brought in their Theatrical attire before the Justice. The Men all appeared to be young Apprentices and the Woman a young Milliner; wherefore the Justice was unwilling to proceed against them as Rogues and Vagabonds, as they are made by the last Vagrant Act; in which case they must have been committed to Bridewell, which might have proved their Ruin; He treated them therefor as guilty of an unlawful assembly, and a common Nuisance; for which they were either bound for their good Behavior, or committed for want of Sureties, and soon after discharged. It was sworn before the Justice that Sunday had been the usual Day of rehearsing their Parts (*General Advertiser*, 17 Aug.).

Tuesday 11  
TC JS





## S E A S O N   O F 1752-1753

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**W**HETHER sixty-eight zany performances of *Mrs Midnight's Oratory* compensated for the total lack of the opera this season only those Londoners living at the time could tell. They had a chance also to see a few performances at the fairs and a few more at unlicensed theatres. Both on stage and off the public witnessed a controversy between Henry Woodward and Dr John Hill. The latter, self-styled Inspector-General of Great Britain, involved himself in the battle between Woodward and Thaddeus Fitzpatrick over an apple thrown at the comedian and the comedian's supposed insolent retort. A spate of pamphlets resulted.

All together 459 performances were put on this season by some 204 performers. Many dances and much vaudeville took place. Several edicts were issued against certain kinds and times of performance. The first limited Southwark fair to three days (see SF 16 September), and the second (see CG 11 April) prohibited the theatre managers from putting on any sort of performance—oratorio, play, or other matter—during Passion Week “for the future on any pretence whatsoever.”

Garrick with a large company of 88, including 22 dancers and 5 singers, opened the doors of Drury Lane for 185 nights. He gave the town two new tragedies. The first, Edward Moore's *The Gamester* (7 February), demanded so much of the actors that after ten successive evenings they cried respite before continuing. The second, Edward Young's *The Brothers* (3 March), received high commendation in the press. Woodward's new pantomime for Drury Lane was *The Genii* (26 December), an Arabian Night's Entertainment of great popularity. To this Garrick added late in April *Harlequin Enchanted*, probably by his ballet master, Leviez. A contributor to the *Gentleman's Magazine* (November) commended Garrick for quietly substitu-

ting the *Merchant of Venice* for the bawdy *London Cuckolds* as the play for the Lord Mayor's day.

The principal *Actors* and *Actresses* at Drury Lane were: Ackman, Allen, Atkins, Beard, Miss Bellamy, Mrs Bennet, Berry, Blakes, Brown, Burton, T. Cibber, Mrs Clive, Clough, Cross, Mrs Cross, Master Cross, Davies, Mrs Davies, Dexter, Garrick, Goodfellow, Gray, Miss Haughton, Havard, Mrs Havard, Miss Hippisley, Mrs James, Lacey, Lewis, Marr, Mrs Mills, Miss Mills, Miss Minors, Mossop, Mozeen, Palmer, Miss Poplin, Mrs Price, Mrs Pritchard, Raftor, Rooker, Ross, Scrase, Shuter, Simson, Mrs Simson, Master Simson, Miss Simson, Taswell, Mrs Toogood, Vaughan, H. Vaughan, W. Vaughan, Walker, Winstone, Woodward, Yates, Mrs Yates, Miss Yates. *Dancers*: Mrs Addison, Madam Auguste, Madam Auretti, Janeton Auretti, Miss Batcheldor, Devisse, Ferrere, Gerard, Granier, Master Granier, Harrison, Harvey, Leviez, Madam Mariet, Mathews, Mrs Mathews, Morris, Pietro, Mrs Preston, Miss Rayner, Miss Shawford, and The Little Swiss. *Singers*: Karmazin, Miss Norris, Parry, Master Reinholt, Miss Thomas, Master Vernon, and Wilder.

Rich with a company of 80 put on a new tragedy, Henry Jones's *The Earl of Essex* (21 February), and two new afterpieces, Foote's *Englishman in Paris* (24 March), and an anonymous *Pastoral Dialogue* (8 December). He revived his own pantomime *Harlequin Sorcerer* with some new scenes which caused a pleasant controversy with Drury Lane. All in all he performed 69 different plays and afterpieces and 8 elaborate dances, *Les Charboniers*, *Les Sabotiers Tyrolese*, *Les Chasseurs Allemands*, a *Grand Scots Ballet*, *Il Pastore*, *Il Morlace*, the *Grecian Sailors*, and a new dance after the *Hungarian Manner*. (Garrick matched him dance for dance with *Punch Dances*, *Rural Dances*, *Le Matelot Basque*, *Les Tonneliers de Strasbourg*, *Les Boucherons*, *L'Entree de Flore*, *The Hungarian Peasants*, a *Dutch Dance*, and the *Italian Gardeners*.) During this year of strenuous competition, Cross kept a running account of the performances at Covent Garden as well as at Drury Lane. He wrote: "As I am not at that theatre I can't judge their receipts, nor can I answer for the reception of their actors but by report." His account, therefore is a listing of the play and afterpiece of the rival theatre, plus some commentary which has been transcribed below. The principal *Actors* and *Actresses* at Covent Garden were: Miss Allen, Anderson, Arthur, Mrs Bambridge, Barrington, Mrs Barrington, Barry, Bencraft, Bennet, Mrs Bland, Bransby, Bridgwater, Mrs Chambers, Mrs Cibber, Collins, Cushing, Miss Davis, Dunstall, Mrs Dunstall, Dyer, Mrs Dyer, Mrs Elmy, Miss Ferguson, W. Giffard, Mrs Griffith, Miss Hallam, Miss Haughton, Holtom, Howard, Lowe, Macklin, Mrs Macklin,

Miss Macklin, Marten, Miles, Miss Morrison, Miss Mullart, Paddick, Miss Pitt, Quin, Redman, Riccard, Mrs Ridout, Ryan, R. Smith, William Smith, Sparks, Stoppelaer, Usher, Vincent, Mrs Vincent, Mrs Vallois, Whitacre, White, and Miss Young. *Dancers*: Sga Bugiani, Madam Camargo, Cointrie, Cooke, Dennison, Desse, Gardner, Mrs Gondou, Grandchamps, Madam De Henney, Mrs Henrie, Miss Hilliard, La Lauze, Maddox, Maranesi, Mrs Phillips, Rich (Lun), Settree, Villeneuve, and Mrs Villeneuve. *Singers*: Baker, Courtney, Mrs Lampe, Legge, Roberts, and Gwynn.

In the minor theatres, Hallam put on several performances with a small troupe at the New Wells, Lemon Street. Smart presumably got permission to run his *Oratory* at the Haymarket, for he did so with regularity twice a week from December through March for fifty-six performances. He managed to eke out a dozen more, stretching well into May, as benefits for his performers. He, as Mrs Midnight, produced pieces under the fictitious names of about eighteen actors such as Sg Bombazeeno, Sg Twangdilo, Sg Gapatoono, Sga Spoonatissima dug out of the ruins of Herculaneum, Mynheer Puffupandyke and the like (see HAY 13 March). The additional eighteen performers whose names appeared in the bills for the Fairs, and unlicensed places were actors, actresses, singers, dancers, performers on the slack wire, and musicians: Miss Bradshaw, Miss Fisher, Gayward, Hallam, Master Benjamin Hallet, Hussey, Smith, Wignel, Vanhout. Specialty performers: Evans (wire walking), Signora Frasi, Giardini, Madam Grimaldi, Phillips, Stanley, Steward (slack wire), Timbertoe, and Woodbridge.

## September 1752

**THE CONSCIOUS LOVERS.** Young Bevil – Havard; Humphrey – Simson; Myrtle – Blakes; Isabella – Mrs Yates; Cimberton – Shuter; Sealand – Berry; Tom – Woodward; Daniel – Vaughan; Sir John Bevil – Winstone; Phyllis – Mrs Clive; Lucinda – Mrs Mills; Indiana – Mrs Pritchard; Mrs Sealand – Mrs Cross. Also **THE DEVIL TO PAY**. Sir John Loverule – Beard; Jobson – Berry; Lady Loverule – Mrs Havard; Nell – Mrs Clive.

**SONG. II:** *Go, Rose* by Beard.

**COMMENT.** Receipts: £140 (Cross).

Saturday 16  
DL

**PROCLAMATION: SOUTHWARK.** Whereas the Fair, called Lady Fair, in this Borough, is by charter appointed to be held the seventh, eighth, and ninth days of September O.S. yearly, will this year begin, and holden this day the 16th day of September, N.S. occasioned by the alteration of the Stile, and continued the two following days, to wit the 19th and 20th and no longer.

SF

And whereas the said Fair hath for several years past been continued against Law, for a longer time than the said three days, contrary to the institution thereof,

- Saturday 16*  
SF whereby divers Riots, and other Disorders have been committed in breach of His Majesty's peace; for preventing of which misdemeanors and abuses it is thought fit and needful to give this Publick notice that if any persons do presume to keep open any Booth, Shed, or other Building, or permit and further any Stall, or Stand to be and remain before their Door longer than the said 18th, 19th, and 20th days of September NS, with intent to prolong said Fair, and put to sale there goods and wares, or shall act and exhibit any Droll or Show, or foster to be acted and exhibited in any Booth or Dwelling house any Droll, or Show, or other Entertainment of the Stage, or shall play at, or encourage any sort of gaming contrary to the Laws and Statutes of his realm; such person or persons so offending will be prosecuted and punished according to the Law (*General Advertiser*, 16, 18, 19, 20, Sept. 1752).
- Monday 18*  
CG THE BEGGAR'S OPERA. Macheath - Lowe; Peachum - Macklin; Lockit - Dunstall; Mrs Peachum - Mrs Dunstall; Lucy - Miss Young; Polly - Mrs Chambers. To conclude with a *Country Dance* by the characters of the Opera. Also THE MOCK DOCTOR. Mock Doctor - Dunstall; Dorcas - Mrs Vincent.  
COMMENT. Places for Boxes to be taken at the stage door of the theatre. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. To begin exactly at 6 o'clock. [Customary notices repeated throughout the season.] Mr W. Giffard and Mrs Bland from the Theatre in Dublin, are arrived in London, and will shortly make their appearance at Covent Garden (*General Advertiser* 14 Sept.).
- SF THE RAKE REFORMED; or, The Happy Lovers. *Cast not listed.* The whole to conclude with several curious performances by the famous Steward on the Slack Wire. Scarcely perceptible he plays on a violin, sounds a trumpet, beats the drum and balances a coach wheel on the wire; likewise puts a straw on his left foot, tosses it thence to his face, from thence to his right foot, from thence to his face again, and shoulders and keeps it in balance the whole time; he also stands on his head and quits it with his hands, the wire in full swing.  
COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. To begin during the time of the fair each day at 12 noon. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d.
- Tuesday 19*  
DL THE MERCHANT OF VENICE. Gratiano - Palmer; Shylock - Yates; Antonio - Berry; Launcelot - Shuter; Bassanio - Havard; Tubal - Taswell; Solarino - Blakes; Balthazar - Simson; Lorenzo - Beard (with *Songs in Character*); Duke - Winstone; Salanio - Scrase; Morochius - Burton; Old Gobbo - W. Vaughan; Jessica - Miss Minors; Nerissa - Mrs Bennet; Portia - Mrs Clive. Also THE ANATOMIST. Old Gerald - Shuter; Beatrice - Mrs Bennet; M Le Medicin - Blakes; Crispin - Yates.  
DANCING. III: A *Punch Dance* by Morris; IV: A *Comic Dance* by Harvey and Mrs Addison.  
COMMENT. Receipts: £55 (Cross).
- SF THE RAKE REFORMED. As 18 Sept. with Slack wire acrobatics - Steward.  
COMMENT. At the Great Tiled Booth, Bowling Green, Southwark. An Excellent Droll.
- Wednesday 20*  
CG THE COMMITTEE; or, the Faithful Irishman. Teague - Barrington; Careless - Ryan; Blunt - Sparks; Day - Collins; Abel - Cushing; Lt Story - Anderson; Bookseller - Dunstall; Mrs Chat - Mrs Bambridge; Obadiah - Arthur; Mrs Day - Mrs Macklin; Arbella - Mrs Ridout; Ruth - Mrs Barrington. Also THE CONTRIVANCES. Rovewell - Lowe; Argus - Collins; Hearty - Bransby; Robin - Dunstall; Betty - Miss Pitt; Arethusa - Mrs Chambers.
- SF THE RAKE REFORMED. As 19 Sept.  
COMMENT: At the Great Tiled Booth, Bowling Green, Southwark.

THE REVENGE. Zanga - Mossop; Alvarez - Burton; Don Carlos - Ross; Don Manuel - Mozeen; Don Alonzo - Havard; Isabella - Mrs Mills; Leonora - Miss Bellamy. Also THE LYING VALET. Sharp - Yates; Gayless - Blakes; Melissa - Mrs Bennet; Kitty Pry - Miss Minors.	Thursday 21
COMMENT. Receipts: £100 (Cross).	DL
THE RAKE REFORMED. As 19 Sept.	SF
COMMENT. At the Great Tiled Booth, Bowling Green.	
THE WANTON WIDOW; or, The Fool in Fashion. <i>Cast not listed.</i> Also THE IMPRISONMENT OF HARLEQUIN; or, The Quaker Outwitted. Harlequin - Phillips.	SF
SINGING AND DANCING. Phillips and Mr and Mrs Denison.	
COMMENT. At Phillips's Great Theatrical Booth, Bowling Green, Southwark. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d.	
KING RICHARD III. Richard - Ryan; King Henry - Bridgwater; Richmond - Ridout; Buckingham - Sparks; Stanley - Redman; Catesby - Usher; Ratcliff - Anderson; Tressel - Cushing; Norfolk - Bransby; Lord Mayor - Marten; Tirrel - Dunstall; Lieutenant - Riccard; Prince Edward - Miss Morrison; Duke of York - Miss Hallam; Lady Anne - Mrs Barrington; Duchess of York - Mrs Bambridge; Queen - Mrs Vincent. Also THE CONTRIVANCES. As 20 Sept., but Hearty and Betty omitted.	Friday 22
COMMENT. At the Great Tiled Booth, Bowling Green. [The advertisement continues to appear in the <i>General Advertiser</i> .]	CG
THE INTRIGUING CHAMBERMAID; or, The Wanton Wife. <i>Cast not listed.</i> Also HARLEQUIN TRIUMPHANT. Pantaloona - M Devesse; Servant - Smith; Clown - Hussey; Columbine - Mme Grimaldi; Harlequin - Gayward.	SF
DANCING. I: A new Grand Comic Dance by Sg and Sga Codgerino; End of Play: A new Irish Dance.	
COMMENT. During the short time of the Fair, at Bence's Booth, Bowling Green, Southwark. Boxes 2s. Pit 1s. Gallery 6d. To begin at Twelve and end at Ten at night. [N.B. at a Booth "next to Yeates's ran Parsloe's Grand Medley, including <i>The Town Miss; or, The Miser Outwitted</i> ," by operational moving figures (puppets) followed by dancing, jiggs, disjunctions, concluding with a piece of German Clockwork, for the diversion of the Curious.]	
THE WANTON WIDOW. As 21 Sept. Also THE IMPRISONMENT OF HARLEQUIN. Harlequin - Phillips.	SF
COMMENT. At Phillips's Booth, Bowling Green, Southwark.	
THE CARELESS HUSBAND. Lady Easy - Mrs Davies from Dublin; Foppington - Woodward; Morelove - Palmer; Lady Graveairs - Mrs Bennet; Lady Betty - Mrs Pritchard; Edging - Mrs Clive; Sir Charles Easy - Havard. Also THE CHAPLET. Damon - Beard; Palaemon - Wilder; Laura - Miss Norris; Pastora - Mrs Clive. To conclude with a Rural Dance.	Saturday 23
COMMENT. Mrs Davies from Ireland play'd Lady Easy, a pretty Figure-toll: [erable]. Receipts: £140 (Cross).	DL
THE SUSPICIOUS HUSBAND. Ranger - Dyer; Strictland - Bridgwater; Frankly - Ryan; Bellamy - Ridout; Meggot - Cushing; Simon - Bransby; Tester - Collins; Buckle - Anderson; Lucetta - Miss Haughton; Mrs Strictland - Mrs Barrington; Jacyntha - Mrs Vincent; Clarinda - Mrs Bland, from the Theatre in Dublin.	Monday 25
COMMENT. At Phillips's Booth, Bowling Green, Southwark.	CG

- Monday 25*  
CG With a *New Country Dance* by the characters of the play. Also **THE CONTRIVANCES.** As 20 Sept.  
 COMMENT. Mrs Bland (who first engag'd with us when she came from Ireland, but broke from it) plays this night Clarinda. Indiff. (Cross).
- Tuesday 26*  
DL **KING HENRY VIII.** King - Berry; Surrey - Lacey; Surveyor - Simson; Wolsey - Mossop; Buckingham - Ross; Norfolk - Palmer; Lord Sands - Shuter; Queen - Mrs Pritchard; Patience - Miss Norris; Anna Bullen - Mrs Mills; Gardiner - Taswell; Lord Chamberlain - Winstone; Cranmer - Havard; Suffolk - Blakes; Cromwell - Mozeen. With an exact Representation of the *CORONATION*, and the ceremony of the Champion in Westminster Hall. Also **THE ANATOMIST.** As 19 Sept.  
 COMMENT. [King Henry VIII] Containing the Death of the Duke of Buckingham; the Tryal and Divorce of Queen Catherine; the Death of Cardinal Wolsey; the Christening of the Princess Elizabeth; and many other Historical passages. Receipts: £140 (Cross).
- Wednesday 27*  
CG **THE SUSPICIOUS HUSBAND.** As 25 Sept. Also **THE CONTRIVANCES.** As 20 Sept.
- Thursday 28*  
DL **THE STRATAGEM.** Archer - Garrick; Foigard - Yates; Lady Bountiful - Mrs Cross; Gipsey - Mrs Toogood; Gibbet - Shuter; Cherry - Miss Minors; Mrs Sullen - Mrs Pritchard; Dorinda - Mrs Mills; Aimwell - Havard; Scrub - Woodward; Sullen - Winstone; Bonniface - Berry; Sir Charles - Blakes. Also **THE CHAPLET.** As 23 Sept.  
**DANCING. IV: A Hornpipe** by the Little Swiss.  
 COMMENT. Receipts: £170 (Cross).
- Friday 29*  
CG **THE REVENGE.** Zanga - Giffard, from Dublin, 1st appearance this stage; Alonzo - Ryan; Carlos - Dyer; Alvarez - Anderson; Manuel - Ridout; Isabella - Mrs Bambridge; Leonora - Mrs Bland. Also **THE DEVIL TO PAY.** Loverule - Lowe; Lady Loverule - Miss Haughton; Jobson - Dunstall; Nell - Mrs Vincent.  
 COMMENT. Giffard from Ireland Zanga. Acting indiff. (Cross).
- SOU **THE RECRUITING OFFICER.** *Cast not listed.*  
**SINGING AND DANCING.** By Mr & Mrs Dennis, Platt.  
 COMMENT. At the Great Tiled Booth, Bowling Green (*Daily Advertiser*).
- Saturday 30*  
DL **KING RICHARD III.** Richard - Mossop; Lady Anne - Mrs Davies, second appearance; Buckingham - Palmer; Richmond - Havard; Catesby - Marr; King Edward v - Miss Minors; Duke of York - Miss Yates; King Henry - Berry; Stanley - Winstone; Tressel - Blakes; Lieutenant - Mozeen; Duchess of York - Mrs Bennet; Queen - Mrs Pritchard. Also **DUKE AND NO DUKE.** Flametto - Miss Minors; Lavinio - Blakes; Puritan - Shuter; Trappolin - Woodward.  
 COMMENT. Receipts: £70 (Cross).

## October 1752

- Monday 2*  
CG **THE REVENGE.** As 29 Sept. Also **THE WHAT D'YE CALL IT.** Timothy - Collins; Sir Roger - Marten; Sir Humphrey - Bransby; Statute - Redman; Peter Nettle - Cushing; Filbert - Arthur; Steward - Anderson; Constable - Dunstall; Corporal - Paddick; Stave - Stoppelaer; Kitty Carrot - Mrs Vincent; Parish Girl - Miss Hallam.

**THE ORPHAN.** Chamont - Garrick; Acasto - Berry; Castalio - Ross; Polydore - Havard; Chaplain - Blakes; Monimia - Miss Bellamy; Serina - Miss Minors; Ernesto - Simpson; Page - Miss Yates; Florella - Mrs Bennet. Also **LETHE**. Charon - W. Vaughan; Aesop - Winstone; Mercury - Wilder; Fine Gentleman - Woodward; Frenchman - Blakes; Drunken Man - Yates; Tattoo - Marr; Fine Lady - Mrs Clive; Old Man - Shuter; Mrs Tattoo - Miss Minors.

COMMENT. Mons Devisse and Mons Ferrere, a Comic Dancer, lately arrived from Paris, will perform in a few days at Drury Lane. Receipts: £160 (Cross).

**THE PROVOK'D WIFE.** Brute - Bridgwater; Heartfree - Ryan; Constant - Ridout; Razor - Macklin; Rake - Usher; Justice - Marten; Taylor - Collins; Cornet - Miss Ferguson; Col. Bully (with song in Character) - Lowe; Lady Fanciful - Mrs Vincent; Belinda - Mrs Elmy; Mademoiselle - Mrs Macklin; Lady Brute - Mrs Bland. Also **FLORA**; or, the Country Wake. Friendly - Lowe; Testy - Arthur; Dick - Anderson; Betty - Miss Haughton; Hob - Dunstall; Flora - Miss Young.

Tuesday 3  
DL

Wednesday 4  
CG

**OROONOKO.** Oroonoko - Dexter; Aboan - Berry; Blandford - Palmer; Daniel - Shuter; Imoinda - Miss Bellamy; Widow Lackitt - Mrs James; Charlotte - Mrs Bennet; Lucy - Miss Minors; Governor - Burton; Capt. Driver - Taswell; Stanmore - Winstone; Jack Stanmore - Mozeen; Hotman - Blakes. Also **THE DEVIL TO PAY**. As 16 Sept., but Lady Loverule - Mrs Bennet.

Thursday 5  
DL

DANCING. A New Dance, *The Matelot Basque*, by Ferrere (Being the first time of his performing in England) and Others.

COMMENT. Receipts: £80 (Cross).

**THE MERCHANT OF VENICE.** Shylock - Macklin; Antonio - Sparks; Bassanio - Ryan; Duke - Anderson; Gratiano - Dyer; Lorenzo (with songs in Character) - Lowe; Lancelot - Arthur; Salarino - Ridout; Solanio - Bransby; Gobbo - Collins; Tubal - Stoppelaer; Nerissa - Mrs Vincent; Jessica (with a Song adapted to the character) - Mrs Chambers; Portia - Mrs Bland. Also **DAMON AND PHILIDA**. Damon - Lowe; Arcas - Anderson; Corydon - Arthur; Cymon - Collins; Mopsus - Dunstall; Phillida - Miss Young.

Friday 6  
CG

COMMENT. [Cross suggests *Flora* for this night's afterpiece.]

**THE PROVOK'D WIFE.** Sir John Brute - Garrick; Constant - Havard; Heartfree - Palmer; Col. Bully (with proper songs) - Beard; Razor - Yates; Lord Rake - Blakes; Lady Fanciful - Mrs Clive; Mademoiselle - Mrs Cross; Belinda - Mrs Mills; Lady Brute - Mrs Pritchard. Also **LETHE**. As 3 Oct.

Saturday 7  
DL

DANCING. II: *Matelot Basque*, as 5 Oct.

COMMENT. Mainpiece: By Desire. Receipts: £170 (Cross).

**KING HENRY VIII.** As 26 Sept. Also **A DUKE AND NO DUKE**. As 30 Sept., but Flametta, Lavinio, and Puritan omitted.

Monday 9  
DL

COMMENT. Mainpiece: By Particular Desire. Receipts: £110 (Cross).

**THE RECRUITING OFFICER.** Plume - Ryan; Worthy - Ridout; Kite - Marten; Justice Scale - Redman; Scruple - Holtom; Constable - Stoppelaer; Ballance - Bridgwater; Brazen - Dyer; Bullock - Dunstall; Welch Collier - Collins; Rose - Mrs Ridout; Lucy - Mrs Dunstall; Recruits - Bencraft and Cushing; Melinda - Mrs Barrington; Sylvia - Mrs Bland. Also **THE WHAT D'YE CALL IT**. As 2 Oct.

CG

COMMENT. Afterpiece: By Desire.

**THE WAY OF THE WORLD.** Mirabel - Palmer; Fainall - Havard; Petulant - Shuter; Witwou'd - Woodward; Waitwell - Blakes; Mrs Marwood - Mrs Clive;

Tuesday 10  
DL

- Tuesday 10*  
DL      Mrs Fainall – Mrs Mills; Foible – Miss Minors; Mincing – Mrs Toogood; Millamant – Mrs Pritchard; Lady Wishfort – Mrs James; Sir Willful – Yates. Also **THE CHAPLET.** As 23 Sept.  
**DANCING.** II: *The Matelot Basque*, as 5 Oct.; IV: *A Comic Dance* by Harvey and Mrs Addison.  
 COMMENT. Receipts: £50 (Cross).
- CG      **THE CITY WIFE'S CONFEDERACY.** Clarissa – Mrs Dyer; Gripe – Dunstall; Moneytrap – Arthur; Dick – Dyer; Brass – Macklin; Mrs Amlet – Mrs Macklin; Araminta – Mrs Barrington; Corinna – Miss Morrison; Flippanta – Mrs Vincent. Also **PERSEUS AND ANDROMEDA**; or, *The Cheats of Harlequin*. Perseus – Lowe; Cepheus – Howard; Aethiopian – Baker; Cassiope – Miss Young; Mercury – Vincent; Andromeda – Mrs Lampe; Amazons – Miss Davis, Miss Allen, Miss Ferguson, Miss Mullart and Miss Morrison; Cyclops – Roberts, Smith, Courtney, Whitacre; Infernals – Villeneuve, Desse, Gardner and Dennison; Harlequin – Miles; Hussar – Bencraft; Colombine – Miss Haughton; Hussar's Servant – Arthur; Valet de Chambre – Holtom; Petit Matre – LaLauze.  
 COMMENT. Yesterday arriv'd Sg Casimo Maranesi and Sga Bugiani, two celebrated Italian Comic Dancers from the Opera at Paris, and will soon make their appearance at the Theatre Royal in Covent Garden.
- Wednesday 11*  
DL      **THE FAIR PENITENT.** Lothario – Garrick; Rossano – Blakes; Lucilla – Miss Minors; Horatio – Mossop; Altamont – Ross; Lavinia – Mrs Davies; Calista – Miss Bellamy; Sciolto – Berry. Also **THE DOUBLE DISAPPOINTMENT**. Loveloss – Master Vernon; Jeremy – Clough; Isabel – Miss Norris; Phelim – Shuter; Fanfaron – Blakes; Gripe – Winstone.  
 COMMENT. Farce not performed for 5 years. [See 25 May 1748.] Receipts: £140 (Cross).
- CG      **THE MISER.** Miser – Macklin; Frederick – Usher; Clerimont – Ridout; James – Collins; Decoy – Marten; Ramilie – Dyer; Mariana – Mrs Barrington; Harriet – Mrs Vincent; Mrs Wisely – Mrs Bambridge; Wheedle – Miss Haughton; Lappet – Mrs Macklin. Also **PERSEUS AND ANDROMEDA**. As 10 Oct.
- Thursday 12*  
DL      **THE CONSCIOUS LOVERS.** As 16 Sept., but Young Bevil – Ross; Myrtle – Palmer; Cimberton – Taswell; Humphrey – Blakes; Isabella – Mrs Bennet. Also **QUEEN MAB**. Harlequin – Woodward; Leviez, Blakes, Vaughan, Shuter, the Little Swiss, Miss Rayner, Master Reinhold, Mlle Mariet, Pietro.  
**DANCING.** II: *The Matelot Basque*, as 5 Oct.  
**SINGING.** II: As 16 Sept.  
 COMMENT. Receipts: £120 (Cross).
- CG      **LADY JANE GRAY.** Lady Jane – Mrs Bland; Dudley – Dyer; Northumberland – Sparks; Suffolk – Bransby; Sussex – Anderson; Duchess of Suffolk – Mrs Elmy; Gardiner – Ridout; Pembroke – Ryan. Also **THE CONTRIVANCES**. As 20 Sept.  
 COMMENT. Mainpiece: Not acted these 2 years. [See 8 May 1751.]
- Friday 13*  
DL      **ROMEO AND JULIET.** Romeo – Garrick; Escalus – Winstone; Capulet – Berry; Paris – Scrase; Benvolio – Mozeen; Tibalt – Blakes; Friar Lawrence – Havard; Mercutio – Woodward; Lady Capulet – Mrs Bennet; Nurse – Mrs James; Juliet – Miss Bellamy. With the additional scene representing the Funeral Procession to the Monument of the Capulets. The vocal parts by Wilder, Beard, Master Vernon, &c. In Act I a *Masquerade Dance* proper to the play. Also **THE ANATOMIST**. As 19 Sept.  
 COMMENT. Receipts: £160 (Cross).

THE BEGGAR'S OPERA.	Macheath - Beard; Peachum - Yates; Lockit - Berry; Beggar - Winstone; Player - Burton; Lucy - Mrs Clive; Mrs Peachum - Mrs Cross; Filch - Raftor; Diana Trapes - Mrs Havard; Polly - Miss Norris; Mat-o-Mint - Blakes; Mrs Slammekin - Mrs Bennet. In Act III a <i>Hornpipe</i> by Mathews. To conclude with a <i>country dance</i> by the characters of the opera. Also QUEEN MAB.	As 12 Oct.	Saturday 14 DL
DANCING. I:	The <i>Matelot Basque</i> , as 5 Oct.		
COMMENT.	Receipts: £100 (Cross).		
THE PROVOK'D HUSBAND;	or, A Journey to London. Townly - Ryan; Manly - Sparks; Lady Grace - Mrs Elmy; Sir Francis - Macklin; Squire Richard - Collins; Moody - Dunstall; Lady Wronghead - Mrs Macklin; Basset - Dyer; Miss Jenny - Miss Haughton; Myrtilla - Mrs Dunstall; Trusty - Miss Pitt; Lady Townly - Mrs Bland. Also PERSEUS AND ANDROMEDA. <i>Cast not listed</i> , but see 10 Oct.		CG
MACBETH.	Macbeth - Mossop; Macduff - Havard; Duncan - Burton; Lady Macduff - Mrs Mills; Ross - Davies; Malcolm - Blakes; Banquo - Ross; Angus - Simson; Lenox - Scrase; Young Sayword - Marr; Donalbain - Master Cross; Hecate - Beard; Witches - W. Vaughan, Yates, Shuter; Fleance - Berry; Vocal Parts by Wilder, Mas. Vernon, Mrs Clive &c. Also THE DOUBLE DISAPPOINTMENT.	As 11 Oct.	Monday 16 DL
MUSIC. II:	<i>Concerto on Bassoons</i> - Monsieur Karmazin, first time in England.		
COMMENT.	As Written by Shakespear. Receipts: £100 (Cross).		
THE TRUE AND ANCIENT HISTORY OF KING LEAR, AND HIS THREE DAUGHTERS.	King Lear - Giffard; Edgar - Ryan; Gloster - Sparks; Kent - Bransby; Bastard - Ridout; Cornwall - Usher; Albany - Anderson; Burgandy - Bencraft; Gentleman Usher - Dyer; Goneril - Miss Haughton; Regan - Mrs Ridout; Cordelia - Mrs Vincent. Also PERSEUS AND ANDROMEDA.	As 14 Oct.	CG
COMMENT.	Mainpiece: Not acted these 4 years [see 5 Oct. 1748]. No persons to be admitted behind the scenes, nor any money to be returned after the curtain is drawn up. [A customary note for the remainder of the season.]		
THE CARELESS HUSBAND.	As 23 Sept. Also THE DOUBLE DISAPPOINTMENT.	As 11 Oct.	Tuesday 17 DL
DANCING.	Several New Entertainments, particularly: <i>Les Bucherons</i> , by M Devisse, M Ferrere, &c.; <i>Le Matelot Basque</i> , as 5 Oct.; <i>Les Tonnelliers de Strasburgb</i> , by Devisse, Mad Auretti, Pietro, Miss Rayner, &c.		
COMMENT.	Devisse, Auretti, Ferrere Danc'd (Cross). Receipts: £60 (Cross).		
KING LEAR.	As 16 Oct. Also PERSEUS AND ANDROMEDA.	As 14 Oct.	CG
THE REVENGE.	As 21 Sept. Also LETHE.	As 3 Oct.	Wednesday 18 DL
DANCING.	<i>Les Bucherons</i> , <i>Le Matelot Basque</i> and <i>Les Tonnelliers</i> , as 17 Oct. in same order at close of Acts II, IV, V.		
COMMENT.	Receipts: £50 (Cross).		
THE BEGGAR'S OPERA.	As 18 Sept. but Peachum - Arthur; add Player - Anderson; Beggar - Holtom; Mat - Bransby; Ben Budge - Bencraft; Filch - Cushing; Wat - Smith; Twitcher - Redman; Drawer - Bennet; Jenny - Miss Allen; Mrs Coaxer - Miss Ferguson; Dolly - Miss Davis; Mrs Slammekin - Miss Pitt; Mrs Vixen - Miss Haughton; Molly - Miss Morrison. Also MERLIN'S CAVE; or, Harlequin Skeleton. Chasseur Royal - Lowe; Merlin - Howard; Diana - Miss Davis; Jupiter in the Character of Harlequin - Miles; Mercury - Vincent; Doctor - Bencraft; Colombine - Miss Haughton; Pierrot - LaLauze.		CG

- Tbursday 19*    **MUCH ADO ABOUT NOTHING.** Benedick – Garrick; Don Pedro – Havard; DL Leonato – Berry; Sexton – Clough; Hero – Mrs Davies; Margaret – Mrs Havard; Conrade – Mozeen; Fryar – Burton; Town Clerk – W. Vaughan; Don John – Winstone; Claudio – Palmer; Dogberry – Taswell; Balthasar (with proper song) – Beard; Ursula – Miss Minors; Beatrice – Mrs Pritchard; Antonio – Simson; Verges – Shuter; Borachio – Blakes. In Act II, will be introduc'd a *Masquerade Dance* by Matheus, the Little Swiss, &c., to conclude with a *Country Dance* by the Characters of the Play. Also **THE CHAPLET.** As 23 Sept.  
**DANCING.** *Les Tonneliers de Strasburgh*, as 17 Oct.  
**COMMENT.** Receipts: £140 (Cross).
- CG**    **SHE WOUD AND SHE WOUD NOT;** or, **The Kind Imposter.** Manuel – Macklin; Philip – Ryan; Octavio – Ridout; Diego – Marten; Soto – Collins; Trappanti – Arthur; Rosara – Mrs Barrington; Flora – Mrs Vincent; Viletta – Mrs Macklin; Hypolita – Mrs Bland. Also **MERLIN'S CAVE.** As 18 Oct., but add Aerial Spirits – Grandchamps, Mad Camargo, &c.
- Friday 20*    **ROMEO AND JULIET.** As 13 Oct., but Paris – Lacey; Benvolio – Scrase. Also DL **THE LYING VALET.** As 21 Sept.  
**COMMENT.** Receipts: £170 (Cross).
- CG**    **THE SUSPICIOUS HUSBAND.** As 25 Sept. Also **PERSEUS AND ANDROMEDA.** As 14 Oct.  
**COMMENT.** Mainpiece: By Desire.
- Saturday 21*    **THE RELAPSE.** Lord Foppington – Woodward; Loveless – Havard; Worthy – Palmer; Sir Tunbelly – Taswell; Miss Hoyden – Mrs Clive; Young Fashion – Cross; Lory – Shuter; Siringe – Yates; Coupler – Winstone; Varole – Blakes; Nurse – Mrs Cross; Amanda – Mrs Davies; Berinthia – Mrs Pritchard. Also DL **QUEEN MAB.** As 14 Oct. but Harlequin – Woodward.  
**DANCING.** *Les Bucberons, Les Tonneliers*, as 17 Oct.  
**COMMENT.** Mainpiece: Not acted this season. On Monday Next, *Hamlet*, On Tuesday will be reviv'd *The Silent Woman* – dress'd in the Habits of the time. Receipts: £100 (Cross).
- CG**    **ROMEO AND JULIET.** Romeo – Barry; Juliet – Mrs Cibber; Capulet – Sparks; Montague – Bridgwater; Escalus – Bransby; Benvolio – Usher; Paris – Anderson; Lady Capulet – Mrs Barrington; Fryar Lawrence – Ridout; Gregory – Cushing; Sampson – Collins; Abram – Dunstall; Balthazar – Riccard; Mercutio – Macklin; Tibalt – Dyer; Nurse – Mrs Macklin. With a *Masquerade Dance* proper to the play, and an Additional Scene Representing the Funeral Procession of Juliet, accompanied by a *Solemn Dirge*, the vocal parts by Lowe, Howard, Legge, Baker, Mrs Lampe, Miss Young, Mrs Chambers, &c. Also **THE CONTRIVANCES.** As 20 Sept., but Argus, Hearty, Robin, Betty omitted.  
**COMMENT.** By Particular Desire.
- Monday 23*    **HAMLET.** Hamlet – Garrick; King – Winstone; Ghost – Berry; Horatio – Havard; DL Polonius – Taswell; Laertes – Blakes; Ostrick – Woodward; Lucianus – Shuter; Rosencraus – Simson; Guildenstern – Scrase; Bernardo – Marr; Player King – Burton; Player Queen – Mrs Yates; Grave Diggers – Yates and Vaughan; Ophelia – Mrs Clive; Queen – Mrs Pritchard. Also **THE DOUBLE DISAPPOINTMENT.** As 11 Oct.  
**COMMENT.** Receipts: £160 (Cross).
- CG**    **THE STRATAGEM.** Archer – Ryan; Aimwell – Ridout; Sullen – Bridgwater; Sir Charles – Anderson; Boniface – Marten; Foigard – Barrington; Gibbet – Ben-

craft; Scrub - Collins; Lady Bountiful - Mrs Bambridge; Dorinda - Mrs Barrington; Cherry - Miss Haughton; Gipsey - Miss Young; Mrs Sullen - Mrs Bland. Also MERLIN'S CAVE. As 19 Oct.	<i>Monday 23</i> CG
KING HENRY VIII. As 26 Sept. Also QUEEN MAB. As 21 Oct. <i>COMMENT.</i> At the Particular Desire of Several Foreign Ministers Tomorrow, Romeo and Juliet. On Thursday will be reviv'd <i>The Silent Woman</i> - dress'd in the Habits of the Times. Receipts: £100 (Cross).	<i>Tuesday 24</i> DL
OTHELLO, MOOR OF VENICE. Othello - Barry; Iago - Macklin; Brabantio - Sparks; Cassio - Ridout; Roderigo - Dyer; Lodovico - Anderson; Gratiano - Redman; Duke - Marten; Montano - Bransby; Emilia - Mrs Macklin; Desdemona - Mrs Cibber. Also THE WHAT D'YE CALL IT. As 2 Oct., but Peter - Paddick; Corporal - Holtom.	CG
ROMEO AND JULIET. As 20 Oct., but Paris - Scrase; Benvolio - Mozeen; Nurse - Mrs Cross. Also QUEEN MAB. As 21 Oct. <i>DANCING.</i> III: By Devisse, Mlle Auretti. <i>COMMENT.</i> Mainpiece: At the Particular Desire of several Foreign Ministers. Afterpiece: By Desire. Receipts: £150 (Cross).	<i>Wednesday 25</i> DL
ROMEO AND JULIET. As 21 Oct., but Gregory - Paddick. Also MERLIN'S CAVE. As 19 Oct. <i>COMMENT.</i> Mainpiece: By Particular Desire.	CG
EPICÆNE; or, The Silent Woman. Truewit - Palmer; Morose - Yates; Sir Amorous la Foole - Shuter; Sir John Daw - Woodward; Otter - Berry; Cutbeard - Davies; Dauphine - Havard; Clerimont - Scrase; Silent Woman - Mrs Pritchard; Mrs Otter - Mrs Cross; Lady Haughty - Mrs Clive; Lady Centaure - Mrs Bennett; Mrs Mavis - Mrs Price. <i>DANCING.</i> By Devisse, Mlle Auretti, Ferrere, Pietro, Miss Rayner &c. <i>COMMENT.</i> Mainpiece: Not acted these 15 years. Written by Ben Johnson. The characters New Dress'd after the Manner of the Times. Receipts: £140 (Cross).	<i>Thursday 26</i> DL
THE COMMITTEE. As 20 Sept., but Abel - Bennet. Also APOLLO AND DAPHNE; or, The Burgomaster Trick'd. Apollo - Villeneuve; Daphne - Mlle Camargo; Followers of Daphne - Mrs Gondou, Mrs Villeneuve, Mrs Phillips, Mrs Henrie; Morpheus, Mystery and Slumber - Howard, Baker and Vincent; Harlequin - Phillips; Burgomaster - Bencraft; Boor Servant - Arthur; Colombine - Miss Haughton; Scaramouch - Gardiner; Venus - Miss Young; Silenus - Legg; Bacchus - Baker; Pan - Vincent; Diana - Mrs Lampe. Concluding with a <i>Ballet</i> by Cooke and others.	CG
THE SILENT WOMAN. As 26 Oct. <i>DANCING.</i> As 26 Oct. <i>COMMENT.</i> The Silent Woman a little Hiss'd (Cross). Receipts: £100 (Cross).	<i>Friday 27</i> DL
THE ORPHAN. Castalio - Barry; Acasto - Sparks; Polydore - Ryan; Chamont - Dyer; Chaplain - Anderson; Ernesto - Redman; Florella - Miss Haughton; Page - Miss Hallam; Serina - Mrs Vincent; Monimia - Mrs Cibber. Also APOLLO AND DAPHNE. As 26 Oct.	CG
VENICE PRESERV'D; or, A Plot Discovered. Jaffier - Garrick; Pierre - Mossop, first time; Belvidera - Miss Bellamy; Priuli - Havard; Renault - Burton; Spinoza - Simson; Elliot - Mozeen; Duke - Winstone; Bedamour - Blakes. Also LETHE. As 3 Oct. <i>COMMENT.</i> Mainpiece: Not acted these three years. Receipts: £160 (Cross).	<i>Saturday 28</i> DL

- Saturday 28*    THE PROVOK'D HUSBAND. As 14 Oct. Also THE CONTRIVANCES. As 21 Oct.  
 CG              DANCING. Several Entertainments by Sg Cassimo Maranesi and Sga Bugiani, being the first time of their appearing on the English Stage; viz., *Les Charboniers*, likewise *Les Sabotiers Tyrolese*.
- Monday 30*    MACBETH. As 16 Oct., but Macbeth - Garrick; Sayward - Winstone; With proper decorations, particularly A *Dance of Furies* by Devisse, and others. Also THE INTRIGUING CHAMBERMAID. Drunken Colonel - Woodward; Valentine - Wilder; Oldcastle - Taswell; Charlotte - Miss Minors; Lettice - Mrs Clive; Goodall - Winstone; Mrs Highman - Mrs Bennet.  
 DL              COMMENT. Mainpiece: By Particular Desire. Receipts: £150 (Cross).
- CG              MACBETH. Macbeth - Barry; Macduff - Ryan; King - Bransby; Malcolm - Usher; Donalbain - Miss Morrison; Banquo - Sparks; Ross - Ridout; Angus - Bennet; Seyward - Anderson; Young Seyward - Riccard; Lenox - Redman; Seyton - Paddick; Murderers - Stoppelaer and Marten; Hecate - Arthur; Witches - Dunstall, Collins, Bencraft; Lady Macduff - Mrs Barrington; Lady Macbeth - Mrs Cibber; With the Original Music. The Vocal parts by Lowe, Howard, Legg, Baker, Mrs Lampe, Miss Young, Mrs Chambers, Mrs Vincent, &c. With the Dances and Decorations incident to the Play.  
 DANCING. As 28 Oct.
- Tuesday 31*    THE SILENT WOMAN. As 26 Oct. Also QUEEN MAB. As 21 Oct.  
 DL              DANCING. As 26 Oct.  
 COMMENT. Receipts: £100 (Cross).
- CG              THE CONSCIOUS LOVERS. Young Bevil - Barry; Myrtle - Ryan; Sir John - Bridgwater; Sealand - Sparks; Tom - Dyer; Phillis - Mrs Vincent; Cymberton - Arthur; Mrs Sealand - Mrs Bambridge; Lucinda - Miss Haughton; Humphrey - Anderson; Isabella - Mrs Barrington; Daniel - Collins; Indiana - Mrs Cibber. Singing by Lowe. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 24 Oct.  
 DANCING. As 28 Oct.

## November 1752

- Wednesday 1*    THE SILENT WOMAN. As 26 Oct. Also THE INTRIGUING CHAMBER-MAID. As 30 Oct.  
 DL              DANCING. As 26 Oct.  
 COMMENT. By Particular Desire. Receipts: £70 (Cross).
- CG              THE COUNTRY LASSES; or, The Custom of the Manor. Freehold - Bridgwater; Modely - Dyer; Lurcher - Anderson; Double Jugg - Dunstall; Vulture - Bennet; Sir John - Arthur; Carbuncle - Marten; Sneak - Paddick; Timothy - Collins; Longbottom - Bencraft; Heartwell - Ridout; Flora - Mrs Dyer; Aura - Mrs Vincent. With *Country Dances* incident to the play. Also APOLLO AND DAPHNE. *Cast not listed*, but see 26 Oct.  
 DANCING. As 28 Oct.
- Thursday 2*    OROONOKO. As 5 Oct. Also THE ANATOMIST. As 19 Sept.  
 DL              DANCING. By Devisse, Mlle Auretti, Ferrere, Pietro, Miss Rayner, &c.  
 COMMENT. Receipts: £40 (Cross).

LADY JANE GRAY. As 12 Oct. Also THE FAIR. Principal characters by: Lunn, LaLauze, Bencraft, Mrs Dunstall, and Miss Haughton. The Dances by Cooke, Grandchamps, Mlle Camargo, &c.

*Thursday 2*  
CG

COMMENT. Afterpiece: Not acted these 4 years. Full prices. [See 10 March 1750.] Mr Maddox ye Ballance Master perform'd [on the rope] in it. Great Expectations not answer'd (Cross). [See ridicule of this afterpiece at DL 6 Nov. and the summary account of the disturbance it produced, as recorded in the *Gentleman's Magazine* (Nov. 1752, p. 535): "The Town had been allured to Covent Garden by a wire dancer and some strange animals, which the manager brought together from *Sadler's Wells* and the *Fair*. Mr Garrick ridiculed this perversion of theatrical entertainment, by exhibiting a mock entertainment of the same kind. At this the town was offended, and a party went one evening determined to damn it; a person of some distinction [Fitzpatrick] who was very busy in this laudable attempt threw an apple at Woodward and hit him. Woodward resented the blow by some words, which, by the gentleman's account, implied a challenge, but by Woodward's no such thing. Woodward's account is confirm'd by the affidavits of many; that of the gentleman only by his own, though the box in which he sat was full. The *Inspector* espoused the cause of the Gentleman; and the *Covent Garden Journalist* of the comedian."]

KING LEAR. Lear - Garrick; Cordelia - Miss Bellamy; Bastard - Palmer; Gloster - Berry; Edgar - Havard; Albany - Mozeen; Gentleman Usher - Shuter; Burgundy - Marr; Cornwall - Blakes; Kent - Winstone; Goneril - Mrs Bennet; Regan - Mrs Cross. Also THE INTRIGUING CHAMBERMAID. As 30 Oct.

*Friday 3*  
DL

COMMENT. Receipts: £170 (Cross).

THE REFUSAL; or, The Lady's Philosophy. Wrangle - Macklin; Frankly - Dyer; Granger - Giffard; Witling - Sparks; Salamander - Dunstall; Mrs Ann - Mrs Dunstall; Lady Wrangle - Mrs Macklin; Sophronia - Mrs Vincent; Charlotte - Mrs Bland, with a *Cantata* incident to the play by Lowe. Also THE FAIR. As 2 Nov.

CG

TAMERLANE. Tamerlane - Havard; Selima - Mrs Davies; Prince of Tanais - Blakes; Axalla - Lacey; Moneses - Ross; Bajazet - Mossop; Hali - Simpson; Dervise - Winstone; Arpasia - Mrs Pritchard; Omar - Burton; Stratocles - Mozeen; *The Usual Prologue*. Also LETHE. As 3 Oct.

*Saturday 4*  
DL

DANCING. As 2 Nov.

COMMENT. Receipts: £60 (Cross).

TAMERLANE. Tamerlane - Sparks; Moneses - Ryan; Axalla - Giffard; Omar - Bransby; Prince of Tanais - Anderson; Dervise - Arthur; Heli - Usher; Bajazet - Barry; Stratocles - Ridout; Selima - Mrs Elmy; Arpasia - Mrs Cibber, and the *Usual Prologue*. With the Song, *To Thee O Gentle Sleep* by Lowe. Also THE FAIR. As 2 Nov.

CG

COMMENT. Yesterday George Frederick Handel, Esq; was couch'd by William Bromfield, Esq; Surgeon to her Royal Highness the Princess of Wales, when it was thought there was all imaginable hopes of success by the Operation, which must give the greatest pleasure to all lovers of Music.

THE STRATAGEM. As 28 Sept., but Gipsey - Mrs Simson. Also THE HARLEQUIN RANGER. As 8 Jan., but Harlequin - Woodward.

*Monday 6*  
DL

DANCING. II: *Le Matelot Basque*, as 5 Oct.; IV: *L'Entree de Flore* by Mad Auretti.

COMMENT. Both pieces by Command of The Prince of Wales. A new Scene was introduc'd of Beasts in Mr Rich's Entertainment as an Ostrich a Lyon, Dog, Monkey, 2 small Ostrichs & A Figure like Maddox upon ye Wire & writ up ye new Company of Comedians Hiss'd a good Deal (Cross). [See CG 2 Nov.] Receipts: £190 (Cross).

- Monday 6*      TAMERLANE. As 4 Nov. Also THE FAIR. As 2 Nov.  
 CG
- Tuesday 7*      THE FAIR PENITENT. As 11 Oct. Also HARLEQUIN RANGER. As 6 Nov.  
 DL      COMMENT. More noise (Cross). Receipts: £150 (Cross).
- CG      RULE A WIFE AND HAVE A WIFE. Leon - Sparks; Copper Captain - Ryan  
 Don Juan - Ridout; Cacafogo - Marten; Alonzo - Usher; Sanchio - Bransby  
 Old Woman - Collins; Duke - Anderson; Clara - Miss Haughton; 1st Lady - Mr  
 Bambridge; 2nd Lady - Miss Ferguson; 3rd Lady - Miss Davis; Altea - Mr  
 Ridout; Margarita - Mrs Vincent; Estifania - Mrs Bland. Also THE FAIR  
 As 2 Nov.
- Wednesday 8*      LOVE MAKES A MAN; or, The Fop's Fortune. Carlos - Dexter, first time  
 DL      Don Cholerick - Yates; Cludio - Woodward; Angelina - Mrs Davies; Jaques -  
 Vaughan; Sancho - Clough; Louisa - Mrs Bennet; Elvira - Mrs Mills; Page -  
 Master Simson; Honoria - Mrs Toogood; Antonio - Winstone; Governor - Burton;  
 Don Manuel - Mozeen; Monsieur - Blakes; Don Duart - Berry; Charino - Taswell.  
 Also HARLEQUIN RANGER. As 6 Nov.  
 COMMENT. Still a noise (Cross). Receipts: £90 (Cross).
- CG      THE BEGGAR'S OPERA. As 18 Oct., but add Sukey Tawdry - Miss Mullar.  
 Betty Doxy - Mrs Valois. Also THE FAIR. As 2 Nov.
- Thursday 9*      THE MERCHANT OF VENICE. As 19 Sept. Also HARLEQUIN RANGER  
 DL      With Additional Scenes. As 6 Nov.  
 DANCING. As 2 Nov.  
 COMMENT. Afterpiece: noise still (Cross). [See 6 Nov.] Mainpiece: It appears  
 that Mr Garrick is solicitous to banish vice from the theatre, by his having omitted  
 to exhibit that scandalous piece the *London Cuckolds* on the evening of  
 Lord Mayor's Day [9 Nov.] contrary to immemorial custom, and the practice of  
 other house. He has also made a vigorous attempt to exclude folly but the friends  
 of folly appeared to be so numerous, that he could not effect his purpose (*Gentleman's  
 Magazine*, Nov. 1752, p. 535). Receipts: £100 (Cross).
- CG      THE LONDON CUCKOLDS. Ramble - Ryan; Townley - Giffard; Wiscott -  
 Collins; Dashwell - Arthur; Doodle - Marten; Engine - Miss Haughton; Lett -  
 Mrs Dunstall; Roger - Cushing; Aunt - Mrs Bambridge; Loveday - Anderson;  
 Eugenia - Mrs Barrington; Peggy - Miss Morrison; Lady No - Mrs Vista.  
 Also THE FAIR. As 2 Nov., but Miles replaces Lun.
- Friday 10*      ROMEO AND JULIET. As 25 Oct. Also HARLEQUIN RANGER. As 9 Nov.  
 DL      COMMENT. Noise still (Cross). Mainpiece: By Particular Desire. Receipts:  
 £140 (Cross).
- CG      JANE SHORE. Jane Shore - Mrs Bland; Gloster - Sparks; Dumont -  
 Hastings - Barry; Belmour - Ridout; Catesby - Anderson; Ratcliffe -  
 Alicia - Mrs Cibber. Also THE FAIR. As 9 Nov.
- Saturday 11*      THE SILENT WOMAN. As 26 Oct. Also HARLEQUIN RANGER  
 DL      As 9 Nov.  
 DANCING. As 2 Nov.  
 COMMENT. Noise, & some fighting in ye pit Mr Woodward when the enter-  
 tainment was over each Night gave it out again, which the opposite Party  
 upon as Impudent - ye Inspector wrote against it - the fool, against the  
 Woman, as Indecent, & this Night whatever passages he had mark'd  
 hiss'd by two or 3 people (Cross). [The Inspector edited by Dr John Hill.]  
 £100 (Cross).

THE CONSCIOUS LOVERS. As 31 Oct. Also THE FAIR. As 9 Nov. DANCING. <i>Les Charboniers</i> , as 28 Oct.	Saturday 11 CG
MUCH ADO ABOUT NOTHING. As 19 Oct., but add Mlle Janeton Auretti in <i>Masquerade Dance</i> . Also HARLEQUIN RANGER. As 9 Nov. COMMENT. great Noise—before the Entertainm[en]t began Mr Garrick went on & said—Gent: as we find the new Scene, tho' it pleases some, offends others & as we wou'd please all, we shall omit it after this Night—but I hope when the other House is merry with us, we may be merry with them—the Song was printed & thrown down from ye Slips—great Noise—great applause—some blows in the pit—some Gents insisted upon its being given out again, wch Mr Lacy did—the Inspector very Impudent to-day (14th) about Woodward for saying I thank you to Fitzpatrick who threw an Apple at him from ye Stage Box on Fryday last—the fool against us to-day (Cross). [Cross omits receipts this night.]	Monday 13 DL
ROMEO AND JULIET. As 25 Oct., but Gregory – Cushing. Also THE FAIR. CG As 9 Nov., but the Characters as usual. DANCES. By Cooke. Grandchamps, etc. COMMENT. Mainpiece: By Particular Desire.	
THE BEGGAR'S OPERA. <i>Cast not listed.</i> ENTERTAINMENT. Several curious Fireworks.	NW LS
COMMENT. Benefit for Hallam at the New Wells, Lemon St. A Concert . . . by a set of Mr Hallam's Friends. Boxes 3s. Pit and Galleries 2s. 6 P.M. As the Wells have been shut up all the past Summer, and are now open'd only upon this occasion, Mr Hallam hopes the Town will be so indulgent, as to honour him with their Company, and the Favour will always be gratefully acknowledged.	
VENICE PRESERV'D. As 28 Oct. Also HARLEQUIN RANGER. As 9 Nov., "but ye line—with Additional Scenes—left out" (Cross). COMMENT. The Scene was call'd for & perform'd, only two or 3 opposing—the Song Sung &c. Receipts: £190 (Cross).	Tuesday 14 DL
THE SUSPICIOUS HUSBAND. As 25 Sept. Also THE FAIR. As 9 Nov., CG but Mlle Camargo omitted. DANCING. <i>Les Charboniers</i> , as 28 Oct.	
THE CONSCIOUS LOVERS. As 12 Oct. Also THE ANATOMIST. As 19 Sept. SINGING. II: By Beard. COMMENT. [Benefit] for 3 orphan Daughters of a Cit of London (Cross). Tickets to be had at Will's and the Union Coffee House in Cornhill; Grigsby's behind the Royal Exchange; Seagoes in Holborn; the Bedford in Covent Garden; George's in the Haymarket, and at the Stage Door of the Theatre, where places for the Boxes may be taken. Receipts: £264 (Cross).	Wednesday 15 DL
JANE SHORE. As 10 Nov. Also THE FAIR. As 14 Nov. COMMENT. Mainpiece: By Particular Desire.	CG
THE BEGGAR'S OPERA. Mrs Davies acted Polly Peachum, first time; for rest of cast, see 14 Oct. Also HARLEQUIN RANGER. As 9 Nov. DANCING. II: <i>L'Entree de Flore</i> , as 6 Nov., but add Piettro and Miss Rayner; III: A <i>Hornpipe</i> by Mathews. COMMENT. Ye Inspector had put a Letter saying Mr Woodward's words to Fitzpatrick were—I have notic'd you & shall see you another time. In Answer to wch Mr Woodward made an Affidavid & publish'd it in the <i>Gen: Advertiser</i> —that he said no more than I thank you, Sir,—Mr Fitzpatrick had in ye Inspector put in an advertisim[en]t upon his Honour, Woodward said the other Words. Receipts: £120 (Cross).	Thursday 16 DL

- Tursday 16*    CG    THE WAY OF THE WORLD. Mirabel - Ryan; Sir Wilful - Macklin; Fainall - Ridout; Lady Wishfort - Mrs Macklin; Mrs Fainall - Mrs Barrington; Witwou'd-Dyer; Petulant - Cushing; Foible - Mrs Dunstall; Mincing - Miss Haughton; Peg - Miss Ferguson; Waitwell - Arthur; Mrs Marwood - Mrs Elmy; Millamant - Mrs Bland. Also THE FAIR. As 14 Nov.  
*DANCING.* *Les Sabotiers Tyrolese*, as 28 Oct.
- NW I.S.    OTHELLO. Othello - Goodfellow; Iago - Wignell; Emilia - Miss Bradshaw; Desdemona - Mrs Fisher. Also THE DEVIL IN A WOOD; or HARLEQUIN SKELETON. *Cast not listed.*  
 COMMENT. At the New Wells, Lemon St., A Concert, etc. Benefit for Hallam. Boxes 2s. 6d. Pit and First Gallery 2s. Upper Gallery 1s.
- Friday 17*    DL    HAMLET. As 23 Oct., but Player Queen - Mrs Cross. Also LETHE. As 3 Oct.  
 COMMENT. Great Noise when Woodward came on in Ostrich—Mr Garrick advanc'd & said—Gentlemen, if Mr Woodward's oath don't satisfie you, pray defer y<sup>r</sup> Resentm[en]t till tomorrow when it will be corroborated by some others —all Quiet (Cross). Receipts: £170 (Cross).
- CG    THE PROVOK'D WIFE. As 4 Oct. Also THE FAIR. As 14 Nov.  
*DANCING.* As 28 Oct.
- Saturday 18*    DL    MACBETH. As 30 Oct., but Macbeth - Mossop. Also QUEEN MAB. As 21 Oct.  
 COMMENT. Mainpiece: By Particular Desire. My oath & Mrs Simson's appear'd in y<sup>e</sup> *G: Advertiser*, & Mr Fitzpatrick now swore (in y<sup>e</sup> *Inspector*) to what before he had given his Honour to—when Woodward appear'd in y<sup>e</sup> Pant: great Noise, he said gentlemen, if you think the two affidavids to-day not sufficient I will corroborate 'em on Monday with six or Seven more. quiet on Sunday Mr Fitz: waited on Lord Chamberlain, to complain of Woodward's Insolence, my Lord sent for Garrick who told y<sup>e</sup> whole Story; & upon Mr Fitz owing he threw an apple at him, my Lord said, that act put upon a Footing with y<sup>e</sup> lowest, & judg'd him the Aggressor, — upon w<sup>ch</sup> Fitz; desir'd all affidavids &c shoul'd cease & he wou'd drop his resentment. which was done (Cross). Receipts: £100 (Cross).  
 [In the *General Advertiser* appeared (1) *Letter to the Public* from Woodward disclaiming any note of insolence, and accusing Fitzpatrick of having a bad memory; (2) an Affidavit from Cross that he was present and heard Woodward say distinctly "Sir I thank you," without any air of menace. He heard this from his prompter's seat "next adjoining the Stage box call'd the Prince of Wale's box"; (3) an Affidavit from Mrs Elizabeth Simson, who was standing in the "First entrance next the Stage door, on the Prompter's side," that she heard what Cross Heard and no more, and understood no air of Menace to be present. In the *General Advertiser* also appeared a letter from one T. C. explaining the approach of Birnam Wood to Dunsinane in *Macbeth* on the basis of a story told him by a Scots Laird of a nearby castle, to the effect that the Clans used to distinguish themselves in battle by sprays from different trees attached to their bonnets. From this T. C. developed a theory that Macbeth's experience was one of historical fact rather than a figment of Shakespeare's imagination.]
- CG    ROMEO AND JULIET. As 13 Nov. Also THE FAIR. As 14 Nov.  
 COMMENT. Mainpiece: By Particular Desire.
- Monday 20*    DL    KING LEAR. As 3 Nov. Also THE ANATOMIST. As 19 Sept.  
 COMMENT. Miss Bellamy taken ill. Receipts: £180 (Cross).
- CG    THE ORPHAN. As 27 Oct. Also THE FAIR. As 14 Nov.

THE LONDON MERCHANT; or, The History of George Barnwell. *Cast not listed.* Also AN OLD MAN TAUGHT WISDOM; or, The Virgin Unmasked. *Cast not listed.* Monday 20  
NW LS

*ENTERTAINMENT.* Singing.

COMMENT. By particular Desire. A Concert, &c., Benefit for Hallam at the New Wells, Lemon St., now open only upon this occasion. Boxes 2s. 6d. Pit and First Gallery 2s. Upper Gallery 1s. [Prices repeated.]

THE CARELESS HUSBAND. As 23 Sept. Also QUEEN MAB. As 21 Oct. Tuesday 21  
DL  
*DANCING.* As 6 Nov.

COMMENT: All quiet, only one blast of a Catcall (Cross). N.B. There is a New Passage open'd into Bridges Street for the conveniency of Ladies coming in coaches. [This notice appears on the three subsequent Bills.] Receipts: £120 (Cross).

THE MERCHANT OF VENICE. As 6 Oct. Also THE FAIR. As 14 Nov. CG  
*DANCING.* As 28 Oct.

THE SUSPICIOUS HUSBAND. Ranger - Garrick; Tester - H. Vaughan; Jacintha - Mrs Price; Landlady - Mrs Yates; Milliner - Mrs Toogood; Mrs Strictland - Mrs Davies; Lucetta - Miss Minors; Frankly - Palmer; Buckle - Mozeen; Chairman - Winstone; Strictland - Berry; Meggot - Woodward; Bellamy - Blakes; Valet - Shuter; Simon - Marr; Clarinda - Mrs Pritchard; To Conclude with a *Country Dance* by the characters of the play. Also THE INTRIGUING CHAMBERMAID. As 3 Nov. Wednesday 22  
DL

*DANCING. II: L'Entree de Flore*, as 16 Nov., but Mrs Preston replaces Miss Rayner.

COMMENT. 2 or 3 hiss'd Woodward every time he went on or off (Cross). Receipts: £170 (Cross).

THE FAIR PENITENT. Calista - Mrs Cibber; Sciolto - Sparks; Altamont - Ridout; Lothario - Dyer; Lavinia - Mrs Elmy; Lucilla - Mrs Barrington; Horatio - Barry. Also THE FAIR. As 14 Nov. CG

THE STRATAGEM. As 6 Nov., but Aimwell - Palmer. Also QUEEN MAB. As 21 Oct. Thursday 23  
DL

*DANCING. IV: Le Matelot Basque*, as 5 Oct.

COMMENT. Receipts: £150 (Cross).

LOVE MAKES A MAN; or, The Fop's Fortune. Cludio - Dyer; Carlos - Giffard; Duart - Ryan; Antonio - Dunstall; Charino - Collins; Manuel - Ridout; Governor - Usher; Choleric - Arthur; Sancho - Cushing; Monsieur - Bancraft; Elvira - Mrs Vincent; Angelina - Mrs Dyer; Louisa - Mrs Bland. Also THE FAIR. As 14 Nov. CG

*DANCING.* As 28 Oct.

COMMENT. Mainpiece: Not acted these 4 years [see 16 Feb. 1750].

KING RICHARD III. Richard - Goodfellow. NW LS

*ENTERTAINMENT.* Singing and Dancing; new Fireworks.

COMMENT. By particular Desire, at the New Wells, Lemon St., Benefit for Hallam. A concert, etc. To begin at 6 P.M.

KING RICHARD III. As 30 Sept., but Richard - Garrick. Also THE DEVIL TO PAY. As 5 Oct. Friday 24  
DL

COMMENT. Receipts: £200 (Cross).

ROMEO AND JULIET. As 13 Nov. Also THE FAIR. As 14 Nov. CG  
COMMENT. Mainpiece: By Particular Desire.

- Friday 24*     THE STRATAGEM. *Cast not listed.* Also THE MOCK DOCTOR. *Cast not listed.*  
 SOU            SINGING AND DANCING.  
                   COMMENT. A concert, etc. at the Great Tiled Booth, Bowling Green. Prices  
 2s. 6d., 1s. 6d., 1s., 6d. Positively, The last night of performing. Tickets to be had  
 of Mr Phillips at His House in Snow Fields. [Beginning 25 Nov. the *General  
 Advertiser* becomes the *Public Advertiser*.]
- Saturday 25*    AS YOU LIKE IT. Touchstone - Woodward; Orlando - Palmer; Jaques - Berry;  
 DL              Duke Senior - Blakes; Duke Frederick - Winstone; Oliver - Burton; Amiens  
 (with proper Songs) - Beard; Adam - Lacey; Corin - Taswell; Silvius - Mozeen;  
 Le Beau - Ackman; William - Vaughan; Charles - Wilder; Audry - Mrs James;  
 Celia - Mrs Clive; Phebe - Mrs Bennet; Rosalind - Mrs Pritchard. Also QUEEN  
 MAB. As 21 Oct.  
                   DANCING. Several New Entertainments: A *Dutch Dance*, by Mad Auguste, lately  
 arriv'd from Paris, &c; *The Hungarian Peasants*, by Ferrere, Mad Auretti, &c.  
*Comic Dance* by Devisse and Mlle Auguste.  
                   COMMENT. All quiet—over (Cross). Receipts: £100 (Cross).
- CG              SHE WOUD AND SHE WOUD NOT. As 19 Oct. Also THE FAIR. As  
                   14 Nov.  
                   DANCING. As 28 Nov.
- Monday 27*    A BOLD STROKE FOR A WIFE. Feignwell - Woodward; Obadiah Prim -  
 DL              Taswell; Periwinkle - Shuter; Sir Philip Modelove - Blakes; Anne Lovely - Mrs  
 Clive; Simon Pure - Vaughan; Boy - Mas. Cross; Tradelove - Burton; Freeman -  
 Palmer; Mrs Prim - Mrs James; Sackbut - Winstone; Betty - Mrs Bennet; Masked  
 Lady - Mrs Toogood. Also QUEEN MAB. As 21 Oct.  
                   DANCING. As 25 Nov., but *Dutch Dance* omitted.  
                   COMMENT. [N.B. There is no playbill for this date.] This Week will be pub-  
 lish'd *A Letter from Henry Woodward*, Comedian, the meanest of all characters [see  
 Inspector No. 524] to Dr John Hill, Inspector General of Great Britain, the greatest of  
 all Characters [see all the Inspectors]. "I do remember an Apothecary . . . whom  
 late I noted In Tatter'd Weeds; . . . Culling of simples . . ." Shakespeare. Printed  
 and publish'd by M. Cooper in Pater Noster Row. Receipts: £100 (Cross).
- CG              THE ROYAL MERCHANT; or, The Beggar's Bush. Royal Merchant - Ryan;  
                   Clause - Bridgwater; Woolfort - Sparks; Hubert - Ridout; Hemskirk - Bransby;  
 VanDunk - Marten; Gertrude - Mrs Barrington; Jacqueline - Mrs Vincent; Prig -  
 Dunstall; Higgen - Arthur. Also THE FAIR. As 14 Nov., but Cooke omitted.  
                   DANCING. As 28 Oct.
- Tuesday 28*    COMUS. Comus - Mossop; Brothers - Dexter and Lacey; First Spirit - Ross;  
 DL              Bacchanal - Beard; Lady - Mrs Davies; Euphrosyne - Mrs Clive; Second Spirit -  
 Mozeen; Second Bacchanal - Master Vernon; Nymph - Mrs Price. The *Dances*  
 by Devisse, Mad Auretti, Ferrere, Mad Auguste, Piettro, Mad. Janetone Auretti,  
 Mrs Preston, Miss Rayner, &c. With Proper Decorations. Also THE LYING  
 VALET. As 21 Sept.  
                   COMMENT. Mainpiece: A Dramatic Masque not acted these two years. Re-  
 ceipts: £70 (Cross).
- CG              HAMLET. Hamlet - Barry; King - Sparks; Horatio - Ridout; Ghost - Ryan;  
                   Rosencraus - Usher; Guildenstern - Bransby; Marcellus - Anderson; Bernardo -  
 Bencraft; Queen - Mrs Elmy; Ostrick - Cushing; Francisco - Holtom; Player  
 King - Redman; Player Queen - Mrs Bambridge; Grave diggers - Dunstall and  
 Stoppelaer; Polonius - Macklin; Laertes - Dyer; Ophelia - Mrs Cibber. Also  
 THE FAIR. As 27 Nov., but by Miles, Lalauze, Bencraft, Mrs Dunstall, Mrs  
 Dyer, *Dances* by Grandchamps, &c.

**VENICE PRESERVED.** Pierre - Goodfellow; Belvidera - Mrs Fisher; Jaffier - Wignell. Also **THE DEVIL TO PAY.** Nell - Mrs Bradshaw. **ENTERTAINMENT.** New Fireworks. **Tuesday 28**  
NW LS

**COMUS.** As 28 Nov. Also **QUEEN MAB.** As 21 Oct. **SINGING.** The Song of *Sweet Echo* by a young Gentleman, who never sung on any stage before. **Wednesday 29**  
DL

**THE CONSCIOUS LOVERS.** As 31 Oct., but Lucinda - Mrs Ridout, and *singing* by Mrs Chambers instead of by Lowe. Also **THE FAIR.** As 28 Nov. CG

**EVERY MAN IN HIS HUMOUR.** Kitely - Garrick; Old Knowell - Berry; Young Knowell - Ross; Wellbred - Palmer; Bobadil - Woodward; Justice Clement - Taswell; Master Stephen - Shuter; Cob - Mozeen; Formal - Clough; Downright - Winstone; Master Mathew - Vaughan; Brainworm - Yates; Cash - Blakes; Bridget - Miss Minors; Tib - Mrs Cross; Mrs Kitely - Mrs Davies. Also **THE DOUBLE DISAPPOINTMENT.** As 11 Oct., but Isabel - Mrs Simpson. **Thursday 30**

**THE BEGGAR'S OPERA.** As 8 Nov., but Mat - Stoppelaer; Mrs Vixen - Mrs Griffith. Also **THE FAIR.** As 28 Nov. CG

**THE RECRUITING OFFICER.** Plume - Wignell; Sylvia - Mrs Fisher; Melinda - Mrs Bradshaw; Kite - Hallam; Brazen - Goodfellow. Also **THE DEVIL TO PAY.** As 28 Nov. NW LS

**ENTERTAINMENT.** New Fireworks. **COMMENT.** A concert, etc. at the New Wells, Lemon St. Benefit for Hallam. Positively the last night of performing.

## December 1752

**EVERY MAN IN HIS HUMOUR.** As 30 Nov. Also **THE DOUBLE DISAPPOINTMENT.** As 30 Nov. **Friday 1**  
DL

**DANCING.** Several entertainments by Devisse, Mad Auguste, Ferrere, Mad Auretti, &c.

**COMMENT.** Characters dress'd in the habits of the time. Receipts: £100 (Cross).

**OTHELLO.** As 24 Oct. Also **THE FAIR.** As 28 Nov. CG

**KING HENRY VIII.** As 26 Sept., but Cranmer - Dexter, Patience omitted. Also **THE INTRIGUING CHAMBERMAID.** As 3 Nov. **Saturday 2**  
DL

**COMMENT.** [Letter from Henry Woodward, Comedian, The Meanest of all Characters To Dr John Hill, Inspector-General of Great Britain, the greatest of all characters completely damns Hill as unsuccessful player, apothecary, doctor, scholar, writer, and gentleman. It ran to three editions in the year.] We hear great interest is being made to succeed Mr Serjeant Shore, deceased, as Serjeant Trumpet

- Saturday 2*  
DL to his Majesty, which is in the gift of his Grace the Duke of Grafton as Lord Chamberlain; and that the contest lies chiefly between that excellent performer, Mr. Valentine Snow, Trumpet to the First Troop of Horseguards; Mr. Debourg, the violin; and Mr Beard, of the theatre Royal in Drury Lane (*Public Advertiser*). Receipts: £150 (Cross).
- CG THE SUSPICIOUS HUSBAND. As 25 Sept., but Lucetta - Mrs Pitt. Also THE FAIR. As 28 Nov., but no mention of the *Dances*.  
*DANCING.* By Maranesi and Sga Bugiani  
*COMMENT.* By Command of His Majesty.
- Monday 4*  
DL MACBETH. As 18 Nov., but Macbeth - Garrick; Macduff - Lacey. Also LETHE.  
As 3 Oct.  
*COMMENT.* Mainpiece: By Particular Desire. Receipts: £140 (Cross).
- CG THE CONSCIOUS LOVERS. As 29 Nov., but Singing by Lowe. Also THE FAIR. As 2 Dec.  
*DANCING.* By Maranesi and Sga Bugiani.  
*COMMENT.* By Command of the Prince of Wales. In the afterpiece Being the Last time of Mr Maddox's performing.
- Tuesday 5*  
DL THE SUSPICIOUS HUSBAND. As 22 Nov., but Landlady - Mrs James. Also THE DOUBLE DISAPPOINTMENT. As 30 Nov.  
*DANCING.* II: *Dutch Dance*, as 25 Nov.; IV: *The Hungarian Peasants*, as 25 Nov.  
*COMMENT.* Mainpiece: By Particular Desire; Afterpiece: By Desire. The Tragedy of *Don Sebastian, King of Portugal*, written by Dryden; and the *Rehearsal*, written by the Duke of Buckingham, are reviving at the Theatre Royal in Drury Lane, and will be play'd there soon alternately. Receipts: £160 (Cross).
- CG THE REFUSAL. As 3 Nov., but Witling - Cushing. Also THE CONTRIVANCES. As 21 Oct., but add Argus - Collins; Hearty - Bransby; Robin - Dunstall; Betty - Miss Pitt.  
*DANCING.* As 28 Oct.
- Wednesday 6*  
DL THE FOP'S FORTUNE. As 8 Nov. Also QUEEN MAB. As 21 Oct.  
*DANCING.* Several Entertainments. [See 1 Dec.]  
*COMMENT.* Receipts: £40 (Cross).
- CG ROMEO AND JULIET. As 13 Nov.  
*DANCING.* *Les Charboniers*, as 28 Oct.  
*COMMENT.* Play by Particular Desire.
- Thursday 7*  
DL DON SEBASTIAN, KING OF PORTUGAL. Don Sebastian - Dexter; Dorax - Mossop; Antonio - Palmer; Muley Moluch - Berry; Mustapha - Shuter; Mufti - Winstone; Alvarez - Davies; Almeyda - Mrs Pritchard; Moryama - Mrs Davies; Johayma - Mrs James; Benduca - Burton; Muley Zeyden - Scrase. Also THE DOUBLE DISAPPOINTMENT. As 30 Nov.  
*COMMENT.* Mainpiece: Written by Dryden. Not acted in 20 years. Receipts: £70 (Cross).
- CG THE MISER. As 11 Oct., but Wheedle - Mrs Pitt. Also THE NECROMANCER; or, Harlequin Dr Faustus. Harlequin - Miles; Infernal Spirit - Legg; First Fury - Cooke; Second Fury - Villeneuve; Third Fury - Desse; Fourth Fury - Dennison; Fifth Fury - Gardiner; Helen - Mrs Lampe; Shades of Leander and Hero - Baker and Miss Young; Charon - Howard; Miller - LaLauze; Doctor's man - Arthur; Tumblers - Bencraft and Cushing; Miller's Wife - Miss Hilliard;

Demons in the following Characters: — Harlequin, Pierot, Mezzetin, Scaramouche by Villeneuve, Gardiner, Desse and Mr Cointrie; Harlequin Woman, Pierot Woman, Mezzetin Woman, and Scaramouche Woman by Madem Camargo, Dennison, Mrs Villeneuve, Mrs Gondou; Punch LaLauze.

Thursday 7  
CG

*DANCING.* New Grand Ballet *Les Chasseurs Alemandes* by Cooke, Miss Hilliard, &c. Being her first appearance on the stage this season.

**THE OLD WOMAN'S ORATORY.** *Cast not listed*, but Mrs Midnight's Concert, to which will be added, and given gratis, The Old Woman's Oratory. When the Oration on the Salt-Box, by a Rationalist will be introduced as usual, with several new Performances of a very extraordinary Nature, particularly a Piece by Signor Spoonatissimo, on an Instrument dug out of the Ruins of Herculaneum, much used by the Ancient Romans, and celebrated by Virgil in his Georgics. To conclude with a *Grand Dance* in the ancient British Taste.

HAY

**COMMENT.** Boxes 5s. Pit 3s. Gallery 2s. 6d. [Prices repeated in subsequent Bills.] The House is well-aired and will be illuminated with Wax-Lights. *Jews-Harp*, by a casuist.

**THE REHEARSAL.** Bayes — Garrick; Smith — Burton; Johnson — Palmer; other characters — Woodward, Yates, Shuter, Taswell, Lacey, Blakes, Clough, Scrase, Wilder, Marr, Winstone, Simson, Vaughan, Raftor, Mozeen, Lewis, Rooker, Gray, Miss Minors, Miss Mills, Miss Yates; Mrs Simpson. With an Additional Reinforcement of Mr Bayes' New Raised Troops. Also **THE DEVIL TO PAY**. As 5 Oct.

Friday 8  
DL

*DANCING.* Concluding the play by Devisse and Mad Auguste.

**COMMENT.** Mr Woodward said—I have been getting you (to Bayes) a fine parcel of Monsters, & they have knock'd me down & taken 'em from me—(thinking of the late Dispute) a little hissing &c. but it went off—Great Applause all thro'. Receipts: £220 (Cross).

**THE DRUMMER;** or, The Haunted House. Truman — Ryan; Tinsel — Dyer; Fantome — Anderson; Lady Truman — Mrs Vincent; Vellum — Macklin; Butler — Mrs Marten; Coachman — Dunstall; Gardner — Cushing; Abigail — Mrs Macklin. Also **THE WHAT D'YE CALL IT.** As 24 Oct., but Sir Roger, Sir Humphrey, Statute, Peter, Steward, Constable, Corporal, Stave omitted.

CG

**ENTERTAINMENT.** *New Prologue* and *Epilogue*, likewise a *New Pastoral Dialogue* (never perform'd before) to be sung by Lowe and Mrs Lampe. The music by Mr Arne. *DANCING.* *Les Chasseurs Alemandes*, as 7 Dec.

**COMMENT.** Benefit for the Author of the *Prologue*, *Epilogue* and *Pastoral Dialogue*. Mainpiece: Written by Mr Addison. A New Pastoral Dialogue for the benefit of ye Author of ye Dialogue, Cook ye Poet (Cross). [The Prologue was on comic poetry (spoken by Ryan); the Epilogue was on the Comic Characters of Women (spoken by Mrs Bland). See published version (London, 1753 "to which is pre-fixed an Ode to John Rich, Esq:"—British Museum 11795 K 31).]

**THE OLD WOMAN'S ORATORY.** As 7 Dec.

HAY

**THE REHEARSAL.** As 8 Dec. Also **THE ANATOMIST.** As 19 Sept.

Saturday 9  
DL

**COMMENT:** [Letter to Woodward from Samson Edwards, The Merry Cobler of Haymarket. Answer to Henry Woodward's reply on Hill's Letter, 6d. Ironical defense of Hill casting further opprobrium upon him.] Receipts: £200 (Cross).

**THE SIEGE OF DAMASCUS.** Phocyas — Barry; Eumenes — Ryan; Daran — Anderson; Herbis — Bransby; Artamon — Usher; Sergius — Riccard; Caled — Sparks; Abudah — Ridout; Eudocia — Mrs Cibber. Also **THE CONTRIVANCES.** As 5 Dec.

CG

*DANCING.* As 28 Oct.

- Saturday 9*      THE OLD WOMAN'S ORATORY. As 7 Dec.
- HAY
- Monday 11*      DON SEBASTIAN. As 7 Dec. Also THE INTRIGUING CHAMBERMAID. DL As 30 Oct., but Valentine, Old Castle, Charlotte, Goodall, and Mrs Highman, omitted.  
*DANCING.* *Le Matelot Basque*, as 5 Oct.; *Dutch Dance*, as 25 Nov.; *L'Entre de Flot*, as 22 Nov.  
 COMMENT. Receipts: £80 (Cross).
- CG      THE PILGRIM. Pilgrim - Ryan; Alphonso - Arthur; Seberto - Ricard; Old Pilgrim - White; Curio - Anderson; Governor - Usher; Roderigo - Sparks; Jaques - Dunstall; Lopez - Bransby; Porter - Barrington; Drunken Servant - R. Smith; Verdugo - Redman; Stuttering Servant - Bennet; Alonso - Holtam; Mad Englishman - Macklin; Mad Scholar - Dyer; Master of Madhouse - Marten; Mad Priest - Bancraft; Mad Taylor - Cushing; Mad Welchman - Collins; Allinda - Mrs Vincent; Juletta - Mrs Ridout. Also HARLEQUIN DR FAUSTUS. As 7 Dec., but the Demons not listed, and Grandchamps replaces Cooke as First Fury.
- HAY      THE OLD WOMAN'S ORATORY. As 7 Dec. Also PANTOMIME ENTERTAINMENT, by the Animal Comedians, brought from Italy by Sig Ballard.  
 COMMENT. [Gallery prices change to 2s.]
- Tuesday 12*      THE REHEARSAL. As 8 Dec. Also THE DEVIL TO PAY. As 5 Oct.  
 DL      *DANCING.* As 8 Dec.  
 COMMENT. Tomorrow, *Don Sebastian*, to which will be added *Harlequin Ranger*, with a scene never perform'd before. Receipts: £170 (Cross).
- CG      ZARA. Osmyn - Barry; Lusignan - Sparks; Nerestan - Dyer; Chatillon - Usher; Orasmyn - Ridout; Selima - Mrs Elmy, Zara - Mrs Cibber. Also FLORA. As 4 Oct., but Betty - Mrs Pitt.  
*DANCING.* As 28 Oct.  
 COMMENT. On Friday the 22nd a Benefit for Mrs Allen, Daughter of the late Thomas Allen, Barrister at Law, and Niece to the late Col. James Allen, who has for many years lost the use of her limbs by Palsy,—*The Suspicious Husband*, with entertainment as will be express'd in the Bills of the Day. Tickets to be had at Searle's Coffee House, Lincoln's Inn; at the Rolls, Chancery Lane; at George's Temple Bar; at Grigsby's behind the Change; at the Southsea Coffee House, Bishoptsgate St.; and at the stage door, where places may be taken.
- HAY      THE OLD WOMAN'S ORATORY. As 7 Dec. Also ANIMAL PANTOMIME. As 11 Dec.  
 COMMENT. Fifth Day.
- Wednesday 13*      THE REHEARSAL. As 8 Dec., but Woodward omitted. Also THE DOUBLE DISAPPOINTMENT. As 30 Nov.  
 DL      *DANCING.* As 8 Dec.  
 COMMENT. Mainpiece: At the Particular Desire of several Persons of Quality. Receipts: £160 (Cross).
- CG      THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Worthy - Ryan; Rovewell - Usher; Sir Charles - Ridout; Easy - Ricard; Cribage - Anderson; Purser - Redman; Jiltup - Mrs Bambridge; Advocate - Miss Ferguson; Barmaid - Miss Morrison; Flip - Dunstall; Sailors - Marten, Collins, Bancraft, Holtam, Bennet, &c.; Beau Mizen - Dyer; Arabella - Mrs Vincent; Belinda - Mrs Ridout;

Jenny Private - Miss Pitt; Fair Quaker - Mrs Barrington. Also HARLEQUIN DR FAUSTUS. As 11 Dec. *Wednesday 13 CG*

DANCING. As 7 Dec.

COMMENT. We hear that a new piece of Machinery representing a Fountain, which has been preparing a considerable time will soon be exhibited at the Theatre Royal in Covent Garden.

THE OLD WOMAN'S ORATORY. As 7 Dec. Also ANIMAL PANTOMIME. HAY As 11 Dec.

COMMENT. Sixth Day.

AS YOU LIKE IT. As 25 Nov. Also HARLEQUIN RANGER. As 14 Nov., buth With a Scene of Fountains never perform'd before. *Thursday 14 DL*

DANCING. I: *Le Matelot Basque*, as 5 Oct.

COMMENT: A great Noise when they appear'd occasion'd, I believe, by a Paragraph in the Papers, saying, a piece of Machinery, of Fountain will soon come out at Covent Garden—so it was concluded we had stole ye design from Mr Rich—but not true, for they were design'd & made by Mr Johnson Property maker to our House—during y<sup>e</sup> Storm one Mr Bramstone, being Drunk ran cross the stage twice—fell down, & was taken off, like a dead Hero.— however the Pantomine ended quiet (Cross). Receipts: £120 (Cross). [See note to CG 13 Jan. 1753.]

THE OLD BACHELOR. Heartwell - Bridgwater; Belmour - Ryan; Vainlove - Usher; Sharper - Ridout; Sir Joseph - Cushing; Noll Bluff - Marten; Setter - Bencraft; Fondlewife - Arthur; Araminta - Mrs Barrington; Belinda - Mrs Elmy; Silvia - Mrs Ridout; Lucy - Miss Pitt; Laetitia - Mrs Bland. Also HARLEQUIN DR FAUSTUS. As 11 Dec. *CG*

DANCING. As 28 Oct.

THE OLD WOMAN'S ORATORY. As 7 Dec. Also ANIMAL PANTOMIME. HAY As 11 Dec.

COMMENT. Seventh Day. [Letter from Smart to Dr Hill in *Public Advertiser*. See Roland Botting, "Smart in London," *Research Studies State College of Washington*, No. 7 (1939).]

THE BEGGAR'S OPERA. As 16 Nov. Also HARLEQUIN RANGER. As 14 Dec. *Friday 15 DL*

DANCING. II: *L'Entre de Flore*, as 22 Nov.; III: A *Hornpipe* by Master Granier.

COMMENT. All quiet (Cross). *Don Sebastian* is oblig'd to be deferr'd on account of Mossop's indisposition. Receipts: £60 (Cross).

THE SIEGE OF DAMASCUS. As 9 Dec. Also HARLEQUIN DR FAUSTUS. CG As 11 Dec.

DANCING. As 7 Dec.

THE OLD WOMAN'S ORATORY. As 7 Dec. Also ANIMAL PANTOMIME. HAY As 11 Dec.

COMMENT. Eighth Day.

THE REHEARSAL. As 13 Dec. Also THE INTRIGUING CHAMBERMAID. *Saturday 16 DL* As 3 Nov.

DANCING. As 8 Dec.

COMMENT. Receipts: £150 (Cross).

THE PROVOK'D WIFE. As 4 Oct. Also HARLEQUIN DR FAUSTUS. As 11 Dec. CG

DANCING. *Grand Scots Ballet* by Cooke and Miss Hillyard.

- Saturday 16**    **HAY**    THE OLD WOMAN'S ORATORY. As 7 Dec. Also ANIMAL PANTOMIME. As 11 Dec.  
**COMMENT.** Ninth Day.
- Monday 18**    **DL**    LOVE'S LAST SHIFT. Loveless - Garrick, first time; Sir Novelty Fashion - Woodward; Elder Worthy - Burton; Younger Worthy - Palmer; Sir William Wisewoud - Taswell; Snap - Yates; Sly - Shuter; Amanda - Miss Haughton, being her first appearance on this stage [she was at CG the early part of the season]; Narcissa - Mrs Clive; Hillaria - Mrs Mills; Flareit - Mrs Bennet; Mrs Anne - Mrs Cross. Also THE KING AND MILLER OF MANSFIELD. King - Winstone; Miller - Berry; Dick - Blakes; Joe - Beard; Margery - Mrs Yates; Kate - Mrs Simpson; Peggy - Miss Minors.  
**DANCING.** IV: *L'Entre de Flore*, as 22 Nov.  
**COMMENT.** Mr Garrick did Loveless & Miss Houghton (from Covent Garden) Amanda—well—[applause] (Cross). Receipts: £160 (Cross).
- CG**    ROMEO AND JULIET. As 13 Nov., but add a *Minuet* by Cooke and Miss Hillyard to the *Masquerade Scene*. Also DAMON AND PHILLIDA. As 6 Oct.  
**DANCING.** *Grand Scots Ballet*, as 16 Dec.  
**COMMENT.** Mainpiece: By Particular Desire. [Cross suggests *Contrivances* for the afterpiece, but the *Public Advertiser* advertised *Damon and Phyllida*.]
- HAY**    THE OLD WOMAN'S ORATORY. As 7 Dec., but Saltbox and Jews Harp omitted; and *Hornpipe* by Timbertoe added. Also ANIMAL PANTOMIME. As 11 Dec.  
**COMMENT.** Tenth Day.
- Tuesday 19**    **DL**    THE PROVOK'D HUSBAND. Lord Townly - Ross; Lady Townly - Mrs Pritchard; Lady Grace - Mrs Mills; Manly - Davies; Mrs Trusty - Miss Hippisley; Sir Francis - Yates; Basset - Blakes; Moody - Winstone; Squire Richard - Shuter; Mrs Motherly - Mrs Cross; Myrtilla - Mrs Bennet; Lady Wronghead - Mrs James; Miss Jenny - Miss Minors. Also LETHE. As 3 Oct.  
**DANCING.** By Devisse and Mad Auguste.  
**COMMENT.** Benefit for a Widow & Children (Cross), who are fallen into great distress (Winston MS 8). Tickets to be had at Mr Gladman's, a Trunk-maker, Charing Cross; at the Amsterdam Coffee House, behind the Exchange; at the Rainbow and Janeways in Cornhill; at Anderton's and the Temple-Exchange, in Fleet St.; at George's, Temple Bar; Somerset Coffee House, Strand and at Stage Door of the Theatre. Receipts: £97 (Cross).
- CG**    THE DOUBLE DEALER. Maskwell - Sparks; Careless - Ryan; Lord Touchwood - Bridgwater; Froth - Arthur; Sir Paul Pliant - Macklin; Mellefont - Ridout; Brisk - Dyer; Lady Pliant - Mrs Macklin; Lady Froth - Mrs Vincent; Cynthia - Mrs Ridout; Lady Touchwood - Mrs Bland. Also HARLEQUIN DR FAUSTUS. *Cast not listed*, but see 11 Dec.  
**DANCING.** *Il Pastore* and *Il Morlaco* by Maranesi and Sga Bugiani.
- HAY**    THE OLD WOMAN'S ORATORY. As 18 Dec. Also ANIMAL PANTOMIME. As 11 Dec.  
**COMMENT.** Eleventh Day.
- Wednesday 20**    **DL**    HAMLET. As 17 Nov., but Hamlet - Goodfellow; Horatio - Palmer; Ostrick - Shuter; Pl. Queen - Mrs Cross; Francisco - Raftor. Lucianus omitted. Also THE DOUBLE DISAPPOINTMENT. As 30 Nov., but Isabel - Miss Hippisley.

COMMENT. [Benefit] (*Told*) for Goodfellow who play'd Hamlet (Cross).  
 Tickets to be had at the Ship Tavern, at Ratcliff-Cross; the Swan in Ratcliff-Highway; the Black Lyon, in Russel St. Covent Garden, and at the Stage Door of the Theatre. Receipts: £140 (Cross). Wednesday 20  
DL

THE COMMITTEE. As 26 Oct., but Abel - Cushing. Also HARLEQUIN CG  
 DR FAUSTUS. As 19 Dec.  
 DANCING. As 19 Dec.  
 COMMENT. By Desire.

THE OLD WOMAN'S ORATORY. As 18 Dec. Also ANIMAL PANTOMIME. HAY  
 As 11 Dec.  
 COMMENT. Twelfth Day.

LOVE'S LAST SHIFT. As 18 Dec. Also THE DOUBLE DISAPPOINTMENT. Thursday 21  
DL  
 As 20 Dec.  
 DANCING. A New Dance call'd *The Italian Gardeners* by Devisse, Mlle Auguste, &c.; *The Hungarian Peasants*, as 25 Nov.  
 COMMENT. Receipts: £150 (Cross).

VENICE PRESERV'D; or, A Plot Discovered. Jaffier - Barry, first time; Pierre - Sparks; Priuli - Bridgwater; Bedamar - Ridout; Renault - Macklin; Belvidera - Mrs Cibber. Also THE CONTRIVANCES. As 5 Dec., but Angus, Hearty, Robin, Betty omitted. CG  
 DANCING. As 19 Dec.

THE OLD WOMAN'S ORATORY. As 18 Dec. Also ANIMAL PANTOMIME. HAY  
 As 11 Dec.  
 COMMENT. Thirteenth Day.

LOVE'S LAST SHIFT. As 18 Dec. Also THE KING AND MILLER. As 18 Dec. Friday 22  
DL  
 DANCING. *The Italian Gardeners*, as 21 Dec.; *Le Matelot Basque*, as 5 Oct.

COMMENT. This day at noon will be published at 6d. A *Letter to Mr Henry Woodward*, Comedian, occasioned by his letter to the *Inspector*. By Simon Partridge, the facetious Cobbler of Pall Mall, and son to the late Mr Partridge, famous for his dispute with Isaac Bickerstaff. "Barbarian to attack, A chymist, Critick, Journalist, and Quack" (Anon). Printed for H. Jeffrey in Pope's Head Alley, Cornhill. [Another mock defense of Hill, casting opprobrium on him in the manner of the eighteenth-century bully boys of the bathroom. A second edition of Sampson Edwards' *Letter to Woodward* appeared this day. See Comment, 9 Dec.] Receipts: £130 (Cross).

THE SUSPICIOUS HUSBAND. As 2 Dec. Also THE CONTRIVANCES. As 21 Dec. CG  
 DANCING. As 7 Dec.

COMMENT. Benefit for Mrs Allen, daughter of the late Thomas Allen, Barrister at law, under misfortunes. [For her misfortunes, see note, 12 Dec.]

THE OLD WOMAN'S ORATORY. As 18 Dec. Also ANIMAL PANTOMIME. HAY  
 As 11 Dec.  
 COMMENT. Fourteenth Day.

EVERY MAN IN HIS HUMOUR. As 30 Nov. Also THE DOUBLE DISAPPOINTMENT. As 20 Dec. Saturday 23  
DL  
 COMMENT. Mainpiece: By Particular Desire. Last time of performing till the Holidays. This Day publish'd at 6d. *Dr Bobadil's Monody*: Occasioned by an unhappy

- Saturday 23*
- DL Accident he met with at Ranelagh last summer, with a preface and notes Variorum by Quinibus Flestrin [Ch. Smart?]. "What lane but knows / Our purgings, Pumpings, Blanketings and Blows?" Pope. Sold by W. Owen, at Temple Bar, and the pamphlet shops. [Another document in the Woodward-Hill feud.] Receipts: £150 (Cross).
- CG VENICE PRESERV'D. As 21 Dec. Also THE DEVIL TO PAY. As 29 Sept., but Lady Loverule - Miss Pitt.  
DANCING. As 19 Dec.  
COMMENT. Last time of performing till the Holidays.
- HAY THE OLD WOMAN'S ORATORY. As 18 Dec. Also ANIMAL PANTOMIME.  
As 11 Dec.  
COMMENT. Fifteenth Day.
- Tuesday 26*
- DL AS YOU LIKE IT. As 25 Nov. Also THE GENII, Arabian Night's Entertainment. Harlequin - Woodward.  
COMMENT. [The afterpiece] An Arabian Night's Entertainment produc'd in two parts with New Scenes, Habits, Music & Decorations. Full Prices. Went off with great applause (Cross). It is hop'd no Gentlemen will take it ill that they cannot possibly be admitted behind the Scenes or into the Orchestra, the Entertainment depending chiefly upon the Machinery and Music. [Repeated on all *Genii* Bills this season.] This new entertainment . . . hath fully decided the controversy and fix'd the superiority of Pantomime to Drury Lane Theatre, as it had before had of almost everything else; . . . for beauty of scenery, elegance of dress, propriety of music, and regularity of designs, it exceeds all the boasted grandeur of *Harlequin Sorcer*, or of any I have seen either separate or collective. The last scene beggars all description; the most romantic Eastern account of sumptuous palaces are but faint to this display of beauty, this glow of light, this profusion of glittering gems, which adorn the whole, and much exceeds all expectations. I rejoice and congratulate myself that I am not of that modern way of thinking (or rather seeming to think) that nothing can deserve the epithet good from their superior taste, but while I am pleased will own it, and not endeavor to gain the character of a critick, ar the expense of violation of my senses (*Scourge* No. 14, quoted in the *Gentleman's Magazine*, Dec. 1752, p. 582). Receipts: £200 (Cross).
- CG THE BEGGAR'S OPERA. As 30 Nov. Also APOLLO AND DAPHNE. As 26 Oct., but Colombine - Miss Morrison, and the *Grand Concluding Ballet* by Grandchamps, Mlle Camargo &c.  
DANCING. As 7 Dec.
- HAY THE OLD WOMAN'S ORATORY. As 18 Dec. Also ANIMAL PANTOMIME.  
As 11 Dec.  
COMMENT. Any Person of whatever Party, Perswasion, Countenance, or Country, who is able to entertain the Publick in a singular and agreeable Manner, may enter into present Pay and good Quarters, with Mrs Midnight's Band of Originals, by applying to her at the Theatre in the Haymarket, any evening at five 'oclock. [Notice repeated.] Sixteenth Day.
- Wednesday 27*
- DL THE PROVOK'D HUSBAND. As 19 Dec. Also THE GENII. As 26 Dec.  
COMMENT. Receipts: £170 (Cross).
- CG THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex - Ryan; Burleigh - Sparks; Southampton - Ridout; Raleigh - Anderson; Rutland - Mrs Vincent; Nottingham - Mrs Ridout; Queen Elizabeth - Mrs Barrington. Also HARLEQUIN DR FAUSTUS. As 11 Dec.

**COMMENT.** Mainpiece: Not acted these 4 years. [See 10 Feb. 1750.] We have advice that the *John* (Capt Smith) from Leith, which was supposed to be lost, got into Gottenburgh on the first of this month. The vessel had several passengers on board, among others Mr Gibson belonging to Covent Garden Theatre. Wednesday 27  
DL

**THE CONSCIOUS LOVERS.** As 12 Oct. Also **THE GENII.** As 26 Dec. Thursday 28  
DL  
**SINGING.** II: By Beard.  
**COMMENT.** Receipts £170 (Cross).

**THE FAIR QUAKER OF DEAL.** As 13 Dec., but Easy, Cribage, Purser, Jiltup, Advocate, Barmaid omitted. Also **THE ROYAL CHACE.** As 19 Oct., but Diana omitted; Mercury – Baker; Columbine – Mrs Dunstall. CG  
**DANCING.** As 19 Dec.

**COMMENT.** On Saturday 6 January will be performed for the benefit of Joseph Lowe, citizen of London under Misfortunes, the tragedy of *King Richard III*. The part of Richmond by Mr Joseph Lowe.

**THE OLD WOMAN'S ORATORY.** As 18 Dec. Also **ANIMAL PANTOMIME.** HAY  
As 11 Dec.  
**COMMENT.** Seventeenth Day.

**THE RECRUITING OFFICER.** Balance – Winstone; Kite – Berry; Bullock – Taswell; Worthy – Mozeen; Plume – Palmer; Brazen – Woodward; Recruit – Shuter; Sylvia – Mrs Pritchard; Welsh Collier – Blakes; Lucy – Mrs Bennet; Second Recruit – Vaughan; Melinda – Mrs Mills; Rose – Miss Minors. Also **THE GENII.** As 26 Dec. Friday 29  
DL

**COMMENT.** Receipts: £180 (Cross).

**THE COMMITTEE.** As 20 Dec. Also **HARLEQUIN DR FAUSTUS.** As CG  
11 Dec.  
**DANCING.** As 16 Dec.

**THE OLD WOMAN'S ORATORY.** As 18 Dec. Also **ANIMAL PANTOMIME.** HAY  
As 11 Dec.  
**COMMENT.** Eighteenth Day.

**LOVE MAKES A MAN.** As 8 Nov. Also **THE GENII.** As 26 Dec. Saturday 30  
DL  
**COMMENT.** Receipts: £160 (Cross).

**THE SIEGE OF DAMASCUS.** As 9 Dec. Also **APOLLO AND DAPHNE.** CG  
*Cast not listed, but see 26 Dec.*  
**DANCING.** As 19 Dec.

**COMMENT.** By Command of the Prince of Wales. We hear their Royal Highnesses the Prince of Wales, Prince Edward, Prince William, Prince Henry, Princess Augusta, and Princess Elizabeth will be this evening at Covent Garden to see the *Siege of Damascus* and the *Italian Dancers*.

**THE OLD WOMAN'S ORATORY.** As 18 Dec. Also **ANIMAL PANTOMIME.** HAY  
As 11 Dec.  
**COMMENT.** Nineteenth Day.

## January 1753

- Monday 1*      LOVE'S LAST SHIFT. As 18 Dec. 1752. Also THE GENII. As 26 Dec. 1752, but other characters by: Shuter, Blakes, Leviez, Ackman, the Little Swiss, Master Simson, Simson, Lewis, Miss Minors, Miss Price, Mrs Mathews, Miss Shawford, Mad Mariet, &c. *The Dances* by Devisse, Ferrere, Mad Auguste, and Mad Auretti.  
 DL                COMMENT. [This month was publish'd another pamphlet in the Woodward-Hill controversy, *A Lick at Them All, or the Moderator*, (16 pages) "being a candid consideration of the present controversy between the *Inspector* and his opposers" (*Gentleman's Magazine*).] Receipts: £200 (Cross).
- CG                ROMEO AND JULIET. As 18 Dec. 1752. Also APOLLO AND DAPHNE. As 30 Dec. 1752.  
 COMMENT. Mainpiece: By Particular Desire.
- Tuesday 2*      THE BUSY BODY. Busy Body - Woodward; Sir Geo. Airy - Palmer; Sir Francis Gripe - Yates; Sir Jealous Traffic - Berry; Charles - Mozeen; Isabinda - Mrs Mills; Patch - Mrs Cross; Miranda - Mrs Clive (Winston MS No 8). Also THE GENII. As 1 Jan.  
 DL                COMMENT. Comedy not performed in 2 years (Winston MS No 8). [See 4 May 1751. No *Public Advertiser* this day.] Receipts: £200 (Cross).
- CG                THE TWIN RIVALS. See 12 Feb. Also HARLEQUIN SKELETON. See 28 Dec. 1752. [No *Public Advertiser*.]
- HAY               THE OLD WOMAN'S ORATORY. See 18 Dec. Also ANIMAL PANTOMIME. See 11 Dec. 1752.  
 COMMENT. Twentieth Day. [No *Public Advertiser*.]
- Wednesday 3*     THE CONFEDERACY. Moneytrap - Yates; Brass - Woodward; Gripe - Taswell; Dick - Palmer; Clarissa - Mrs Pritchard; Araminta - Mrs Mills; Corinna - Miss Minors; Mrs Amlet - Mrs James; Mrs Cogget - Mrs Cross; Flippanta - Mrs Clive. Also THE GENII. As 1 Jan. [No *Public Advertiser* this day.]  
 DL                COMMENT. Receipts: £160 (Cross).
- CG                VENICE PRESERV'D. See 21 Dec. 1752. Also APOLLO AND DAPHNE. See 30 Dec. 1752.  
 COMMENT. [No *Public Advertiser* this day.]
- Thursday 4*      MUCH ADO ABOUT NOTHING. See 13 Nov. 1752, but Don Pedro - Mozeen. Also THE GENII. As 1 Jan., but add Mlle Janeton Auretti (*Playbill*).  
 DL                COMMENT. [No *Public Advertiser* today.] Receipts: £200 (Cross).
- CG                THE MERCHANT OF VENICE. See 21 Nov. 1752. Also HARLEQUIN SKELETON. See 28 Dec. 1752.  
 COMMENT. [No *Public Advertiser* this day.]
- HAY               THE OLD WOMAN'S ORATORY. See 18 Dec. 1752. Also ANIMAL PANTOMIME. See 11 Dec. 1752.  
 COMMENT. Twenty-first day.
- Friday 5*        THE BUSY BODY. As 2 Jan., but Whisper - Vaughan; Scentwell - Simson. Also THE GENII. As 4 Jan., but *dancers* are Devisse, Ferrier, Mlle Auretti.  
 DL                COMMENT. Mainpiece: by Desire. Receipts: £160 (Cross).

VENICE PRESERV'D. As 21 Dec. 1752. Also HARLEQUIN DR FAUSTUS. As 19 Dec. 1752.	Friday 5 CG
DANCING. (By Particular Desire) <i>Les Charboniers</i> , as 28 Dec. 1752; <i>Il Pastore</i> , as 19 Dec. 1752.	
DON SEBASTIAN. As 7 Dec. 1752. Also THE GENII. As 5 Jan. COMMENT. [Mainpiece, announced at foot of bills for Dec. 12, 13, 1752 had been deferred on account of Mossop's illness.] Receipts: £140 (Cross).	Saturday 6 DL
THE TRAGICAL HISTORY OF KING RICHARD THE THIRD. As 22 Sept. 1752, but Richmond - Lowe, first appearance on any stage. Stanley, Catesby, Ratcliff, Tressel, Lord Mayor, Tirrel, Lieutenant, Prince Edward, Duke of York omitted. Also THE DRAGON OF WANTLEY. Moor of Moor Hall - Lowe; Margery - Mrs Lampe; Mauxalinda - Miss Young; Dragon - Stoppelaer; Gubbins - Howard.	CG
DANCING. (By Desire) <i>Grand Scots Ballet</i> , as 16 Dec. 1752. COMMENT. Benefit for Joseph Lowe, a Citizen of London, under Misfortunes.	
THE OLD WOMAN'S ORATORY. As 19 Dec. 1752. Also ANIMAL PANTOMIME. As 11 Dec. 1752. COMMENT. Twenty-second day.	HAY
THE TWELFTH NIGHT. Orsino - Dexter; Sebastian - Palmer; Sir Toby - Berry; Antonio - Burton; Sir Andrew - Woodward; Malvolio - Yates; Clown - Shuter; Fabian - Winstone; Captain - Blakes; Olivia - Mrs Clive; Maria - Miss Minors; Viola - Mrs Pritchard. Also THE GENII. As 5 Jan. COMMENT. Receipts: £170 (Cross).	Monday 8 DL
THEODOSIUS; or, The Force of Love. Theodosius - a Gentleman, first appearance any stage; Marcellus - Sparks; Leontine - Ridout; Varanus - Barry; Aranthes - Usher; Pulcheria - Mrs Vincent; Athenais - Mrs Cibber. Also THE CONTRIVANCES. As 21 Dec. 1752, but Argus - Collins; Hearty - Bransby; Robin - Dunstall; Betty - Miss Pitt. DANCING. <i>Les Charboniers</i> , as 28 Oct. 1752; <i>Il Pastore</i> , as 19 Dec. 1752. COMMENT. A Gentleman did Theodosius. First appearance. He played pretty (Cross). [He is identified as [William] Smith in Rich's Register.]	CG
THE PROVOK'D WIFE. As 7 Oct. 1752, but Belinda - Miss Haughton; Constant - Ross; Mademoiselle - Mrs Price. Also THE GENII. As 5 Jan. COMMENT. King came but did not send till 2 o'clock, so not in the Bills (Cross). Full Prices. Receipts: £210 (Cross).	Tuesday 9 DL
THEODOSIUS. As 8 Jan. Also FLORA. As 12 Dec. 1752 DANCING. As 8 Jan.	CG
THE OLD WOMAN'S ORATORY. As 19 Dec. 1752, but Dissertation on Salt Box omitted. Also ANIMAL PANTOMINE. As 11 Dec. 1752. COMMENT. Twenty-third Day.	HAY
DON SEBASTIAN. As 7 Dec. 1752, but Alvarez and Muley - Zeydon omitted. Also THE GENII. As 5 Jan., but add Mlle Auguste. COMMENT. Mainpiece: By Desire. Receipts: £150 (Cross).	Wednesday 10 DL
THEODOSIUS. As 8 Jan. Also HARLEQUIN SKELETON. As 28 Dec. 1752. DANCING. <i>Grand Scots Ballet</i> , as 16 Dec. 1752.	CG

- Thursday 11*    THE MERCHANT OF VENICE. As 19 Sept. 1752, but Bassanio - Davies. Also  
DL                THE GENII. As 10 Jan.  
                    COMMENT. Receipts: £160 (Cross).
- CG                THEODOSIUS. As 8 Jan. Also THE WHAT D'YE CALL IT. As 8 Dec. 1752.  
                    DANCING. *Les Chasseurs Allemandes*, as 7 Dec. 1752.
- HAY              THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                    As 11 Dec. 1752.  
                    COMMENT. Twenty-fourth Day.
- Friday 12*     LOVE'S LAST SHIFT. As 18 Dec. 1752. Also THE GENII. As 10 Jan.  
DL                COMMENT. Mainpiece: By Desire. Mr Woodward's Night for the New Entertainment, will be on Monday next, the 15th instant. Receipts: £200 (Cross).
- CG                THE SUSPICIOUS HUSBAND. As 2 Dec. 1752. Also HARLEQUIN SKELETON.  
                    As 28 Dec. 1752.  
                    COMMENT. This night [see *Public Advertiser* 13 Jan.] about the middle of the play at Covent Garden, a Gentleman who sat in one of the gallery boxes, ask'd another who sat next him if he could lend him a knife; on being told he could not, the former pull'd out a small pen-knife and stabb'd himself; which occasioned some commotion in that part of the house; he was immediately carried to the Shakespeare's Head, and Mr Baker the surgeon dress'd the wound, which the gentleman suffer'd with great constraint; He would not tell who he was, nor what was the cause of this rash action.
- Saturday 13*    THE MISER. Miser - Yates; Frederick - Blakes; Clerimont - Palmer; Ramilie - Shuter; James - Winstone; Mariana - Mrs Mills; Harriet - Mrs Davies; Lappet - Mrs Clive, in which character will be introduc'd the song of the *Life of a Beau*.  
DL                Also THE GENII. As 10 Jan.  
                    COMMENT. Next week will be publish'd the *Hilliad*, Book the First, written by Mr Smart. [Another document in the Woodward-Hill feud.] Receipts: £170 (Cross.)
- CG                THE REVENGE. As 29 Sept. 1752, but Manuel - Bransby. Also HARLEQUIN SORCERER with Alterations. *Cast not listed*.  
                    COMMENT. Full Prices. Afterpiece with a New Scene of a Fountain introduc'd. [See Cross's note for DL 14 Dec. 1752.] [Harlequin Sorcerer] With the loves of Pluto and Proserpine. The scenes painted by Mr Lambert. As any obstruction in the movements of the Machinery will greatly prejudice the performance, it is hoped no persons will be displeased at their not being admitted behind the scenes (*Public Advertiser*). [Nonadmittance note repeated.]
- HAY              THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                    As 11 Dec. 1752.  
                    COMMENT. To begin at 7 P.M. henceforth, By Desire of several Persons of Distinction. Twenty-fifth Day.
- Monday 15*     EVERY MAN IN HIS HUMOUR. As 30 Nov. 1752, but Cob, Formal and Tib omitted. Also THE GENII. Harlequin - Woodward; other characters by Shuter, Blakes, Leviez, Little Swiss, Master Simson, Miss Minors, Mlle Mariet; dances by Devisse, Ferrere, Mlle Auguste, Mlle Auretti.  
DL                COMMENT. Mr Woodward's Night for Making ye Genii (Cross). There was such a prodigious crowd to get into the Pit and Galleries at Drury Lane, being Mr Woodward's Night, that many of the females who came there with aprons, Handkerchiefs, caps and Capuchins, returned home without them; it was the most numerous and brilliant Audience that has been seen for some time (*Public Advertiser*, 16 Jan.). Receipts: £206 (Cross).

THE REFUSAL.	As 5 Dec. 1752, but no mention of the Cantata. Also HARLEQUIN SORCERER. As 13 Jan.	<i>Monday 15</i> CG
COMMENT.	Ladies are desired to send servants by 3 o'clock. On Saturday Night last a New Scene, representing a fountain, was introduced in the Entertainment of <i>Harlequin Sorcerer</i> , at Covent Garden, which for elegance of Design, Beauty of Paintings, and ingenious invention in the Mechanism, was received by the numerous Spectators with universal applause ( <i>Public Advertiser</i> ).	
OROONOKO.	As 5 Oct. 1752, but Imoinda - Mrs Davies. Also THE GENII. As 15 Jan., but other characters omitted. Receipts: £150 (Cross).	<i>Tuesday 16</i> DL
RULE A WIFE AND HAVE A WIFE.	As 7 Nov. 1752, but Clara - Miss Pitt. Also HARLEQUIN SORCERER. As 13 Jan.	CG
THE OLD WOMAN'S ORATORY.	As 9 Jan. Also ANIMAL PANTOMIME. As 11 Dec. 1752.	HAY
COMMENT.	Twenty-sixth Day.	
MUCH ADO ABOUT NOTHING.	As 4 Jan., but Sexton, Margaret, Conrade, Friar, Town Clerk, Don John, Dogberry, Ursula, Antonio, Verges, Borachio, omitted. Also THE GENII. As 16 Jan., but other characters by Shuter, Blakes, Leviez, Little Swiss, Master Simson, Miss Minors, Mlle Mariet. Mlle Auretti omitted from dancers.	<i>Wednesday 17</i> DL
COMMENT.	Mainpiece: By Desire. The Play of <i>As You Like It</i> designed for tomorrow, for the Benefit of a Distress'd Family, is oblig'd, on account of the BALL at the Haymarket, to be deferr'd till farther notice (playbill). Receipts: £200 (Cross).	
THE COUNTRY LASSES.	As 1 Nov. 1752, but Vulture - Cushing; Flora - Mrs Barrington. Also HARLEQUIN SORCERER. As 13 Jan.	CG
COMMENT.	By Command of His Majesty.	
KING RICHARD III.	As 24 Nov. 1752, but Richard - Mossop; Richmond - Palmer; Buckingham - Burton; Duke of York - Master Simson. Also THE GENII. As 17 Jan.	<i>Thursday 18</i> DL
COMMENT.	Receipts: £130 (Cross).	
SHE WOU'D AND SHE WOU'D NOT.	As 19 Oct. 1752. Also HARLEQUIN SORCERER. As 13 Jan.	CG
THE OLD WOMAN'S ORATORY.	As 9 Jan. Also ANIMAL PANTOMIME. As 11 Dec. 1752.	HAY
COMMENT.	Twenty-seventh Day.	
THE SUSPICIOUS HUSBAND.	As 5 Dec. 1752. Also THE GENII. As 17 Jan.	<i>Friday 19</i> DL
COMMENT.	Receipts: £200 (Cross).	
THE PROVOK'D HUSBAND.	As 14 Oct. 1752, but Jenny - Miss Morrison. Also HARLEQUIN SORCERER. As 13 Jan.	CG
THE WAY OF THE WORLD.	As 10 Oct. 1752, but Fainall - Davies. Also THE GENII. As 17 Jan.	<i>Saturday 20</i> DL
COMMENT.	Receipts: £170 (Cross).	
ZARA.	As 12 Dec. 1752, but Orasmyn - Anderson. Also HARLEQUIN SORCERER. As 13 Jan.	CG

- Saturday 20*    **THE OLD WOMAN'S ORATORY.** As 9 Jan. Also ANIMAL PANTOMIME.  
**HAY**              As 11 Dec. 1752.  
                      COMMENT. Twenty-eight Day.
- Monday 22*    **LOVE FOR LOVE.** Valentine - Ross, first time; Scandall - Palmer; Sir Sampson - Taswell; Tattle - Woodward; Foresight - Shuter; Jeremy - Blakes; Ben - Yates, with a song and *dance* in character; Angelica - Miss Haughton, first time; Mrs Foresight - Mrs Bennet; Nurse - Mrs James; Mrs Frail - Mrs Mills; Miss Prue - Mrs Clive. Also THE GENII. As 17 Jan., but Ferrere omitted.  
**DL**                COMMENT. Receipts: £140 (Cross).
- CG**                **AESOP.** Aesop - Bridgwater; Learchus - Collins; Oronces - Usher; Hogstye - Dunstall; Quaint - Cushing; Roger - Arthur; Fruitful - Paddick; Euphronia - Mrs Barrington; Hortensia - Mrs Vincent; Doris - Miss Pitt; Mrs Fruitful - Mrs Bambridge; Tradesmen - Stoppelaer and Redman. Also HARLEQUIN SORCERER. As 13 Jan.  
                      COMMENT. Mainpiece: By Sir John Vanbrugh not acted these 6 years. [See 27 Feb. 1748.]
- Tuesday 23*    **THE ORPHAN.** As 3 Oct. 1752, but Polydore - Davies; Monimia - Miss Haughton. Also THE GENII. As 22 Jan., but Ferrere added.  
**DL**                COMMENT. Receipts: £170 (Cross).
- CG**                **THE CONSCIOUS LOVERS.** As 4 Dec. 1752. Also HARLEQUIN SORCERER.  
                      As 13 Jan.
- HAY**               **THE OLD WOMAN'S ORATORY.** As 9 Jan. Also ANIMAL PANTOMIME.  
                      As 11 Dec. 1752.  
                      COMMENT. Twenty-ninth Day.
- Wednesday 24*   **ROMEO AND JULIET.** As 25 Oct. 1752, but Friar Lawrence - Burton; Nurse - Mrs James; Juliet - Miss Haughton.  
**DL**                *DANCING.* By Devisse, Mlle Auguste, and Mlle Auretti.  
                      COMMENT. For ye King (Cross). Receipts: £200 (Cross).
- CG**                **THE CONFEDERACY.** As 10 Oct. 1752. Also HARLEQUIN SORCERER.  
                      As 13 Jan.
- Thursday 25*    **DON SEBASTIAN.** As 10 Jan. Also THE GENII. As 23 Jan.  
**DL**                COMMENT. Receipts: £140 (Cross).
- CG**                **LOVE MAKES A MAN.** As 23 Nov. 1752, but Manuel - Usher; Governor - Anderson. Also HARLEQUIN SORCERER. As 13 Jan.
- HAY**               **THE OLD WOMAN'S ORATORY.** As 9 Jan. Also ANIMAL PANTOMIME.  
                      As 11 Dec. 1752.  
                      COMMENT. Thirtieth Day.
- Friday 26*       **THE STRATAGEM.** As 23 Nov. 1752, but Gipsey omitted. Also THE GENII.  
**DL**                As 23 Jan.  
                      COMMENT. Receipts: £170 (Cross).
- CG**                **THE MERCHANT OF VENICE.** As 6 Oct. 1752, but Solarino - Usher. Also HARLEQUIN SORCERER. As 13 Jan.
- Saturday 27*    **TWELFTH NIGHT.** As 8 Jan., but Antonio, Fabian, Captain, Maria omitted.  
**DL**                Also THE GENII. As 23 Jan.  
                      COMMENT. Receipts: £160 (Cross).

THE PROVOK'D WIFE. As 4 Oct. 1752. Also HARLEQUIN SORCERER. *Saturday 27*  
 As 13 Jan. CG  
*DANCING.* (By Desire) *Il Pastore*, as 19 Dec. 1752.

THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME. HAY  
 As 11 Dec. 1752.  
 COMMENT. Thirty-first Day.

EVERY MAN IN HIS HUMOUR. As 15 Jan. Also THE GENII. As 23 Jan. *Monday 29*  
 COMMENT. Receipts: £200 (Cross). DL

THE MISER. As 7 Dec. 1752. Also HARLEQUIN SORCERER. As 13 Jan. CG  
*DANCING.* *Il Pastore*, as 19 Dec. 1752.

THE WAY OF THE WORLD. As 20 Jan. Also THE GENII. As 23 Jan. *Wednesday 31*  
 COMMENT. [Benefit] A Distress'd family had tickets (Cross). Tickets deliver'd  
 out for Thursday the 18th, for the play *As You Like It*, for the benefit of a Distress'd  
 Family will be taken this night. Receipts: £140 (Cross). DL

THE OLD BACHELOR. As 14 Dec. 1752, but Barnaby - Paddick; Betty - CG  
 Miss Allen. Also HARLEQUIN SORCERER. As 13 Jan.  
*DANCING.* *Les Charboniers*, as 28 Oct. 1752.

THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME. HAY  
 As 11 Dec. 1752.  
 COMMENT. Thirty-second Day.

## February 1753

THE FAIR PENITENT. As 11 Oct. 1752. Also THE GENII. As 23 Jan. *Thursday 1*  
 COMMENT. Miss Bellamy has lain in & is up (Cross). [This month published,  
*The Upper Gallery*, a poem, neatly descriptive of the opening scene in a playhouse  
 from the vantage point of the first Gallery. This is an expanded, revised and mo-  
 dernized version of *The Upper Gallery* inscribed to the Rev Dr Swift, Dublin, 1733.]  
 Receipts: £170 (Cross).

THE SUSPICIOUS HUSBAND. As 2 Dec. 1752. Also HARLEQUIN SOR- CG  
 CERER. As 13 Jan.  
*DANCING.* *Les Sabotiers*, as 28 Oct. 1752.

THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME. HAY  
 As 11 Dec. 1752.  
 COMMENT. Thirty-third Day.

A BOLD STROKE. As 27 Nov. 1752. Also THE GENII. As 23 Jan. *Friday 2*  
 COMMENT. Receipts: £120 (Cross). DL

THE RECRUITING OFFICER. As 9 Oct. 1752. Also HARLEQUIN SOR- CG  
 CERER. As 13 Jan.  
*DANCING.* *Il Pastore*, as 19 Dec. 1752.

- Saturday 3*      THE REHEARSAL. As 13 Dec. 1752, but Mrs Simpson omitted; Miss Hippisley added. Also THE GENII. As 23 Jan.  
 DL                    COMMENT. [Both pieces by command of the] Prince of Wales, &c. (Cross). Receipts: £200 (Cross).
- CG                  JANE SHORE. As 10 Nov. 1752. Also HARLEQUIN SORCERER. As 13 Jan.
- HAY                 THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME. As 11 Dec. 1752.  
 COMMENT. Thirty-fourth Day.
- Monday 5*        KING HENRY VIII. As 2 Dec. 1752, but Suffolk, Cromwell, Lord Chamberlain omitted. Also THE GENII. As 23 Jan., but Ferrere omitted.  
 DL                    COMMENT. [Advertisement relative to admission behind scenes omitted for first time.] Receipts: £180 (Cross).
- CG                  ROMEO AND JULIET. As 18 Dec. 1752. Also HARLEQUIN SORCERER. As 13 Jan.  
 COMMENT. Mainpiece: By Particular Desire.
- Tuesday 6*        THE NON-JUROR. Dr Wolf - Cibber, first time of appearing on that stage in six years; Sir John Woodville - Berry; Colonel - Dexter; Heartly - Palmer; Charles - Ross; Lady Woodville - Mrs Davies; Maria - Mrs Pritchard. Also THE DOUBLE DISAPPOINTMENT. With *Epilogue* (By Desire) by Nobody. Phelim - Shuter; Fanfaron - Blakes, but see 20 Dec. 1752.  
 DL                    DANCING. II: A *Hornpipe*, by the Little Swiss; v: *L'Entree de Flore*, as 22 Nov. 1752.  
 COMMENT. Benefit At the particular desire of several persons of quality for Mr Cibber. Mainpiece: Not acted these 8 years [see 15 Feb. 1746]. N.B. The Boxes not being equal to the demand for places, Servants will be allow'd to keep places on the stage, which for the better accommodation of the Ladies, and to preserve the Decorum of the Play, will be enclosed in the manner of an amphitheatre. Ladies are desired to send servants by 3 o'clock. *Tickets* to be had at White's Chocolate House, St James's, and at the stage door (playbill). For Th: Cibber a prisoner in ye King's Bench—he did Wolf and ye *Epilogue of Nobody*. Receipts: £220 (Cross).
- CG                  THE FALSE FRIEND. Don John - Sparks; Pedro - Ryan; Guzman - Ridout; Felix - Bridgwater; Lopez - Macklin; Galindo - Arthur; Leonora - Mrs Elmy; Isabella - Mrs Vincent; Jacinta - Miss Pitt.  
 DANCING. II *Morlaco*, as 19 Dec. 1752; *Grand Scots Ballet* by Cooke and Miss Hilliard; *Il Pastore* by Maranesi and Signora Bugiani.  
 COMMENT. By His Majesty's Command. Play Written by Sir John Vanbrugh.
- HAY                 THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME. As 11 Dec. 1752.
- Wednesday 7*      THE GAMESTER. Beverly - Garrick; Stukely - Davies; Lewson - Mossop; Jarvis - Berry; Mrs Beverly - Mrs Pritchard; Charlotte - Miss Haughton; Bates - Burton; Dawson - Blakes; Waiter - Ackman; Lucy - Mrs Price.  
 DL                    COMMENT. This play was wrote by Mr Moor but as he had some Enemies, came out under ye Name of Mr Spence—went off well, except some few Words & a Song w<sup>ch</sup> are since omitted—Mr Havard not being able to play the part design'd for him The following advertisement was put at ye Bottom of ye Bills for he first 2 Days: N.B. The Managers being engag'd to act two New Plays this Winter, cou'd not longer defer this Tragedy in waiting for Mr Havard's Recovery; Mr Davies at a very short Warning, has willingly undertaken the Character which Mr Havard was to have acted, and humbly hopes for the Indulgence of the Publick (Cross).

[This N.B. note from the Cross *Diary* is printed verbatim on the playbill]. Never Acted before. 'Tis hoped no Gentlemen will desire to be admitted behind the Scenes, this night. Receipts: £217 (Cross). Wednesday 7  
DL

**THE DOUBLE GALLANT; or, The Sick Lady's Cure.** Gallant – Dyer; Clermont – Anderson; Careless – Usher; Sir Harry Atall – Dunstall; Wilful – Marten; Sir Solomon – Collins; Bolus – Redman; Rhubarb – White; Finder – Cushing; Supple – Holtom; Lady Dainty – Mrs Dyer; Strut – Stoppelaer; India Man – Bennet; Wishwell – Miss Pitt; Situp – Miss Ferguson; Clarinda – Mrs Ridout; Sylvia – Mrs Vincent; Lady Sadlife – Mrs Bland. Also **HARLEQUIN SORCERER.** As 13 Jan.

COMMENT. Mainpiece: Not acted these 5 years. [See 2 May 1750.]

**THE GAMESTER.** As 7 Feb. *Prologue* and *Epilogue*. Thursday 8  
DL  
COMMENT. [The same notice as that for 7 Feb. concerning Havard's illness, and hoping no gentlemen will desire to be admitted behind scenes, appears on the bottom of the playbill this night.] Went off very well (Cross). Receipts: £140 (Cross).

**THEODOSIUS.** As 8 Jan., but Smith named for first time as Theodosius. Also **HARLEQUIN SORCERER.** As 13 Jan. CG

**THE OLD WOMAN'S ORATORY.** As 9 Jan. Also **ANIMAL PANTOMIME.** HAY  
As 11 Dec. 1752.  
COMMENT. Thirty-sixth Day.

**THE GAMESTER.** As 7 Feb. *Prologue* and *Epilogue*. Friday 9  
DL  
COMMENT. Benefit for the Author. The author's tickets to be had at Mr Dodsley's in Pall-Mall, and at the Stage Door. Receipts: £142 (Cross).

**THE DOUBLE GALLANT.** As 7 Feb. Also **HARLEQUIN SORCERER.** As 13 Jan. CG  
**DANCING.** *Les Charboniers*, as 28 Oct. 1752.

**THE GAMESTER.** As 7 Feb. *Prologue* and *Epilogue*. Saturday 10  
DL  
COMMENT. Receipts: £180 (Cross).

**THE PROVOK'D HUSBAND.** As 19 Jan., but Myrtilla – Miss Young. Also **HARLEQUIN SORCERER.** As 13 Jan. CG  
**DANCING.** *Il Pastore*, as 19 Dec. 1752.

**THE OLD WOMAN'S ORATORY.** As 9 Jan. Also **ANIMAL PANTOMIME.** HAY  
As 11 Dec. 1752.  
COMMENT. Thirty-seventh Day.

**THE GAMESTER.** As 7 Feb. *Prologue* and *Epilogue*. Monday 12  
DL  
COMMENT. Receipts: £160 (Cross).

**THE TWIN RIVALS.** See 2 Jan., but cast: Woud'be – Sparks; Elder Wou'dbe – Ryan; Trueman – Anderson; Richmore – Ridout; Alderman – Arthur; Balderdash – Marten; Subtleman – Bransby; Clearaccount – Collins; Fairbank – Redman; Constable – Dunstall; Teague (with a song in character) – Barrington; Aurelia – Mrs Ridout; Mrs Clearaccount – Miss Young; Midnight – Mrs Bambridge; Constance – Mrs Vincent. Also **HARLEQUIN SORCERER.** As 13 Jan.  
**DANCING.** *Les Sabotiers*, as 28 Oct. 1752.

- Tuesday 13*      THE GAMESTER. As 7 Feb. with *Prologue* and *Epilogue*.  
 DL                    COMMENT. Benefit for the Author. Receipts: £140 (Cross).
- CG                    THE ORPHAN. As 27 Oct. 1752, but Polydore - Smith, first time; Florella - Miss Pitt. Also HARLEQUIN SORCERER. As 13 Jan.
- HAY                  THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                       As 11 Dec. 1752.  
                       COMMENT. Thirty-eight Day.
- Wednesday 14*     THE GAMESTER. As 7 Feb., with *Prologue* and *Epilogue*.  
 DL                    COMMENT. Receipts: £130 (Cross).
- CG                    THE ROYAL MERCHANT. As 27 Nov. 1752. Also HARLEQUIN SORCERER. As 13 Jan.  
                       DANCING. *Il Pastore* by Marinesi, Signora Bugiani.
- Thursday 15*       THE GAMESTER. As 7 Feb., with *Prologue* and *Epilogue*.  
 DL                    COMMENT. Receipts: £130 (Cross).
- CG                    THE FAIR PENITENT. As 22 Nov. 1752. Also HARLEQUIN SORCERER. As 13 Jan.
- HAY                  THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                       As 11 Dec. 1752.  
                       COMMENT. Thirty-ninth Day.
- Friday 16*          THE GAMESTER. As 7 Feb. with *Prologue* and *Epilogue*.  
 DL                    COMMENT. Benefit for the Author. [For Tickets see 9 Feb., add tickets delivered for the third and sixth nights will be taken.] This Tragedy may be had at R. Francklin's in Covent Garden. Receipts: £170 (Cross).
- CG                    THE DOUBLE GALLANT. As 7 Feb., but Situp - Mrs Dunstall. Also HARLEQUIN SORCERER. As 13 Jan.  
                       DANCING. *Les Charboniers*, as 28 Oct. 1752.
- Saturday 17*        THE GAMESTER. As 7 Feb.  
 DL                    COMMENT. It is hoped that Ladies and Gentlemen who have taken places for this play for Monday and Tuesday will not take it ill that it is deferred for a few days, it being impossible to continue acting the principal characters without some respite (playbill). Receipts: £170 (Cross).
- CG                    THE ORPHAN. As 13 Feb. Also HARLEQUIN SORCERER. As 13 Jan.  
                       COMMENT. On Tuesday Next a New Tragedy, call'd the *Earl of Essex*.
- HAY                  THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                       As 11 Dec. 1752.  
                       COMMENT. Fortieth Day.
- Monday 19*         LOVE FOR LOVE. As 22 Jan. Also THE GENII. Harlequin - Woodward; other parts by Shuter, Blakes, Leviez, Little Swiss, Master Simson, Miss Minors, Mlle Mariet; Dances - Devisse, Ferrere, Mlle Auguste [but see 5 Feb.].  
 DL                    COMMENT. This day publish'd *The Gamester*, a Tragedy, as it was acted at Drury Lane. Printed for R. Franklin . . . and sold by R. Dodsley. Receipts: £160 (Cross).

<b>THEODOSIUS.</b> As 8 Feb. Also HARLEQUIN SORCERER. As 13 Jan. COMMENT. By Command of Prince of Wales.	<i>Monday 19</i> CG
<b>THE MISER.</b> As 13 Jan. Also THE GENII. As 19 Feb. COMMENT. Receipts: £120 (Cross).	<i>Tuesday 20</i> DL
<b>THE COMMITTEE.</b> As 20 Dec. 1752. Also HARLEQUIN SORCERER. As 13 Jan. <i>DANCING. Il Pastore</i> , as 19 Dec. 1752. COMMENT. Tomorrow the New Tragedy <i>The Earl of Essex</i> .	CG
<b>THE OLD WOMAN'S ORATORY.</b> As 9 Jan. Also ANIMAL PANTOMIME. As 11 Dec. 1752. COMMENT. Forty-first Day.	HAY
<b>THE WAY OF THE WORLD.</b> As 20 Jan. Also THE GENII. As 19 Feb. COMMENT. Receipts: £130 (Cross).	<i>Wednesday 21</i> DL
<b>THE EARL OF ESSEX.</b> Principal parts by: Barry, Smith, Sparks, Bransby, Usher, Mrs Bland, Mrs Vincent, Mrs Cibber. [Essex – Barry; Southampton – Smith; Burleigh – Sparks; Raleigh – Usher; Lieutenant – Bransby; Queen Elizabeth – Mrs Bland; Rutland – Mrs Cibber; Nottingham – Mrs Vincent. <i>Prologue</i> – Barry; <i>Epilogue</i> – Mrs Cibber (Edition of 1753).] COMMENT. Mainpiece: Never before acted. A tragedy written by Mr [Henry] Jones, a Bricklayer of Ireland. This play has been delay'd for 3 Or 4 years. Went off with great Applause (Cross). All the Characters New Dress'd. None to be admitted behind the scenes.	CG
<b>THE OLD WOMAN'S ORATORY.</b> As 9 Jan. Also ANIMAL PANTOMIME. As 11 Dec. 1752. COMMENT. The Animal Comedians are in a Few Days to leave England. Forty-second Day.	HAY
<b>LADY JANE GRAY.</b> Pembroke – Mossop; Dudley – Dexter; Gardiner – Havard; Lady Jane – Mrs Bellamy; Northumberland – Burton; Suffolk – Winstone; Sussex – Mozeen; Gates – Simpson; Lieutenant – Scrase; Captain – Ackman; Duchess of Suffolk – Mrs Mills. Also THE GENII. As 19 Feb. COMMENT. Receipts: £120 (Cross).	<i>Thursday 22</i> DL
<b>THE EARL OF ESSEX.</b> As 21 Feb.	CG
<b>THE OLD WOMAN'S ORATORY.</b> As 9 Jan. Also ANIMAL PANTOMIME. As 11 Dec. 1752. COMMENT. Forty-third Day.	HAY
<b>KING RICHARD III.</b> As 18 Jan., but Richard – Brown, his first appearance in London. Also THE DOUBLE DISAPPOINTMENT. As 6 Feb. <i>DANCING.</i> By Mlle Auretti. COMMENT. Richard by Mr Brown from Bath very bad but no hissing (Cross). <i>The Genii</i> oblig'd to be deferred till Tomorrow (Winston MS 8). Receipts: £50 (Cross).	<i>Friday 23</i> DL
<b>THE EARL OF ESSEX.</b> As 21 Feb. COMMENT. Benefit for the Author. Tickets to be had at Dodsley's, Bookseller and at the King's Arms Tavern, in Pall Mall and at the Stage Door where Places for the Boxes may be taken.	CG

- Friday 23**      THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
**HAY**                  As 11 Dec. 1752.  
                         COMMENT. Forty-fourth Day.
- Saturday 24**      THE GAMESTER. As 7 Feb. Also THE GENII. As 19 Feb.  
**DL**                  COMMENT. N.B. Neither *Prologue* nor *Epilogue* mentioned in Bills for first  
                         11 nights (Winston MS No 8). Receipts: £200 (Cross).
- CG**                  THE EARL OF ESSEX. As 21 Feb.
- HAY**                  THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                         As 11 Dec. 1752.  
                         COMMENT. Forty-fifth Day.
- Monday 26**        THE REHEARSAL. As 13 Dec. 1752. Also THE ANATOMIST. As 19 Sept.  
**DL**                  1752.  
                         DANCING. *L'Entree de Flore*, as 22 Nov. 1752.  
                         COMMENT. Mainpiece: At the Desire of several persons of Quality. At the  
                         Theatre Royal in Drury Lane, on Monday April 2 will be performed *Otello*, for  
                         the benefit of Mr Mossop; Othello by Mossop, Iago to be reviv'd by Garrick.  
                         It is hoped that those Ladies and Gentlemen who have engag'd places will excuse  
                         its being deferr'd to the above day, as a new tragedy, and a multiplicity of other  
                         business render it impossible for Mr Garrick to revive the character of Iago in the  
                         due course of Time. Receipts: £170 (Cross).
- CG**                  THE EARL OF ESSEX. As 21 Feb.
- HAY**                  THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                         As 11 Dec. 1752.  
                         COMMENT. Forty-sixth Day.
- Tuesday 27**        THE CARELESS HUSBAND. As 23 Sept. 1752. Also THE GENII. As  
**DL**                  19 Feb.  
                         COMMENT. Receipts: £150 (Cross).
- CG**                  THE EARL OF ESSEX. As 21 Feb.  
                         COMMENT. Benefit for the Author.
- HAY**                  THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                         As 11 Dec. 1752.  
                         COMMENT. Forty-seventh Day.
- Wednesday 28**      KING HENRY VIII. As 5 Feb., but Cranmer - Havard. Norfolk, Surrey, Sands  
**DL**                  omitted. Also THE GENII. As 19 Feb.  
                         COMMENT. Mainpiece: By Particular Desire. Receipts: £140 (Cross).
- CG**                  THE EARL OF ESSEX. As 21 Feb.
- HAY**                  THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
                         As 11 Dec. 1752.  
                         COMMENT. Forty-eighth Day.

## March 1753

**EVERY MAN IN HIS HUMOUR.** As 15 Jan. Also **THE CHAPLET.** As *Tursday 1*  
23 Sept. 1752, but Laura – Miss Thomas, first appearance on any stage. DL  
**DANCING.** By Mlle Auretti.

COMMENT. Miss Thomas sung for ye first time in ye *Chaplet*—very well  
(Cross). Receipts: £150 (Cross).

**THE EARL OF ESSEX.** As 21 Feb.

CG

**THE OLD WOMAN'S ORATORY.** As 9 Jan. Also **ANIMAL PANTOMIME.** HAY  
As 11 Dec. 1752.

COMMENT. As my Monkeys and me and my Dogs am promised to go to  
L'Haye and Vienna after some Days more, the grand Noblemans and Gentlemans  
of this Nation England do desire me to perform every Night, and so me shall  
do with Mrs Midnight at the Haymarket Playhouse this Thursday Night. Ballard  
Mango, my big Monkey, will talk the *Prologue*.

**THE PROVOK'D HUSBAND.** As 19 Dec. 1752. Also **THE GENII.** As *Friday 2*  
19 Feb. DL

COMMENT. Receipts: £120 (Cross).

**THE EARL OF ESSEX.** As 21 Feb.  
COMMENT. Benefit for the Author.

CG

**ALEXANDER'S FEAST.** *Cast not listed.*

King's

MUSIC. *Concerto* by Stanley, who is to conduct the performance.

COMMENT. For the Small Pox Hospital; Pit and Boxes ½ Guinea; a Treble  
Ticket at 26s., which admits a Gentleman and two Ladies to the Pit and Boxes,  
and the Gentleman to Dinner at Merchant Taylors Hall. First Gallery 5s. Upper  
Gallery 3s. 6d. No more Tickets will be disposed of than will conveniently fill the  
House, nor will any Money be taken at the Doors, or Collection at the Theatre.  
This being a Morning's Entertainment it is not expected that the Ladies come  
full-dressed. The most convenient way to the upper gallery at the Theatre, is  
through the King's Yard. To begin at 12 noon.

**THE BROTHERS.** Parts by: Garrick, Mossop, Berry, Winstone, Burton, Blakes,  
Mozeen, Simson, Miss Hippisley, Miss Bellamy. [Demetrius – Garrick; Perseus –  
Mossop; Philip – Berry; Antigonus – Burton; Dymas – Simson; Posthumius –  
Winstone; Curtius – Mozeen; Erixine – Miss Bellamy; Pericles – Blakes; Attendant –  
Miss Hippisley; *Prologue* – Havard; *Epilogue* – Mrs Clive (Edition of 1753).]

*Saturday 3*  
DL

COMMENT. Written by Dr Young—the Profits of ye Author for a Charity—  
Went off wth Great Applause, only a little Laughing, at Simson (Dymas) for his  
Dress, or manner, I cant tell (Cross). Mainpiece: Never Acted Before. Receipts:  
£220 (Cross).

**THE EARL OF ESSEX.** As 21 Feb.

CG

**THE OLD WOMAN'S ORATORY.** As 9 Jan. Also **ANIMAL PANTOMIME.** HAY  
As 11 Dec. 1752.  
COMMENT. Fiftieth Day.

- Monday 5*
- DL THE BROTHERS. As 3 March.  
COMMENT. All went well (Cross). Receipts: £140 (Cross).
- CG THE EARL OF ESSEX. As 21 Feb.  
*DANCING. Il Pastore*, as 19 Dec. 1752.
- Tuesday 6*
- DL THE BROTHERS. As 3 March.  
COMMENT. For a Public Benefaction. [Perhaps for the Society for the Propagation of the Gospel in Foreign parts, to which Young gave £1,000 on 14 March, according to the *Public Advertiser*.] Tickets for the Benefaction to be had of Mr Dodsley, in Pall Mall; Mr Miller in the Strand and at the Stage Door. Receipts: £160 (Cross).
- CG THE DOUBLE GALLANT. As 16 Feb. Also HARLEQUIN SORCERER.  
As 13 Jan.  
*DANCING. Les Charboniers*, as 28 Oct. 1752.
- HAY THE OLD WOMAN'S ORATORY. As 9 Jan. Also ANIMAL PANTOMIME.  
As 11 Dec. 1752.  
COMMENT. This is the last time of the Animal Comedians performing in England. Fifty-first Day.
- Thursday 8*
- DL THE BROTHERS. As 3 March.  
COMMENT. Receipts: £140 (Cross).
- CG THE EARL OF ESSEX. As 21 Feb.  
*DANCING. Les Sabotiers*, as 28 Oct. 1752, and *Il Pastore*, as 19 Dec. 1752.
- HAY THE OLD WOMAN'S ORATORY. As 9 Jan.  
COMMENT. Fifty-second Day.
- Friday 9*
- CG ALEXANDER'S FEAST. *Cast not listed*. Also THE CHOICE OF HERCULES.  
*Cast not listed*. Parts were Virtue; Pleasure; Hercules; Chorus of Attendants on Virtue; Chorus of Attendants on Pleasure (Larpent MS).  
COMMENT. Afterpiece: An Interlude. Pit and Boxes to be put together, and no person to be admitted without tickets, which will be deliver'd this day, at the office in Covent Garden theatre at half a guinea each. First Gallery 5s. Second Gallery 3s. 6d. Galleries to be opened at half an hour after Four O'clock. Pit and Boxes at Five. To begin at half an hour after Six.
- Saturday 10*
- DL THE BROTHERS. As 3 March.  
COMMENT. [The *Public Advertiser* published a long *New Historical Epilogue*, intended by the Author as a proper sequel to the Tragedy of the *Brothers*. It speaks of the authentic history in the play, and of the effective moral lesson, closing:
- As public woes a Prince's crimes pursue,  
So public blessings are his Virtues' due.  
Shout Britons, shout!—auspicious Fortune Bless!  
And cry, Long live—OUR title to success!*
- This was followed by a Letter from Mr Booth in the Shades to Dr Young, on his Tragedy call'd the *Brothers* (an elaborate puff). In it Booth forgives Young for withdrawing the play from rehearsal thirty years earlier, and thus precluding his playing the part of Demetrius: "And I the more readily pardon you, as you have not disgraced me by giving the part to any of my successors, till this Garrick appeared, whose reputation, I can assure you, is by no means confined to your world, and who, I am told, hath more than supply'd my place, hath rendered the

loss even of Betterton himself very supportable.“ He then lets Young in on a secret that there will be a performance of his play in the shades by all the old actors as soon as Curril can steal a copy of it for them.]

Saturday 10  
DL

We are assured that on Thursday the 22nd instant will be publish'd a Comedy in 2 acts, call'd *The Rehearsal*; or, Bayes in Petticoats, written by Mrs Clive, and to be performed that evening, after the *Mourning Bride*, for her Benefit at Drury Lane. Mr Yates's Benefit will be on Thursday the 5th of April, when the tragedy of the *Gamester* will be played, being the twelfth day. A new farce will be added to it, the preparing of which has oblig'd Yates to defer his Benefit till the above day. Receipts: £150 (Cross).

**ALL FOR LOVE**; or, The World Well Lost. Antony – Barry; Dolabella – Smith; Cleopatra – Mrs Cibber; Alexas – Dyer; Ventidius – Sparks; Serapion – Bransby; Octavia – Mrs Elmy. Also **THE ORACLE**. Fairy Queen – Mrs Elmy; Oberon – Dyer; Statue – Mlle Camargo; Cinthia – Mrs Cibber.

CG

**DANCING.** *Il Pastore*, as 19 Dec. 1752; and *Les Charboniers*, as 28 Oct. 1752.

**COMMENT.** Benefit for Mrs Cibber. No part of the Pit will be rail'd into the Boxes; but for the better accommodation of the Ladies, the Stage will be enclos'd in form of an Amphitheatre, where servants will be allowed to keep places. Ladies desired to send servants by 3 o'clock. Afterpiece: By Particular Desire. A letter from Paris informs us of a very singular entertainment exhibited at the Fair of St Germain, consisting of a *Concert of Music* executed by a band of Animal musicians. A number of Cats, clothed uniformly, were placed on stools, with music books before them, and a Monkey in the middle who beat time. On a signal given by the Monkey, the cats set up a mewing, and were accompanied by some violins; which form'd a very diverting dissonance. The whole Fair flock'd to it; and some of the gravest people of Paris could not forbear laughing heartily.

**THE OLD WOMAN'S ORATORY.** As 9 Jan. Also **ANIMAL PANTOMIME**. HAY  
*Cast not listed.*

**COMMENT.** Fifty-third Day.

HAY

**THE BROTHERS.** As 3 March.

Monday 12  
DL

**COMMENT.** For a Publick Benefaction—Mr Garrick taken ill (Cross). [Play published at 1s. 6d.] Receipts: £140 (Cross).

**THE EARL OF ESSEX.** As 21 Feb.

CG

**DANCING.** *Il Pastore*, as 19 Dec. 1752.

**COMMENT.** We hear that Mr Handel will play a *Concerto* on the organ in *Alexander's Feast*, Wednesday next at Covent Garden Theatre.

**AS YOU LIKE IT.** As 25 Nov. 1752, but Oliver, Corin, Silvius, LeBeau, Charles, Phebe, Audrey omitted. Also **THE GENII**. As 19 Feb.

Tuesday 13  
DL

**COMMENT.** As a principal performer was taken ill after the play last night, the New tragedy is oblig'd to be deferred till Thursday. [Printed: *The British Theatre*, containing Lives of the British Dramatic poets with an account of all their plays. Also *The Present state of the Stage*, in Great Britain and Ireland, and the theatrical characters of the principal Performers in both kingdoms.] Receipts: £130 (Cross).

**THE BEGGAR'S OPERA.** As 30 Nov. 1752, but Mrs Vixen, Sukey, Betty, Jenny, Mrs Coaxer, Dolly, Mrs Slammekin and Molly not listed. Also **HARLEQUIN SORCERER**. As 13 Jan.

CG

**DANCING.** *Les Charboniers*, as 28 Oct. 1752.

**COMMENT.** On Thursday next the *Earl of Essex*, being the last time of performing it.

- Tuesday 13*      HAY      THE OLD WOMAN'S CONCERT. Principal parts – Mrs Midnight; her Daughter Dorothy; Sig Bombasto, just arrived from Padua; Sig Bombazeeno, also arrived from Italy; Signora Spoonatissima, dug out of the ruins of Herculaneum; Sig Ambrosiano, alias Sig Salt-Box; Sig Twangdilo, the Casuist; Sig Piantafugocalo; Sig Gapatoono, first Cousin to Farinelli; Mynheer Puffupandyke; Mlle Rompereau; Mme Hophye; the two Mlle Broileau; Miss Merit, an English Lady of an ancient Family, almost extinct.  
*DANCING.* In the old British Taste; *Hornpipe* – Timbertoe.  
*COMMENT.* Fifty-fourth Day.
- Wednesday 14*      CG      ALEXANDER'S FEAST. As 9 March. Also THE CHOICE OF HERCULES. As 9 March.
- Thursday 15*      DL      THE BROTHERS. As 3 March, but Demetrius omitted. Also LETHE. *Cast not listed*, but see 3 Oct. 1752.  
*COMMENT.* Afterpiece: By Particular Desire. [Mainpiece] Put up y<sup>e</sup> 8th night tho' but y<sup>e</sup> 7th (Cross). Receipts: £160 (Cross).
- CG      THE EARL OF ESSEX. As 21 Feb.  
*DANCING.* *Il Pastore*, as 19 Dec. 1752; and *Les Sabotiers*, as 28 Oct. 1752.  
*COMMENT.* Being the last time this season (Cross).
- HAY      [THE OLD WOMAN'S ORATORY.] As 13 March, but add a *Roman Concerto*.  
*COMMENT.* Fifty-fifth Day. [Postponed.]
- Friday 16*      CG      JEPHTHA. *Cast not listed*. Parts were: Jephtha; Zebul (his Brother); Storage (His Wife); Iphis (His Daughter); Hamor (In love with Iphis); Chorus of Israelites (Larpent MS).
- Saturday 17*      DL      THE BROTHERS. As 3 March. Also LETHE. As 3 Oct. 1752.  
*COMMENT.* For a Publick Benefaction y<sup>e</sup> Day not put or 8th or Ninth (Cross). Receipts: £150 (Cross).
- CG      VENICE PRESERV'D. As 21 Dec. 1752. Also THE ORACLE. As 10 March.  
*DANCING.* *Il Pastore*, as 19 Dec. 1752; and *Les Sabotiers*, 28 Oct. 1752.  
*COMMENT.* Benefit for Barry. Afterpiece: By particular Desire. Part of Pit will be Rail'd into the Boxes. Amphitheatre on Stage.
- Monday 19*      DL      MEROPÉ. Dorilas – Garrick; Euricles – Blakes; Erox – Burton; Poliphontes – Havard; Narbas – Berry; Meropé – Mrs Pritchard; Vocals – Beard, Wilder, Master Vernon; Ismene – Miss Minors; High Priest – Winstone. Also THE CHAPLET. As 1 March.  
*DANCING.* As 1 Dec. 1752.  
*COMMENT.* Benefit for Mrs Pritchard. Tickets of Mrs Pritchard in Great Queen St. Lincoln's Inn-Fields, and at Stage Door. Part of the Pit will be taken into the Boxes, and servants will be admitted to keep places on the stage. [A *Complaint of the Tragic Poets, addressed to Dr Young* appeared in the *Public Advertiser*, praising him on the Brothers: "And your last efforts prove your strength divine."]  
Receipts: £250 (Cross).
- CG      KING HENRY IV, PART I, with the Humours of Falstaff. Falstaff – Quin; King – Sparks; Wales – Ryan; Vernon – Usher; Worcester – Bransby; Northumberland – Redman; Westmorland – Riccard; Douglas – Anderson; Blunt – Cushing; Carriers – Arthur and Dunstall; Francis – Collins; Gadshill – Bencraft; Bardolph – Marten; Hostess – Mrs Macklin; Lady Piercy – Mrs Vincent; Hotspur – Barry.  
*DANCING.* *Scots Ballet*, as 16 Dec. 1752.

**COMMENT.** Benefit for Ryan. Quin did Falstaff for Ryan (Cross). The Nobility and Gentry at Bath gave Quin 100 guineas, and desir'd him to send them down so many tickets for this benefit (*Gentleman's Magazine*, 1753, p. 147). Pit and Boxes together at 5s. [with an Amphitheatre on stage].

Monday 19  
CG

**THE ALCHEMIST.** Abel Drugger - Garrick; Face - Woodward, first time; Subtle - Burton; Sir Epicure Mammon - Berry; Kastril - Yates; Dol Common - Mrs Pritchard. Also **THE MOCK DOCTOR.** The Doctor - Woodward (New Dress'd and in a new Manner); Dorcas - Mrs Clive, with an *Occasional Prologue*. **DANCING.** By Devisse, Ferrere, and Mlle Auretti.

Tuesday 20  
DL

**COMMENT.** The Dr New Dress'd & in a New Manner with a *Prologue* by ye old Dr to introduce the New by the Author of the *Hilliad*. The *Prologue* was forbid by the Licencer, & struck out of the bills, but by Mistake was left in ye News; a great noise for it, Woodward said; as he had face to study, he had not time to do it—more Noise—I went on—& told 'em the *Prologue* was forbid—Noise still—Woodward went on & said it was forbid by L[or]d Chamberlain—it cool'd a little but when he came on dress'd like Dr Hill, it began again, & so ye farce ended (Cross). Benefit for Mr Woodward. Part of Pit laid into Boxes, and Stage commodiously built in form of an Amphitheatre. Boxes and Stage 5s. Ladies send servants by 3. Tickets to be had of Woodward in Great Piazza, Covent Garden; and at Stage Door. This day publish'd *The Chaplet* at 6d. a Musical entertainment as performed at Drury Lane. Receipts: £330 (Cross).

**THE COUNTRY WIFE.** Pinchwife - Bridgwater; Horner - Ryan; Harcourt - Ridout; Dorilant - Usher; Quack - Marten; Alithea - Mrs Ridout; Lucy - Miss Pitt; Sparkish - Dyer; Sir Jasper Fidget - Macklin; Lady Fidget - Mrs Macklin; Country Wife - Mrs Vincent. Also **HARLEQUIN SORCERER.** As 13 Jan. **DANCING.** *Il Pastore*, as 19 Dec. 1752.

CG

**COMMENT.** Mainpiece: Not acted in 5 years. [See 12 March 1747.] This day publish'd *The Oracle*, a comedy of one act as it is acted at Covent Garden. By Mrs Cibber.

**JEPHTHA.** As 16 March.

Wednesday 21  
CG

**THE MOURNING BRIDE.** Osmyn - Garrick; Zara - Mrs Clive, first time, and "by Desire"; Gonzalez - Havard; Garcia - Palmer; Almeria - Miss Bellamy; King - Berry. Also **BAYES IN PETTICOATS.** Witling - Woodward; Sir Albany Odelove - Shuter; Prompter - Cross; Mrs Hazard - Mrs Clive; Tom - Mozeen; Miss Giggle - Miss Minors; Miss Crochet - Miss Hippisley; Miss Sidle - Mrs Simpson; Miss Dawdle - Mrs Toogood; Gatty - Mrs Bennet; Corydon - Beard; Miranda - Miss Thomas; Marcella - Mrs Clive; with *Dancing* by Devisse, Mlle Auretti, Mlle Auguste; with an *Epilogue* to be spoke by Mrs Clive.

Thursday 22  
DL

**COMMENT.** Benefit for Mrs Clive—She did Zara (Cross). Farce (not acted these 2 years) with Alterations and an Additional Scene. Part of Pit laid into Boxes. [None behind scenes.] Tickets of Mrs Clive in Henrietta St., Covent Garden, and at The Stage Door. Receipts: £250 (Cross).

**JANE SHORE.** As 10 Nov. 1752. Also **THE CONTRIVANCES.** As 8 Jan., CG but Argus, Hearty, Robin, Betty omitted.

**DANCING.** *Scots Ballet*, as 16 Dec. 1752.

**COMMENT.** Benefit for Mrs Bland. Mainpiece: At the particular desire of several Ladies of Quality.

**THE OLD WOMAN'S ORATORY.** As 15 March.

HAY

**COMMENT.** Fifty-sixth Day. Benefit Sig Piantofugo. Tickets for the 15th will be taken.

- Friday 23*      JUDAS MACCHABAEUS. *Cast not listed.*  
 CG
- Saturday 24*      VENICE PRESERV'D. As 28 Oct. 1752., but Spinoza and Elliot omitted. Also THE ORACLE. The characters by children – an *Occasional Epilogue* by Miss Bellamy.  
 DL      DANCING. II: A *Grand Ballet*, by Devisse and Mlle Auguste; v: *L'Entree de Flore*, as 22 Nov. 1752, but Janetone Auretti seems to replace Mrs Preston.  
 COMMENT. Benefit for Miss Bellamy. Afterpiece: By Desire. No part of the pit will be laid into the boxes, nor any building on the stage. Tickets of Miss Bellamy at her House in Thrift St., Soho; and at stage door. Receipts: £160 (Cross).
- CG      THE FAIR PENITENT. As 22 Nov. 1752, but Calista – Miss Macklin, fourth appearance on any stage; first in that character; Sciolto – Macklin. Also THE ENGLISHMAN IN PARIS. Principal parts by: Macklin, Usher, Bransby, Collins, Anderson, Dunstall, Stoppelaer, White, Holtom, Mrs Macklin, Miss Macklin.  
 COMMENT. Benefit for Macklin. Afterpiece: A Comedy in 2 acts written by Foote, with *Prologue* and *Epilogue* by him. Miss Macklin did Calista and a part in the farce,—all went well (Cross). A Comedy in answer to the French Farce *A Frenchman in London*, with a *Dialogue Prologue*, spoken by Macklin & his wife. *Epilogue* spoken by Miss Macklin. All by Foote. Part of Pit laid into the boxes, with an amphitheatre on stage, all at 5s. Full Prices (Winston MS No 8).  
*The Englishman at Paris* has been better recev'd than I expected. Garrick, &c., &c. . . say kinder things of it than modesty will permit me to repeat. Upon the whole it was damnable acted, Macklin miserably imperfect in the words and in the character (o stain to Comedy). You might have seen what I meant,—an English Buck, by the power of dulness instantaneously transformed into an Irish chairman. Miss Roach, accompany'd by some frippery French woman occupy'd, to the no small scandal of the whole house, the Prince's box, whilst the duchess of Bedford &c., &c. were oblig'd to take up with seats upon the stage. The piece will be printed the 25th instant, which I will enclose to you (Samuel Foote to Mr Delaval, MS in Folger Shakespeare Library, written either 24 March, or, perhaps more likely, 24 April, since Foote states later in the letter he is leaving for foreign parts the first of May).
- HAY      THE OLD WOMAN'S ORATORY. As 15 March.  
 COMMENT. [Also called Fifty-sixth Night.]
- Monday 26*      MUCH ADO ABOUT NOTHING. As 17 Jan., but Don Pedro – Havard; Don John – Winstone; Dogberry – Taswell. Also A DUKE AND NO DUKE. As 9 Oct. 1752.  
 DL      DANCING. I: A *New Dance* by Mlle Auguste; II: A *Masquerade Dance* by M Gerard, first appearance from Paris, never appeared in England; III: A *New Pierrot Dance* by Devisse, Mlle Auguste, &c.; IV: The *Matelot Basque*, by Ferrere, after the *Country Dance*, *The Louvre* and *Minuet*, by Devisse and Mlle Auguste.  
 COMMENT. Benefit for Mons Devisse & Mad Auguste. Tickets of Devisse at Mrs Jones's, Hoop-petticoat Maker in Bow St., Covent Garden; at Turk's Head Tavern, in Grig-St., Soho; of Mad Auguste at Mr Harris's, Hosier, in Tavistock Row, Covent Garden; and at the Stage Soor. Receipts: £200 (Cross).
- CG      THE DISTREST MOTHER. Pyrrhus – Sparks; Pylades – Ridout; Phenix – Anderson; Orestes – Barry; Cephisa – Mrs Barrington; Cleone – Mrs Griffith; Hermione – Mrs Bland; Andromache – Mrs Cibber. With the *Original Epilogue*. Also THE WHAT D'YE CALL IT. As 8 Dec. 1752.  
 DANCING. *Grand Scots Ballet*, as 16 Dec. 1752.  
 COMMENT. Benefit for Sparks. Mainpiece: Not acted these 2 years. [See 3 Feb. 1750.]

THE SUSPICIOUS HUSBAND.	As 5 Dec. 1752, but Tester omitted. Also THE DOUBLE DISAPPOINTMENT. <i>Cast not listed</i> , but see 20 Dec. 1752.	Tuesday 27 DL
SINGING. I:	<i>Cymon and Iphigenia</i> , a Cantata compos'd by Mr Arne, sung by Beard;	
II:	<i>The School of Anacreon</i> , a New Cantata, compos'd by Arne, sung by Beard; IV:	
(By Desire),	<i>The Lass of the Mill</i> , sung by Beard, accompany'd on the Harp by Mr Parry.	
MUSIC. III:	A Piece on the Welch Harp, by Parry.	
COMMENT.	Benefit for Beard. Tickets of Beard in Russel-St., Covent Garden; and at Stage Door. Receipts: £260 (Cross).	
THE MISER.	As 7 Dec. 1752. Also HARLEQUIN SORCERER. As 13 Jan.	CG
DANCING.	<i>Il Pastore</i> , as 19 Dec. 1752; and <i>Les Sabotiers</i> , as 28 Oct. 1752.	
COMMENT.	Mainpiece: By Particular Desire. [Cross suggests <i>The Country Wife</i> this night, but the <i>Public Advertiser</i> indicates <i>The Miser</i> . <i>The Country Wife</i> had been advertised on the advance notice.]	
THE OLD WOMAN'S ORATORY.	As 15 March, but add a new Transparent Scene, and Miss Midnight will speak a new <i>Epilogue</i> , riding on a jack-ass, at the Request of several Persons of Taste.	HAY
COMMENT.	Benefit for Mrs Midnight and her Daughter Dorothy.	
JUDAS MACCHABAEUS.	As 23 March.	Wednesday 28 CG
ROMEO AND JULIET.	As 24 Jan., but Friar Lawrence – Havard; Juliet – Miss Bellamy; Escalus, Paris, Benvolio, Tybalt omitted. Also THE CHAPLET. As 1 March.	Thursday 29 DL
SINGING. II:	By Particular Desire, <i>The Lass of the Mill</i> , by Beard, accompany'd on the Harp by Parry, and a piece by him on the same instrument.	
DANCING.	By Devisse and Mlle Auretti.	
COMMENT.	Benefit for Havard. Receipts: £230 (Cross).	
THE ORPHAN.	As 13 Feb. Also THE ORACLE. As 10 March, but Statue omitted.	CG
DANCING.	<i>Grand Scots Ballet</i> by Cooke, Miss Hilliard.	
COMMENT.	Benefit for Dyer. No Amphitheatre on Stage. Afterpiece: By particular Desire. Being positively the last time of performing it this season.	
THE OLD WOMAN'S ORATORY.	Signora Spoonatissima; Kettledrum – Woodbridge; Jew's Harp – Church.	HAY
COMMENT.	Benefit Woodbridge, Kettle-Drummer, and Church, performer on the Jew's Harp.	
JUDAS MACCHABAEUS.	As 23 March.	Friday 30 CG
EVERY MAN IN HIS HUMOUR.	As 15 Jan. Also THE DOUBLE DISAPPOINTMENT. <i>Cast not listed</i> , but see 6 Feb.	Saturday 31 DL
DANCING. I:	<i>Les Caprices de la Dance</i> by Mlle Auretti; II: <i>A Hornpipe</i> by Matthews and a child of five years old his scholar; III: <i>La Ciacone des Caracters</i> —Harlequin – Mlle Auretti; Punch – Devisse; The Peasant – Mons Gerard, from Paris. IV: <i>The Matelot Basque</i> – Mons Ferrere &c.; V: <i>The Louvre</i> and <i>Minuet</i> – M Devisse and Mlle Auretti.	
COMMENT.	For Mad: Auretti (Cross). In order to accomodate the Quality and Gentry with places, the Pit and Boxes will be laid together, and the Stage will be formed into an Amphitheatre for the conveniency of Ladies and Gentlemen. Ladies are desired to send servants by 3 o'clock. Receipts: £240 (Cross).	

- Saturday 31*     THEODOSIUS. As 8 Feb., but add Lucius - Anderson. Also THE WHAT D'YE CALL IT. As 8 Dec. 1752.  
 CG                DANCING. I: *Il Pastore*, as 19 Dec. 1752; III: A New Dance after the Hungarian manner by Maranesi and Sga Bugiani; V: A Mock Minuet by Maranesi and Sga Bugiani.  
                     COMMENT. Benefit for Signora Bugiani. Two rows of the Pit will be rail'd into the boxes.
- HAY                THE OLD WOMAN'S ORATORY. As 27 March, but *Epilogue* - Miss Midnight, riding on the back of an Ass; *Hornpipe* - Timbertoe; *Grand Dance* in the old English taste.  
                     COMMENT. Benefit for Toe.

## April 1753

- Monday 2*     OTHELLO. Othello - Mossop; Iago - Garrick; Desdemona - Miss Bellamy; Cassio - Palmer; Roderigo - Yates; Brabantio - Berry; Lodovico - Blakes; Emilia - Mrs Pritchard. Also THE INTRIGUING CHAMBERMAID. As 3 Nov. 1752.  
 DL                DANCING. III: A Comic Dance, by Devisse and Mlle Auguste; End of Play: *L'Entree de Flore*, as 24 March.  
                     COMMENT. Benefit for Mossop. Part of Pit laid into Boxes to form Amphitheatre. Tickets to be had of Mossop, at his lodgings at Newton's Warehouse in Tavistock St., and at Stage Door. Receipts: £200 (Cross).
- CG                HAMLET. As 28 Nov. 1752, but Polonius - Arthur. Also FLORA. As 12 Dec. 1752.  
                     DANCING. Scots Ballet, as 16 Dec. 1752.  
                     COMMENT. Benefit for Arthur. The Ladies may be assured there will not be any Building on the Stage.
- HAY                ACIS AND GALATEA. Cast not listed.  
                     MUSIC. Organ - Stanley; First Violin - Sig Giardini.  
                     COMMENT. Oratorio by Mr Handel. Benefit for Signora Frasi; To begin at 7 P.M. Prices: Pit and Boxes at half a guinea each; Gallery 5s.
- Tuesday 3*     THE INCONSTANT. Young Mirabel - Dexter, first time; Oriana - Mrs Davies, first time; Old Mirabel - Yates; Bissare - Mrs Clive; Dugard - Blakes; Petit - Shuter; Duretete - Garrick, being the only time of his performing it this season. Also BAYES IN PETTICOATS. As 22 March, but Mrs Bennet omitted.  
 DL                DANCING. II: A Comic Dance, as 2 April; IV: *L'Entree de Flore*, as 24 March; End of the Farce: *Le Matelot Basque*, as 5 Oct. 1752.  
                     COMMENT. Afterpiece: By Particular Desire. Benefit for Mr Dexter (Cross). No building on Stage. Tickets to be had of Dexter at his lodgings in James St., Covent Garden, at the Grecian Coffee House, and at the stage door. Receipts: £170 (Cross).
- CG                THE BEGGAR'S OPERA. As 13 March. Also HARLEQUIN SORCERER. As 13 Jan.  
                     DANCING. *Les Charboniers*, as 28 Oct. 1752.  
                     COMMENT. Opera By Particular Desire.
- Wednesday 4*   SAMSON. Cast not listed. Parts were: Samson, Manoa, Micah. Chorus of Israelites, Israelite Officer, Dalila, Harapha, Chorus of Philistine Woman and Priests of Dagon (Larpent MS).  
 CG                COMMENT. By Command of the Prince of Wales.

**THE GAMESTER.** As 7 Feb. Also **MISS IN HER TEENS.** Fribble – Yates; Miss Biddy – Miss Minors; Flash – Woodward; Loveit – Palmer; Tag – Mrs Clive. *Tursday 5* CG DL

**DANCING.** II: *A Comic Dance*, as 2 April; v: *L'Entree de Flore*, as 24 March.

**SINGING.** III: By Beard.

**COMMENT.** Benefit for Yates. Afterpiece: By Desire. Not acted this season.  
[Cross lists no Receipts.]

**OTHELLO.** As 24 Oct. 1752, but Lodovico, Gratiano, Duke, and Montano not listed. Also **THE LOVER HIS OWN RIVAL.** Clerimont – Lowe; Fretful – Collins; Matchwood – Bennet; Frederick – Cushing; Lucy – Miss Pitt; Harriot – Mrs Chambers. CG

**SINGING.** A New Cantata call'd *The Court of Comus* set by Worgan, sung by Lowe.

**DANCING.** *Grand Scots Ballet*, as 16 Dec. 1752.

**COMMENT.** Benefit for Lowe. Afterpiece: A Ballad Opera (never perform'd there) by Abraham Langford.

**MRS MIDNIGHT'S CONCERT AND ORATORY.** See 27 March. HAY  
COMMENT. Benefit for Don Platto and Timbertoe.

**SAMSON.** As 4 April. Friday 6 CG

**KING RICHARD III.** As 23 Feb., but Richard – Garrick; Buckingham – Palmer; Richmond – Havard. Also **THE MOCK DOCTOR.** *Cast not listed*, but See 20 March. Saturday 7 DL

**DANCING.** III: *Comic Dance*, as 2 April; v: *A Hornpipe* by Mathews and a Child of five years old, his scholar.

**COMMENT.** For Prince of Wales. This was to be Palmer's Benefit but bought by y<sup>e</sup> Masters for £90. Mr Wright (an old Serv[an]t) Dy'd (Cross). Receipts: £220 (Cross).

**THE SIEGE OF DAMASCUS.** As 9 Dec. 1752; but Abudah – Smith. Also **THE DEVIL TO PAY.** As 23 Dec. 1752. CG

**DANCING.** *Scots Ballet*, as 16 Dec. 1752.

**COMMENT.** Benefit for Smith. Part of Pit laid into Boxes.

**MRS MIDNIGHT'S CONCERT AND ORATORY.** See 27 March. HAY  
ENTERTAINMENT. Bombasto.

**COMMENT.** Benefit for Sg Bombasto.

**THE ORPHAN.** As 23 Jan., but Polydore – Havard; Page – Mas. Simson; Monnia – Miss Bellamy. Also **LETHE.** As 3 Oct. 1752, but Charon and Tattoo omitted. Monday 9 DL

**DANCING.** II: *Le Matelot Basque*, as 5 Oct. 1752; v: *L'Entree de Flore*, as 24 March.

**COMMENT.** Benefit for Ross. Part of pit laid into boxes. Receipts: £170 (Cross).

**THE PROVOK'D HUSBAND.** As 10 Feb., but Townly – Barry; Lady Townly – Mrs Cibber. Also **THE DEVIL TO PAY.** As 23 Dec. 1752. CG

**DANCING.** I: *Les Chasseurs Allemands*, as 7 Dec. 1752; II: A New Dance Call'd *The Grecian Sailors*, by Cooke, &c., III: *Grand Scots Ballet*, as 16 Dec. 1752; v: *Louvre* and *Minuet* by Cooke and Miss Hilliard.

**COMMENT.** Benefit for Cooke. Part of Pit laid into boxes. Afterpiece: By Desire.

- Tuesday 10*      MEROPÉ. As 19 March, but "With proper decorations." Also the Procession and Sacrifice after the manner of the Ancients. Beard, Wilder, Master Vernon omitted. Also THE DOUBLE DISAPPOINTMENT. As 6 Feb.  
 DL                    COMMENT. Benefit for Berry. Afterpiece: By Desire. Tickets at stage door, and of Berry at Mr Pope's, a Peruke Maker in Russel St., Covent Garden. Berry's figure was well adapted to Sciolto, Acasto and characters of that cast; No man had more feeling than he, and it generally had its proper effect, but by being too fond of aiming at tenderness, he grated upon the ear of an auditor (Genest, IV, p. 363, from *State of the Stage*). Receipts: £220 (Cross).
- CG                    THE DOUBLE GALLANT. As 16 Feb. Also THE CONTRIVANCES. As 22 March.  
 DANCING. III: *Il Pastore*, as 19 Dec. 1752; V: *Scots Ballet*, as 16 Dec. 1752.  
 COMMENT. Benefit for Villeneuf.
- HAY                  MRS MIDNIGHT'S CONCERT AND ORATORY. See 27 March. *Prologue* - Hallet; *Epilogue* - Miss Midnight on a Jack Ass.  
 SINGING. *The Dust Cart* - Toe, accompanied by Bombasto; *Grand Dance* in the Old British Taste; *Hornpipe* - Timertoe.  
 COMMENT. Benefit for Master Benjamin Hallet and Sig Gapatono.
- Wednesday 11*     SAMSON. As 4 April.  
 CG                    COMMENT. The Lord Chamberlain to the Manager of the Theatre in Covent Garden . . . These are strictly to charge and command you not to act any Plays, Oratorios, or any other Theatrical Performance in Passion Week for the Future on any Pretence whatsoever (Deutsch, *Handel*, p. 740, from Public Record Office: L.C. 5/162, pp. 2 ff.). [Deutsch cites similar ones for DL, King's and Hay.]
- Thursday 12*       THE STRATAGEM. As 23 Nov. 1752, but Scrub - Shuter, first time; Aimwell - Havard; Gibbet - Ackman; Foigard - Yates; Cherry - Miss Haughton. Also MISS IN HER TEENS. As 5 April, but Fribble - Shuter; Flash - Blakes; Puff - Yates.  
 DL                    DANCING. IV: *Country Amusements* by Devisse and Mlle Auretti; End of Play: A *Hornpipe* by Mathews and the Little Swiss.  
 COMMENT. Benefit for Shuter and Miss Haughton. Tickets at stage door. [For criticism of Shuter and Miss Haughton, see Genest, IV, p. 363, from *The Present State of the Stage in Great Britain and Ireland, 1753*. Nineteen of the Fifty-five pages of this pamphlet defend the stage on classical authority and moral grounds from attacks by the religious bigots, and present an ideal picture of a manager, laying under some contribution, it would seem, the character of a manager presented ten years earlier (1743) in *Queries to be Answered*. The author especially likes the moral of Tate's alteration of *Lear*. The remaining pages give a paragraph or two of criticism to the leading actors and actresses in some of their most affecting parts (sixteen pages to Drury Lane Performers, all of whom appear in the author's eye to be either "Excellent" or "Very Good.") The remaining space is devoted to the performers at Covent Garden and at the Theatre Royal in Dublin. All those spoken of fare well in the hands of this bound-to-be pleased critic. Shuter is here commended for ability to play an Old Man convincingly though he was but 22 years old, and to play at all considering his lack of education. He possesses a "great fund of drollery, and bids fair to be as great in low comedy as it is possible for man to conceive." Miss Haughton described as an actress of promise. Seems never to have got the better of a lisp, and a Newcastle manner of pronouncing the letter "r."] Receipts: £290 (Cross).
- CG                    JANE SHORE. As 10 Nov. 1752, but Jane - Mrs Elmy. Also FLORA. As 12 Dec. 1752.

SINGING. IV: <i>Smiling Dawn out of Jeptah</i> by Mrs Chambers.	Tuesday 12
DANCING. <i>Grand Scots Ballet</i> , as 16 Dec. 1752.	CG
COMMENT. Benefit for Mrs Elmy. [The <i>Public Advertiser</i> included a full-column quotation from <i>Henry VIII</i> , Act v, scene iii, as a "true and lively image of 'Conscious Virtue' injuriously attacked." Cranmer: I humbly thank your highness . . . along with a paragraph of praise of Shakespeare.]	
THE MESSIAH. <i>Cast not listed.</i>	Friday 13
COMMENT. Being the last Oratorio this season.	CG
THE ALCHEMIST. As 20 March, but Doll Common – Mrs Cross; add Surly – Blakes; Ananias – Shuter; Tribulation – Taswell; Dapper – Vaughn; Lovewit – Winstone; Dame Pliant – Mrs Bennet. Also THE DEVIL TO PAY. As 5 Oct. 1752, with (By Particular Desire) an <i>Epilogue</i> by Shuter, riding on an ass.	Saturday 14
DANCING. IV: <i>Le Matelot Basque</i> , as 5 Oct. 1752; v: <i>Country Amusements</i> , as 12 April.	DL
COMMENT. Benefit for Blakes and Mrs James. Mainpiece: Acted but once these three years. Tickets to be had of Blakes at his House in Duke's Court, near Broad Court, Bow St. Covent Garden; of Mrs James in Little Wild St., Lincoln's Inn Fields; and at stage door. Receipts: £270 (Cross).	
VENICE PRESERV'D. As 21 Dec. 1752. Also THE WHAT D'YE CALL IT. CG	
As 8 Dec. 1752.	
MUSIC. Piece on the <i>Welch Harp</i> by Parry.	
DANCING. <i>Grand Scots Ballet</i> , as 16 Dec. 1752.	
COMMENT. Benefit for Ridout. Tickets deliver'd by Roberts will be taken. Being the last time of the company's performing till the Holidays.	
MRS MIDNIGHT'S CONCERT AND ORATORY. See 27 March.	HAY
SINGING. <i>Mason's song</i> and <i>Several Scots Songs</i> – Lauder.	
COMMENT. Benefit for Lauder.	
AS YOU LIKE IT. As 13 March, but add Oliver – Burton; Audry – Mrs James. Also THE GENII. As 19 Feb.	Monday 23
COMMENT. Receipts: £180 (Cross).	DL
THE MERCHANT OF VENICE. As 26 Jan., but Solarino – Ridout; Launcelot – Barrington; Nerissa – Mrs Barrington. Also THE WHAT D'YE CALL IT. As 8 Dec. 1752.	CG
DANCING. <i>Il Pastore</i> , as 19 Dec. 1752; and <i>Scots Ballet</i> , as 16 Dec. 1752.	
COMMENT. Benefit for Mr and Mrs Barrington. [No Buildings on stage. Solarino – Usher, according to Hogan, based on a Harvard playbill.]	
[THE NON JUROR.] PROVOK'D HUSBAND (Cross). Cast: [Dr Wolf – Yates, first time] for <i>Provok'd Husband</i> , see 19 Dec. 1752. Also THE CHAPLET. As 1 March. Dancing End of play, <i>Matelot Basque</i> – Ferrier.	Tuesday 24
DANCING. I: A <i>Hornpipe</i> by the Little Swiss and a child 5 years old; II: A <i>Grand Ballet</i> , by Devisse and Mlle Auguste; III: A <i>Serious Dance</i> by Janeton Auretti; IV: <i>La Cbacone des Chbaracters</i> , Harlequin – Mlle Auretti; Punch – Devisse; V: The <i>Louvre</i> and <i>Minuet</i> , by Mathews and Janeton Auretti.	DL
COMMENT. Benefit for Mr Mathews & Jan: Auretti. Y <sup>e</sup> <i>Provok'd Husb[an]d</i> was play'd Palmer being ill (Cross). No Building on Stage. [The bills, all printed before the last minute change, list The Non Juror. Probably announcement was unnecessary, as audience came mainly to enjoy the dances this night.] Receipts: £100 (Cross).	

- Tuesday 24* CG THE ORPHAN. As 13 Feb., but Monimia - Miss Macklin, first time. Also THE ENGLISHMAN IN PARIS. *Cast not listed*, but see 24 March.  
*DANCING. II: Grand Scots Ballet*, as 16 Dec. 1752.  
 COMMENT. Benefit for Miss Macklin. Miss Macklin did Monimia (Cross). Afterpiece: For last time this season. With a *New Prologue*. To prevent mistakes, those Gentlemen and Ladies who send for places, are desired to send for Tickets; which may be had of Miss Macklin, in Bow St.; and of Mr Crudge at the stage door.
- Wednesday 25* DL THE CONSTANT COUPLE; or, A Trip to the Jubilee. Wildair - Woodward; Col. Standard - Havard; Smuggler - Taswell; Beau Clincher - Yates; Clincher Jun - Shuter; Vizard - Blakes; Parly - Miss Minors; Lady Darling - Mrs Cross; Angelina - Mrs Davies; Lady Lurewell - Mrs Pritchard. Also HARLEQUIN INCHANTED. Atkins, Blakes, Shuter, Mlle Mariet, Clough, Miss Poplin, Walker, Simson; Master Simson; The *Dances* by Ferrere, Mlle August. With *New Music* and Machines.  
*DANCING. III: Country Amusements*, as 12 April.  
 COMMENT. Benefit for Liviez, the Ballet Master (Cross). Full Prices. Part of Pit laid into Boxes. Tickets at last house on right hand in Beaufort Buildings, Strand; and at The Stage Door. Receipts: £220 (Cross).
- CG THE CONSCIOUS LOVERS. As 4 Dec. 1752. Also HARLEQUIN STATUE; or, The Farmer Deceiv'd. Harlequin - Miles; Farmer - Bencraft; Columbine - Miss Morrison; Pierot - LaLauze.  
*DANCING. Les Chasseur Alemande*, as 7 Dec. 1752.  
 COMMENT. Benefit for LaLauze.
- HAY THE OLD WOMAN'S ORATORY. As 27 March.  
 COMMENT. At the Desire of Several Persons of Quality. Benefit for a Gentleman under Misfortunes. Boxes 5s. Pit 3s. Gallery 1s.
- Thursday 26* DL THE FAIR PENITENT. As 11 Oct. 1752, but Sciolto - Davies; Lavinia - Miss Haughton; Calista by Mrs Davies for the first time. Also LETHE. As 9 April.  
*DANCING. III: Dutch Dance*, as 25 Nov. 1752; v: *Country Amusements*, as 12 April.  
*SINGING. I: A Cantata* by Beard.  
 COMMENT. Benefit for Davies & Wife (Cross). Tickets at Davies's lodgings at Mr Evans, in Tavistock Row, Covent Garden; and at Stage Door. [The Bill announces Garrick as Lothario for last time this season.] Receipts: £140 (Cross).
- CG THE DOUBLE GALLANT. As 16 Feb. Also HARLEQUIN SORCERER. As 13 Jan.  
*DANCING. Les Charboniers*, as 28 Oct. 1752.
- Friday 27* DL EVERY MAN IN HIS HUMOUR. As 30 Nov. 1752, but Tib - Mrs James. Master Matthew and Cash omitted. Also THE SHEPHERD'S LOTTERY. Collin - Beard; Thrysis - Master Vernon; Dorylas - Wilder; Phillis, first time - Miss Thomas; Daphne - Mrs Clive. To conclude with a *Pastoral Dance* by Pietro and Mad Janetone Auretti.  
*DANCING. Country Amusements*, as 12 April.  
 COMMENT. Benefit for my Self & Wife, Miss Thomas had Tickets (Cross). Last time for mainpiece this season. Tickets of Cross at his house in Crown Court, Little Russel St., Covent Garden. Receipts: £195 (Cross).
- CG THE FAIR PENITENT. As 24 March, but Calista - Mrs Cibber; Sciolto - Sparks; Lavinia - Mrs Vincent. Also THE DEVIL TO PAY. As 23 Dec. 1752.  
 COMMENT. Benefit for Bencraft and Mrs Vincent.

THE WAY OF THE WORLD. As 20 Jan., but Fainall - Havard. Also MISS IN HER TEENS. As 12 April, but Fribble - Garrick, first time this Season; Flash - Woodward. Saturday 28  
DL

COMMENT. Benefit for Mrs Mills and Miss Minors. Tickets deliver'd by Taswell will be taken. [The Present State of the Stage commends Miss Minors in characters of awkward country girls.] Receipts: £170 (Cross).

THE BEGGAR'S OPERA. As 13 March, but Mrs Peachum - Miss Pitt. Also THE LOVER HIS OWN RIVAL. As 5 April. CG

SINGING. Two Part Song, *Old Chiron*, by Lowe and Howard.

MUSIC. A piece on the *Harp* by Gwynn.

DANCING. *Les Charboniers*, as 28 Oct. 1752.

COMMENT. Benefit for Howard, Mrs Chambers, Miss Pitt.

THE ALCHEMIST. As 14 April, but Doll Common - Mrs Pritchard. Dapper, Lovewit, and Dame Pliant omitted. Also AN ALTERATION OF SCAPIN. Principal Parts by Yates, Shuter, Blakes, Ackman, W. Vaughan, Wilder, Miss Minors, Miss Hippisley. Monday 30  
DL

DANCING. II: *Dutch Dance*, as 25 Nov. 1752; IV: *Le Matelot Basque*, as 5 Oct. 1752; V: *Country Amusements*, as 12 April.

COMMENT. Benefit for Pritchard (treasurer). Farce went well *Jane Shore* was to have been Play, but chang'd on Sunday—Bellamy ill (Cross). Tickets of Pritchard, in Great Queen St. Lincoln's Inn-Fields, and at the Stage Door. Tickets deliver'd for *Jane Shore* will be taken. Afterpiece: Alter'd from Otway, with several additions never perform'd before. Receipts: £130 (Cross).

THE DISTREST MOTHER. As 26 March. Also THE LOVER HIS OWN RIVAL. As 5 April. CG

DANCING. II: A New Dance, *Il Guastatore* by Maranesi and Sga Bugiani; III: *Scots Ballet*, as 16 Dec. 1752; IV: *Mock Minuet* by Sg and Sga Bugiani; V: *Minuet and Louvre* by Cooke and Miss Hilliard.

COMMENT. Benefit for Signor Maranesi and Miss Hilliard.

ENTERTAINMENT OF VOCAL AND INSTRUMENTAL MUSIC. Part I: *Overture* composed by Chabran; *Sei si trove in Lacci stretto* (Teradellas) sung by Sga Galli; *Return O God of Hosts* (Handel) sung by Guadagno; *Concerto* on violin-cello by Pasqualino; *Sborno delli astri egioco* (Conforti) - Frasi; *Beneath that Shade* (Dr Green) - Wass. Part II: *Concerto* on violin by Chabran; *Sol ti chiedo O spero amato* (Galluppi) - Frasi; *O Lovely Fair and Faithful Youth* (Dr Green) - Beard; *Concerto* on bassoon by Miller; *No non sai* (Pergolesi) - Galli; *Il Pastor* (Ciampi) - Guadagnio. Part III: *Concerto* on oboe by Vincent; *Resarrena* (Gluck) - Galli; *Quella fiamma* (Handel) - Frasi; Song by Guadagnio; Trio *The Flocks shall leave the Mountains* (Handel) by Frasi, Beard, Wass; *Grand Concerto* by Handel. King's

COMMENT. For the Benefit and Increase of a Fund established for the support of Decayed Musicians, or their Families. Boxes and Pit put together at Half a Guinea. Gallery 5s. To begin at 6:30 P.M. Tickets delivered to Subscribers to this Charity will admit one Person to any part of the House. Subscribers tickets may be had of Richard Dawson, near Henry the Seventh's Chapel, Westminster, who is empower'd by the Society to deliver them, and receive Subscriptions. Tickets for the Performance are delivered by Mr Rash at the Prince of Orange Coffee-House, in the Haymarket. The tickets delivered for the 17th will be taken. (*General Advertiser*, 28 April, advance notice).

## May 1753

- Tuesday 1*  
DL      HAMLET. As 20 Dec. 1752, but Hamlet - Lacey, first time; Horatio - Havard; Player Queen - Mrs Bennet; Francisco omitted. Also SCAPIN. As 30 April, but with several additions (Cross).  
*DANCING.* v: A *Scot's Dance* by Harvey and Miss Shawford; End of Farce: A *Minuet* by Lacey and Mad Janeton Auretti.  
*SINGING.* II: A *Song* by Wilder; IV: Singing by Master Vernon.  
 COMMENT. Benefit for Lacey and Wilder. Tickets deliver'd out by Ward, Harvey, and Mrs Addison will be taken. Receipts: £170 (Cross).
- CG      THE REFUSAL. As 15 Jan., but Salamander - Stoppelaer. Also THE LOVER HIS OWN RIVAL. As 5 April.  
*DANCING.* I: (By Desire) *Two Pierrots* by Settree and Gardner; II: A *Peasant* by Gardner &c.; III: A *New Dance* by Mad Camargo; v: *Minuet* and *Louvre* by Grandchamps and Mad Camargo.  
 COMMENT. Benefit for Grandchamps, Stoppelaer, Madam Camargo. Tickets deliver'd out by Paddick, Holtom, Gardiner, and Miss Morrison will be taken.
- CHAPEL      THE MESSIAH. *Cast not listed.*  
 COMMENT. At the Foundling Hospital. To begin at 12 noon. Price half a guinea each. [Above 800 coaches and chairs and tickets amounted to 925 guineas (*London Magazine*, May 1753). Tickets brought £706 3s. 10d., Deutsch, Handel, from Minutes of Foundling Hospital.]
- Wednesday 2*  
DL      KING HENRY VIII. As 28 Feb., but Cardinal Campeius - Burton; Suffolk - Blakes; Lord Chamberlain - Winstone; Sands - Shuter; Cromwell - Mozeen; Norfolk - Palmer; Surrey - Lacey. Also MISS IN HER TEENS. As 28 April.  
*DANCING.* *Minuet* by Piettro and Miss Batcheldor.  
 COMMENT. Benefit for Winstone and Burton. Tickets deliver'd by Palmer and Miss Batcheldor will be taken. No building on Stage. Receipts: £180 (Cross).
- CG      THEODOSIUS. As 31 March, but add "With the Original Music by Mr Arne, the vocal parts by Lowe, Howard, Baker, Legg, Mrs Chambers, Miss Davis and others. The Two Nuns by Mrs Lampe and Miss Young." Also THE ORACLE. As 10 March.  
*DANCING.* III: *Two Pierrots*, as 1 May; v: *Scots Dance*, as 16 Dec. 1752.  
 COMMENT. Benefit for Widow Lampe and Miss Young. Afterpiece: Being positively the last time of performing it this season.
- Thursday 3*  
DL      EVERY MAN IN HIS HUMOUR. As 27 April, but Master Matthew - Vaughan; Cash - Blakes; Tib - Mrs Cross. Also THE GENII. As 19 Feb.  
 COMMENT. Positively last time for mainpiece this season. Receipts: £150 (Cross).
- CG      THE PROVOK'D HUSBAND. As 9 April, but Townly - Ryan; Myrtilla - Mrs Dunstall; Lady Townly - Mrs Bland. Also HARLEQUIN STATUE. As 25 April.  
*DANCING.* II: *Drunken Peasant* - Miles; III: *Les Charboniers*, as 28 Oct. 1752.  
 COMMENT. Benefit for Anderson, Miles, Mrs Gondou. Afterpiece: By Particular Desire. There will be no Building on the Stage. Tickets sold at the door will not be taken.

THE OLD WOMAN'S ORATORY. As 27 March. SINGING. A New Italian Song.	Tbursday 3 HAY
ENTERTAINMENT. Epilogue - Miss Midnight on an Ass. COMMENT. Benefit for Mynheer Puffupindyke and Signora Spoonatissimo.	
THE COUNTRY WIFE. Pinchwife - Burton; Horner - Palmer; Harcourt - Havard; Sparkish - Woodward; Sir Jasper Fidget - Yates; Lady Fidget - Mrs Mills; Mrs Squeamish - Mrs Simson; Country Wife - Mrs Clive; Dorilant - Blakes; Mrs D. Fidget - Mrs Toogood; Alithea - Miss Minors; Lucy - Mrs Bennet; the Quack - Winstone. Also BAYES IN PETTICOATS. Cast not listed, but see 22 March. SINGING. II: By Beard. DANCING. III: A Hornpipe, by Morris and the Little Swiss; End of Farce: Scots Dance (see 1 May). COMMENT. Benefit for Raftor, G: Burton & Boucher (Cross). Mainpiece: Not acted these four years. [Boucher - Sub-treasurer.] Receipts: £140 (Cross).	Friday 4 DL
ROMEO AND JULIET. As 18 Dec. 1752, but Minuet omitted. Also HARLE- QUIN SORCERER. As 13 Jan. COMMENT. Mainpiece: By Particular Desire.	CG
COMUS. As 28 Nov. 1752, but Younger Brother - Mozeen; First Spirit - Scrase; Second Spirit - Mas. Cross. Mrs Preston and Miss Rayner omitted from the dancers. Also A DUKE AND NO DUKE. As 9 Oct. 1752. COMMENT. Benefit for Scrase, Mozeen and Hayes. Mainpiece: Acted but twice these two years, and for last time this season. [Hayes was Pit-Office-Keeper]. Receipts: £160 (Cross).	Saturday 5 DL
THE SUSPICIOUS HUSBAND. As 2 Dec. 1752. Also THE CONTRIVANCES. As 22 March. DANCING. A Drunken Peasant by Miles; other dancing by Cooke and Mlle Camargo. COMMENT. Benefit for Ricard, R. Smith, Mrs Griffiths. Tickets deliver'd by Rawlins, Miss Allen and the Widow Dupre will be taken.	CG
MACBETH. As 4 Dec. 1752, but Macbeth - Mossop; Macduff - Havard; Ross - Simson; Lady Macduff - Mrs Simson; Hecate - Winstone. Seyward, Donalbain, Fleance, Young Sayward, Lenox, Angus omitted. Also THE ORACLE. Occasional Prologue - Miss Bellamy; Oberon - Master Simson; Cynthia - Miss Simson; Statue - The Little Swiss. To conclude with a Minuet by the two principal characters of the Farce, but see 24 March. DANCING. Dance of Furies by Devisse and others. SINGING. A Song by Wilder.	Monday 7 DL
COMMENT. Benefit for Simson Mrs Simson and Master Simson. Afterpiece: Acted there but once. Tickets to be had of Simson, in Wild-Passage, Wild St., near Lincoln's Inn Fields; Grigsby's Coffee House, behind the Exchange; and at the Stage Door. Receipts: £170 (Cross).	
JULIUS CAESAR; with the Deaths of Brutus and Cassius. Antony - Barry; Caesar - Bridgwater; Trebonius - Anderson; Metellus - Bransby; Cinna - Redman; Lepidus - Bencraft; Brutus - Sparks; Cassius - Ryan; Ligarius - Holtom; Pindarus - Riccard; Antony's servant - Cushing; Lucius - Miss Mullart; Caska - Ridout; Octavius - Usher; Plebians - Arthur, Collins, Barrington, Dunstall, Stoppelaer, &c.; Calphurnia - Mrs Bambridge; Portia - Mrs Bland. Also THE LOVER HIS OWN RIVAL. As 5 April, but Fretful, Matchwood, Frederick, and Lucy omitted. DANCING. Grand Scots Ballet, as 16 Dec. 1752.	CG
COMMENT. Benefit for White (Treasurer). Mainpiece: Not acted these 3 years. [See 1 May 1751.]	

- Monday 7*      **JUDAS MACCHABEUS.** *Cast not listed.*  
 King's            COMMENT. Benefit toward the Increase of a Fund for Extending the Building  
                   of a Publick Charity. Pit and Boxes Half a Guinea. First Gallery 5s. Upper Gallery  
                   3s. 6d.
- Tuesday 8*     **ROMEO AND JULIET.** As 29 March, but Escalus - Winstone; Paris - Scrase;  
 DL                Benvolio - Mozeen; Tybalt - Blakes. Also THE GENII. As 19 Feb.  
                   DANCING. *Minuet* - Devisse, Mlle Janeton Auretti.  
                   COMMENT. By particular desire. Receipts: £110 (Cross).
- CG                **WIT WITHOUT MONEY.** Valentine - Ryan; Francisco - Ridout; Lovegood -  
                   Redman; Merchant - Bransby; Ralph - Bennet; Humphrey - Cushing; Lance -  
                   Dunstall; Shorthose - Collins; Hairbrain - Bencraft; Fountain - Anderson; Bellamore - Riccard; Lucy - Mrs Dunstall; Isabella - Mrs Barrington; Widow - Mrs Bland. Also THE DEVIL TO PAY. As 23 Dec. 1752, but Nell - Mrs Dunstall.  
                   DANCING. *Les Charboniers*, as 28 Oct. 1752.  
                   COMMENT. Benefit for Dunstall and Mrs Dunstall. Mainpiece: Acted but  
                   once these 14 years [see 4 May 1748].
- Wednesday 9*    **KING RICHARD III.** As 7 April, but Richard - Mossop; Tyrell - W. Vaughan;  
 DL                Lieutenant omitted. Also THE DOUBLE DISAPPOINTMENT. As 20 Dec.  
                   1752.  
                   SINGING. By Wilder.  
                   COMMENT. Benefit for Dickenson, W: Vaughan & Ackman. black Guard  
                   Audience—(poor Mossop) (Cross). Tickets sold at the doors will not be admitted.  
                   Receipts: £230 (Cross).
- CG                **JANE SHORE.** As 12 April, but Jane - Mrs Bland. Also HARLEQUIN STATUE.  
                   As 25 April.  
                   DANCING. II: *Drunken Peasant* by Miles; the Clown by Bennet; IV: *Grand Scots Ballet* - Cooke, Miss Hilliard.  
                   SINGING. III: *Smiling Dawn* from *Jephtha* - Mrs Chambers.  
                   COMMENT. Benefit for Stede &c. Tickets deliver'd by Miss Ferguson will  
                   be taken.
- Thursday 10*    **THE REVENGE.** As 21 Sept. 1752. Also THE GENII. As 19 Feb.  
 DL                COMMENT. Benefit for Johnson and Sanderson. Afterpiece: For the last time  
                   this season. Receipts: £140 (Cross).
- CG                **THE PROVOK'D WIFE.** As 4 Oct. 1752, but Lady Brute - Mrs Bland. Also  
                   THE CONTRIVANCES. As 22 March.  
                   SINGING. III: *Alcides Name*, composed by Handel - Sung by Legg; V: *Since the Rau of Time Began*, compos'd by Handel, Sung by Legg.  
                   DANCING. I: *Two Pierrots*, as 1 May; II: *New Peasant Dance*, by Gardiner &c.; IV: *Les Chasseurs Allemande*, as 7 Dec. 1752.  
                   COMMENT. Benefit for Marten, Legg, Desse.
- Friday 11*      **THE CARELESS HUSBAND.** As 23 Sept. 1752. Also LETHE. As 9 April,  
 DL                but Fine Gentleman - Sturt; Drunken Man - Rooker; Fine Lady - Miss Minors;  
                   Mrs Tatoo - Miss Hippisley.  
                   DANCING. IV: *Dutch Dance*, as 25 Nov. 1752; End of Play: A *Hornpipe*, by Harrison  
                   SINGING. II: *A Song*, by Wilder.  
                   COMMENT. Benefit for Sturt, Bulbrick, Harrison and Rooker. Receipts: £150  
                   (Cross).

THE SIEGE OF DAMASCUS.	As 7 April, but Abudah - Ridout. Also THE DEVIL TO PAY. As 8 May, but Nell - Mrs Vincent; Lowe will introduce the <i>Early Horn</i> into Act I.	<i>Friday 11</i> CG
	COMMENT. Benefit for Collins and Usher.	
THE BEGGAR'S OPERA.	As 16 Nov. 1752, but Player - Simson. Also THE ANATOMIST. As 19 Sept. 1752, but Old Gerald, and Beatrice omitted.	<i>Saturday 12</i> DL
	DANCING. II: <i>Scots Dance</i> , as 1 May; III: A <i>Hornpipe</i> , by Granier; End of Opera: The <i>Rigadoon</i> and <i>Minuet</i> by Mr and Miss Shawford.	
	COMMENT. Benefit for Shawford, Roger, Granier and the Widow Reinhold. Receipts: £140 (Cross).	
ALFRED THE GREAT.	<i>Cast not listed.</i>	King's
MUSIC.	In which will be introduced a <i>new solemn dirge</i> in honor of the heroes who die in the service of their country.	
	COMMENT. Newly compos'd by Mr Arne. Benefit for the Charitable Hospital for Lying - In Women, in Jermyn St., St James. Pit and Boxes a half guinea. First Gallery 5s. Upper Gallery 3s. 6d. To begin at 12 noon. Ladies are not expected to come dress'd.	
THE CONSCIOUS LOVERS.	As 12 Oct. 1752, but <i>Singing</i> in Act II, by Wilder. Also THE DOUBLE DISAPPOINTMENT. As 6 Feb.	<i>Monday 14</i> DL
	DANCING. II: A <i>Comic Dance</i> by Morris and Miss Shawford; IV: A <i>Hornpipe</i> by Morris; V: <i>Minuet</i> by Morris and Miss Shawford.	
	COMMENT. Benefit for Morris, Gray, Dunbar, Smith. Receipts: £150 (Cross).	
JULIUS CAESAR.	As 7 May, but add Decius Brutus - White; Publius - R. Smith. Also THE LOVER HIS OWN RIVAL. As 7 May, but Fretful - Collins; Matchwood - Bennet; Frederick - Cushing; Lucy - Miss Pitt.	CG
	DANCING. <i>Scots Ballet</i> , as 16 Dec. 1752; <i>Minuet</i> by Gardiner and Madam de Henny.	
	COMMENT. Benefit for Cushing, Redman, Madam DeHenney. Tickets deliver'd for <i>King Lear</i> will be taken.	
THE RELAPSE.	As 21 Oct. 1752, but Nurse - Mrs James. Also THE DOUBLE DISAPPOINTMENT. As 6 Feb.	<i>Tuesday 15</i> DL
	DANCING. III: A <i>Hornpipe</i> , by Walker; V: <i>Comic Dance</i> , as 14 May.	
	SINGING. II: By Wilder; IV: <i>Love's a sweet passion</i> by Wilder.	
	COMMENT. Benefit for Barresford, Goodwin, Parr, Keyton (Cross). Keating (playbill). Receipts: £170 (Cross).	
THE DOUBLE GALLANT.	As 16 Feb. Also THE LOVER HIS OWN RIVAL. As 7 May, but Fretful, Matchwood, Frederick, Lucy omitted.	CG
	DANCING. A <i>Drunken Peasant</i> by Miles with Clown - Bennet; also By Particular Desire <i>Grand Scots Ballet</i> , as 16 Dec. 1752.	
	COMMENT. Benefit for Evans (Boxkeeper). Tickets sold at the doors will not be admitted. By reason of the indisposition of a principal performer, the play is oblig'd to be changed, and tickets deliver'd for the <i>Way of the World</i> will be taken for this play.	
LOVE FOR LOVE.	As 22 Jan. Also THE DOUBLE DISAPPOINTMENT. As 6 Feb.	<i>Wednesday 16</i> DL
	SINGING. II: By Wilder.	
	DANCING. V: A <i>Comic Dance</i> , as 14 May.	
	COMMENT. Benefit for Foley & Veale (Mrs Yates dy'd) (Cross). Tickets deliver'd out by Lewis and Reyle will be taken, also those deliver'd by Clough for the <i>Provok'd Wife</i> will be admitted. Receipts: £210 (Cross).	

- Wednesday 16* THE EARL OF ESSEX. As 21 Feb. Also HARLEQUIN SORCERER. *Cast not listed*, but see 13 Jan.  
 CG COMMENT. Mainpiece: By Desire.
- Thursday 17* THE BUSY BODY. As 2 Jan., but Sir Francis - Taswell; Charles - Havard; Whisper - Vaughan; Scentwell - Mrs Simson. Also LETHE. As 11 May, but Fine Lady - Mrs Clive; Mrs Tatoo - Miss Minors; Fine Gentleman - Woodward; Drunken Man - Burton; Charon - W. Vaughan; Tattoo - Marr.  
*DANCING.* II: *Comic Dance*, as 14 May; III: A *Hornpipe* by Walker; v: A *Minuet* by Morris and Miss Shawford.  
 DL COMMENT. Benefit for Tomlinson, Walker, Baker, Robinson, Dawson, and Bride. Receipts: £220 (Cross).
- CG SHE WOUD AND SHE WOUD NOT. As 19 Oct. 1752. Also THE LOVER HIS OWN RIVAL. As 15 May.  
*DANCING.* *Les Chasseurs Allemands*, as 7 Dec. 1752.  
 COMMENT. Benefit for Condel and Green (Boxkeepers). Tickets sold at the doors will not be admitted.
- Friday 18* THE MERRY WIVES OF WINDSOR. Falstaff - Berry; Ford - Havard; Sir Hugh - Yates; Shallow - Taswell; Page - Winstone; Dr Caius - Blakes; Slender - Woodward; Host of Garter - W. Vaughan; Bardolph - Clough; Pistol - Ackman; Nym - Allen; Simple - H. Vaughan; Fenton - Scrase; Robin - Simson; Mrs Page - Mrs Mills; Ann Page - Miss Minors; Mrs Quickly - Mrs James; Mrs Ford - Mrs Pritchard. Also THE CHAPLET. As 1 March.  
*DANCING.* II: *Hornpipe* by a child five years old; v: *Scots Dance* - Harvey, Mrs Preston; *Rural Dance* - Harvey, Mrs Preston.  
*SINGING.* III: *Lass of the Mill* - Vernon.  
 DL COMMENT. Benefit for Varney (Housekeeper). Mainpiece: Written by Shakespeare. Sir Hugh - Clough; Rugby - Marr; Bardolph - Johnson (*Public Advertiser*). Receipts: £210 (Cross).
- CG KING RICHARD III. As 6 Jan., but King Henry - Sparks; Richmond - Ridout; Buckingham - Bransby; Norfolk - Bencraft; Stanley - Redmond; Catesby - Usher; Ratcliff - Anderson; Tressel - Cushing; Lord Mayor - Marten; Tirrel - Dunstall; Lieutenant - Riccard; Prince Edward - Miss Morrison; Duke of York - Miss Hallam. Also THE LOVER HIS OWN RIVAL. As 15 May.  
*DANCING.* *Les Chasseurs Allemands*, as 7 Dec. 1752.  
 COMMENT. Benefit for Box-Keepers (Lawrence, Vaughan, Plummer). Tickets sold at the doors will not be taken.
- Saturday 19* MEROPÉ. As 10 April. [No playbill for this night.] Also THE GENII. As 19 Feb., but add Mlle Auretti to dancers and omit Ferrier.  
 DL COMMENT. Both pieces By Particular Desire. The lamp at ye Alter boild over & Frank Heath was burnt in ye loins in getting it out (Cross). Receipts: £160 (Cross).
- CG ROMEO AND JULIET. As 4 May. Also HARLEQUIN SORCERER. *Cast not listed*, but see 13 Jan.  
 COMMENT. Mainpiece: By Particular Desire.
- Monday 21* THE REHEARSAL. Bayes - Garrick; Smith - Burton; Johnson - Palmer; others: Yates, Lacey, Havard, Taswell, Blakes, Shuter; Scrase, W. Vaughan, Wilder, Marr, Simson, Vaughan, Raftor, Mozeen, Clough, Rooker, Gray, Miss Minors, Mrs Simson, Miss Mills, Miss Simson. With an additional reinforcement of Mr Bayes' New Rais'd Troops. Also THE GENII. As 19 May.

COMMENT. Shuter having engag'd with Mr Rich Garrick in Bayes said you are a good Actor & I am sorry you have left me—a Clap (Cross). Both plays put up for last time of performing this season. Full prices throughout performance. No money returned after curtain is up. Tis hoped no gentlemen will take it ill that they cannot possibly be admitted behind the scenes or into the orchestra, the Entertainment depending chiefly upon the Machinery and Music. Receipts: £180 (Cross).

Monday 21  
DL

THE RECRUITING OFFICER. As 9 Oct. 1752. Also THE MOCK DOCTOR. CG  
As 18 Sept. 1752.

DANCING. *Drunken Peasant* by Miles with Clown – Bennet; *Two Pierrots*, as 1 May.

COMMENT. Benefit for Several, Crudge (Housekeeper), Barnard, Driscoll, Prince, Trott. Tickets deliver'd by Hickey, Ross, Browne, the Widow Banks and others will be taken.

THE MOURNING BRIDE. As 22 March, but Zara – Mrs Pritchard; Add Leonora – Mrs Bennet; Heli – Blakes; Alonzo – Burton. Also SCAPIN. As 30 April.

Tuesday 22  
DL

DANCING. *Country Amusements*. [See 12 April.]

COMMENT. Towards a fund for ye Support of a publick Charity—(ye Lock Hosp.). *King Lear & Duke & no Duke* given out for Wed., 23 & bills put up, but not play'd on account of Mr Havard's illness, at 12 at noon, bills were dispers'd saying—the Play of *King Lear*, design'd for to Night is oblig'd to be defer'd on Account of Mr Havard's sudden illness. N.B.—It was a very hot day (Cross). Tickets to be had at the following Coffee Houses: The St James, in St James's St.; The Mount, in Grosvenor St.; George's the upper end of the Haymarket; the Bedford and Tom's in Covent Garden; Garraway's in Cornhill; and at the Stage Door of the Theatre. Tickets deliver'd out for 16 April will be taken. [Cross lists no Receipts.]

COMMENT. *King Lear and Duke and No Duke* advertised but not given (Cross). Wednesday 23  
DL

CG

THE EARL OF ESSEX. As 21 Feb. Also HARLEQUIN SORCERER. Cast not listed, but see 13 Jan.

COMMENT. Being the last time of performing the mainpiece this season.

THE SUSPICIOUS HUSBAND. Ranger – Garrick; Frankly – Palmer; Strictland – Berry; Bellamy – Blakes; Jack Maggot – Woodward; Jacintha – Mrs Price; Mrs Strictland – Mrs Davies; Lucetta – Miss Minors; Clarinda – Mrs Pritchard. To conclude with a *Country Dance* by the characters of the Play. Also THE SHEPHERD'S LOTTERY [THE CHAPLET]. As 27 March, but Milliner, Buckle, Chairman, Valet, Simon, Landlady omitted. [Winston MS 8 lists the *Shepherd's Lottery* as the afterpiece and states that Mrs Horton did not act in either piece. *Shepherd's Lottery* as 27 April. For *Chaplet*, see 1 March.]

Friday 25  
DL

COMMENT. For Mrs Horton (a Gift Day). So ended ye Season. [185th performance.] Receipts: £120 (Cross).

ROMEO AND JULIET. As 4 May. Also HARLEQUIN SORCERER. Cast not listed, but see 13 Jan.

Saturday 26  
CG

COMMENT. Mainpiece: By Particular Desire. Nothing under Full prices will be taken during the performance. Being the last time of the company's performing this season.

## September 1753

- Monday 3*      **LA JE NE SCA QUOI**; or, Wooden Spoons a la mode.  
 BF                *DANCING. Lady Pentwearle's Vagaries; Hornpipe by Timbertoe; Kettle Drums by Woodbridge.*  
                   *CONCERT. On Salt-Box by Signora Tatteraro.*  
                   *COMMENT. During the short time of Bartholomew Fair, which begins this Day, Mrs Midnight from the Haymarket, will entertain the Town with her Jubilee Concert, after the Venetian Manner at the Large Room, Swan Yard, West Smithfield. Mrs Midnight humbly entreats the Nobility and Gentry not to encore any of her Performers on account of the Shortness of the Fair. The Room to be illuminated with Wax Lights. A Flag will be hoisted, during the Fair, over the Passage leading to my Room. To begin each Day at 12 Noon. Prices 3s., 2s., 1s. Mrs Midnight Entertains, gratis, with La Je Ne Sca Quoi.*
- BF**                **THE DISTRESSED SAILOR**; or, The Merry Humours of the Ladies of Pleasure.  
                   *Cast not listed.*  
                   *ENTERTAINMENT. Wire-Walking by Evans.*  
                   *COMMENT. During the Time of Bartholomew Fair, at the Lower Booth in George Inn Yard. To begin at One P.M.*
- Tuesday 4*      **THE DISTRESSED SAILOR.** *Cast not listed.*  
 BF                *ENTERTAINMENT. As 3 Sept., but add Vanhout.*  
                   *COMMENT. At the Lower Booth, George Inn Yard.*
- Wednesday 5*     **LA JE NE SCA QUOI.** As 3 Sept., but add *Hornpipe* by Timbertoe.  
 BF                *COMMENT. At the Large Room, Swan Yard, West Smithfield.*
- BF**                **THE DISTRESSED SAILOR.** *Cast not listed.*  
                   *ENTERTAINMENT. As 4 Sept.*  
                   *COMMENT. At the Lower Booth, George Inn Yard.*
- Thursday 6*       **LA JE NE SCA QUOI.** As 3 Sept.  
 BF                *COMMENT. At the Large Room, Swan Yard, West Smithfield.*



## S E A S O N   O F 1753-1754

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THIS SEASON was one of the most “regular” on record. Only thirty-one performances took place in booths at fairs, great rooms, and taverns—and they seem all to have been duly authorized by the Lord Chamberlain. Christopher Smart postponed most of his odd kind of performance to the Haymarket for a summer season. Serious Opera was again attempted as Vaneschi assumed management of the Opera House. He gave fifty-one performances, but, according to Dr Burney (*General History of Music*, II, 852), the sum total attraction of his pieces and his singers could not “keep the manager out of debt, or hardly out of jail, till the arrival of Mingotti.”

The season did not lack critical voices for its 499 performances. Arthur Murphy’s *Grays Inn Journal* reminded all managers (10 November) of the need for ensemble performance to achieve artistic effect. Paul Hiffernan’s *The Tuner* explained to the public the nature of burlettas (17 December); the shortcomings of Richard Glover’s *Boadicia* as a stage piece (5 January); and scourged MacNamara Morgan’s *Philoclea* (22 January). Morgan, himself, in his fifty-three page pamphlet *Letter to Miss Nossiter* hailed the coming of a new Juliet and directed close attention to interpretations of character by the actors. Murphy contributed good comment on the action of Foote and Miss Macklin (16 January), and *The Actor, a Treatise on the Art of Playing* came out in another edition (see 30 October) interspersed with observations on some sixteen performers.

This season records the largest staff and the longest series of acting nights for Garrick since he had taken over the management of Drury Lane. His company numbered 92, including 63 actors and actresses, 24 dancers, and 7 singers. It performed 192 evenings. He put on three new tragedies:

Glover's *Boadicia* (1 December); Henry Crisp's *Virginia* (25 February); and William Whitehead's *Creusa Queen of Athens* (20 April). He also brought Foote's *The Englishman in Paris* to Drury Lane (20 October) as an afterpiece, and produced a new Woodward pantomime *Fortunatus* (26 December). He gave first performance to T. Cibber's *The Humorists* (2 July) and to Catherine Clive's (?) *The London Prentice* (23 March). The first was a dramatic interlude, the second an afterpiece operetta. The principal *Actors* and *Actresses* in his company were: Ackman, Atkins, Beard, Mrs Bennet, Berry, Blakes, Blakey, Miss Bradshaw, Bransby, Burton, Mrs Cibber, Mrs Clive, Clough, Costollo, Mrs Cowper, Cross, Mrs Cross, Master Cross, Davies, Mrs Davies, Foote, Garrick, Mrs Graham, Miss Haughton, Havard, Mrs Havard, Mrs Hippisley, Mrs James, Jefferson, Mrs Jefferson, Johnson, Lacey, Lewis, Macklin, Miss Macklin, Mme Mariet, Marr, Mrs Mills, Miss Mills, Miss Minors, Mossop, Mozeen, Palmer, Phillips, Mrs Pritchard, Raftor, Master Reinhold, Ross, Scrase, Simson, Mrs Simson, Master Simson, Miss Simson, Slim, Taswell, Miss Thomas, Mrs Toogood, Vaughan, H. Vaughan, W. Vaughan, Woodward, and Yates. His *Dancers* were: Mrs Addison, Mlle Auguste, Mlle Auretti, Miss Batchelor, Two French Children, Christian, Dennison, Devisse, Gerard, Granier, LeFevre, Leviez, Mlle Lussant, Matthews, Morris, Phillips, Miss Popling, Mrs Preston, Mlle Prudhomme, Shawford, The Little Swiss, and Walker. His *Singers* and *Musicians* were: Cervetti (cello), De Giardino (violin), two Messrs Pla (hautboy), Reinhold, Vernon, and Wilder.

Rich put on two new tragedies: MacNamara Morgan's *Pbiloclea* (22 January), and Philip Francis's *Constantine* (23 February). He also imported the Giordani family to do a season of four burlettas: *Gli Amanti Gelosi* (17 December), *Lo Studente a la Moda* (18 January), *L'Amour Costante* (11 February), and *La Cameriera Accorta* (14 March). These and his pantomimes *Harlequin Sorcerer* and *Harlequin Skeleton* accounted for his afterpieces during 80 of the 183 nights his company performed. He employed 80 performers, including 63 actors and actresses, 13 dancers, and 4 who were principally singers. His principal *Actors* and *Actresses* were: Miss Allen, Antonia Ambrosini, Anderson, Arthur, Baker, Mrs Baker, Mrs Bambridge, Barrington, Mrs Barrington, Barry, Mrs Bellamy, Bencraft, Bennet, Mrs Bland, Bridgewater, Mrs Chambers, T. Cibber, Miss Cockayne, Collins, Cushing, Miss Davis, Dunstall, Mrs Dunstall, Dyer, Mrs Dyer, Mrs Elmy, Miss Ferguson, Gibson, Antonio Giordani, Francesco Giordani, Giuseppe Giordani, Marina Giordani, Nicolina Giordani, Mrs Gregory, Mrs Griffiths, Miss Hallam, Miss Helm, Holtom, Miss Kennedy, Francesco Lini, Lowe, Miss Morrison, Miss Mullart, Miss Nossiter, Paddick, Mrs Pitt, Miss Pitt, Redman, Ridout,

Ryan, Shuter, Smith, C. Smith, R. Smith, Sparks, Stevens, Stoppelaer, Usher, Mrs Valois, Mrs Vincent, White, Wignel, and Miss Young. His *Dancers* were: Sga Bugiani, Madam Camargo, Cooke, Desse, Gardner, Grandchamps, Granier, Miss Hillyard, Mlle Huette, La Lauze, Maranesi, Miles, and Settree. His *Singers* were: Howard, Mrs Lampe, Legge, and Roberts.

Vaneschini managed to assemble as principal voices Albuzio, Signora Frasi, Signora Passerini, Ranieri, Serasini, and Signora Visconti.

The following fourteen singers and four musicians appeared occasionally at the minor houses: Mrs Arne, Baildon, Baildon Jr, Champness, Cox, Sga Galli, Lauder, Miss Poitier, Sadler, Miss Scott, Miss I. Scott, Miss Turner, Walz, and Wass, Hallandall (violin), Lonzetti (violin), Pasqualino (violin), and Joseph Woodbridge (drums). In addition, Christopher Smart, as Mrs Midnight, listed about ten performers under the pseudonyms Atterino, Banbaregines, Signor and Signora Balletino, Signora Mendenia, Signora Mentorini, Rereminonie, Signora Romperino, Sanbuccio, Timbertoe, and Tirenello, together with an unknown number in his imported "company of Lilliputians."

## September 1753

**THE BEGGAR'S OPERA.** Macheath - Beard; Peachum - Yates; Lockit - Berry; Mat-o-Mint - Blakes; Filch - Raftor; Lucy - Mrs Clive; Mrs Peachum - Mrs Cross; Diana Trapes - Mrs Havard; Polly - Mrs Davies. In Act III a *Hornpipe* by Matthews and others. To conclude with a *Country Dance* by the characters of the opera. Also **THE LYING VALET.** Sharp - Yates; Gayless - Blakes; Melissa - Mrs Bennet; Kitty Pry - Miss Minors.

Saturday 8  
DL

**COMMENT.** To begin exactly at 6:00 o'clock. Boxes 5s. Pit 3s. Gallery 2s. Upper Gallery 1s. Places for the Boxes to be had of Mr Varney at the Stage door. [Repeated throughout the season.] Ye Naturalizing Bill having made some Noise against the Jews, some people call'd out for ye *Merch [an]t of Venice*, & a Letter was thrown upon ye Stage desiring that play instead of the Opera, but we took no Notice of it, some little hissing but it dy'd away (Cross). [Sometime in the calendar year 1753, Lacy and Garrick drew up a mortgage on the Drury Lane property for £10,000, to be amortized to James Clutterbuck over a period of twenty-one years at the rate of £4 per acting night, and permission to grant free seats in any part of the theatre (except the stage, scenes and orchestra) to forty persons. These latter to be named and seats assigned ten days prior to the opening of any season. This thirteen-page document, which describes accurately the bounds of the 13,134 square feet of land on which the ten buildings comprising Drury Lane Theatre stood, contains protective clauses for Clutterbuck, to the effect that Garrick and Lacy will exhibit nowhere else in London without the £4 nightly payment and for Garrick and Lacy, to the effect that arrears in payment could be collected solely from Drury Lane property, and not from the individual incomes of the mortgagees. It was not signed, so apparently was not executed. (See Harvard, Collection of Documents dealing with affairs of Drury Lane, No 2, fMS, Thr 12.)] Receipts: £150 (Cross).

- Monday 10* CG THE PROVOK'D HUSBAND; or, A Journey to London. Townly - Ryan; Manly - Sparks; Lady Grace - Mrs Elmy; Sir Francis - Arthur; Squire Richard - Collins; Moody - Dunstall; Myrtilla - Mrs Dunstall; Trusty - Miss Ferguson; Lady Wronghead - Miss Pitt; Bassett - Dyer; Miss Jenny - Miss Morrison; Mrs Motherly - Mrs Bambridge; Lady Townly - Mrs Bland. Also THE LOVER HIS OWN RIVAL. Clerimont - Lowe; Fretful - Collins; Matchwood - Bennet; Frederick - Cushing; Lucy - Miss Pitt; Harriet - Mrs Chambers.
- COMMENT. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Places for the Boxes to be taken at the stage door of the theatre. [Customary notice repeated for each bill this season.]
- Tuesday 11* DL THE MISER. Miser - Yates; Frederick - Havard; Clerimont - Bransby; Ramilie - Palmer; Decoy - Simson; James - Clough; List - Marr; Furnish - Raftor; Mariana - Mrs Mills; Harriet - Mrs Davies; Mrs Wisely - Mrs Cross; Wheedle - Mrs Bennett; Lappet - Mrs Clive, with Song, *The Life of a Beau*. Also THE ANATOMIST. Old-Gerald - Clough; Le Medicin - Blakes; Crispin - Yates; Beatrice - Mrs Bennet.
- DANCING. *Hornpipe* by Mathews, the Little Swiss, &c.
- COMMENT. Receipts: £40 (Cross).
- Wednesday 12* CG THE BEGGAR'S OPERA. Macheath - Lowe; Peachum - Arthur; Lockit - Dunstall; Player - Anderson; Beggar - Holtam; Mat - Stoppelaer; Ben Budge - Ben-craft; Filch - Cushing; Wat Dreary - Smith; Twitcher - Redman; Drawer - Bennet; Mrs Peachum - Mrs Dunstall; Lucy - Miss Young; Mrs Coaxer - Miss Ferguson; Mrs Vixen - Mrs Giffiths; Jenny Diver - Miss Allen; Sukey Tawdry - Miss Mullart; Molly Brazen - Miss Morrison; Mrs Slammekin - Miss Pitt; Betty Doxy - Mrs Valois; Dolly Trull - Miss Davis; Polly - Mrs Chambers. With a *Country Dance* by the characters of the opera. Also THE MOCK DOCTOR. Mock-Doctor - Dunstall; Dorcas - Mrs Vincent.
- COMMENT. Mainpiece: By Particular Desire.
- Thursday 13* DL AS YOU LIKE IT. Touchstone - Yates; Orlando - Palmer; Jaques - Berry; Duke Senior - Blakes; Duke Frederick - Bransby; Oliver - Burton; Amiens (with proper songs) - Beard; Adam - Havard; Corin - Taswell; Silvius - Mozeen; LeBeau - Ackman; William - Vaughan; Charles - Wilder; Audrey - Mrs James; Celia - Mrs Clive; Phoebe - Mrs Bennet; Rosalind - Mrs Pritchard. Also THE CHAPLET. Damon - Beard; Palemon - Wilder; Laura - Miss Thomas; Pastora - Mrs Clive. To conclude with a *Rural Dance* by M Gerard and Mlle Lussant.
- DANCING. I: *Hornpipe* by Matthews, the Little Swiss, &c.
- COMMENT. Receipts: £60 (Cross).
- Friday 14* CG THE SUSPICIOUS HUSBAND. Ranger - Dyer; Strictland - Bridgwater; Frankly - Ryan; Bellamy - Ridout; Meggot - Cushing; Simon - Wignel; Tester - Collins; Buckle - Anderson; Lucetta - Miss Pitt; Mrs Strictland - Mrs Barrington; Jacyntha - Mrs Vincent; Clarinda - Mrs Bland. To conclude with a *Country Dance* by the characters of the play. Also THE CONTRIVANCES. Rovewell - Lowe. Hearty - Redman; Robin - Dunstall; Argus - Collins; Betty - Miss Pitt; Arethusa - Mrs Chambers.
- Saturday 15* DL THE NON-JUROR. Dr Wolf - Yates; Col. Woodvil - Havard; Sir John Woodville - Berry; Heartly - Palmer; Charles - Ross; Betty - Mrs Hippisley; Lady Woodvil - Mrs Davies; Maria - Mrs Pritchard. Also THE DEVIL TO PAY. Loverule - Beard; Jobson - Berry; Nell - Mrs Clive; Lady Loverule - Mrs Bennet.
- DANCING. *Hornpipe* by Mathews, the Little Swiss, &c.
- COMMENT. Mainpiece: Acted but once these 8 years. [See 24 April 1753, and 15 Feb. 1746.] Receipts: £60 (Cross).

**THE MISER.** Miser – Shuter, 1st appearance this stage; Frederick – Usher; Clerimont – Ridout; James – Collins; Decoy – Redman; Ramilie – Dyer; Marianna – Mrs Barrington; Harriet – Mrs Vincent; Mrs Wisely – Mrs Bambridge; Wheedle – Miss Ferguson; Lappet – Mrs Pitt. Also **DAMON AND PHILLIDA**. Damon – Lowe; Arcas – Anderson; Corydon – Arthur; Cymon – Collins; Mopsus – Dunstall; Phillida – Miss Young.

COMMENT. Shuter play'd the Miser for his 1st appearance at this theatre. Great Applause (Cross).

Monday 17  
CG

**THE REVENGE.** Zanga – Mossop; Leonora – Miss Haughton, 1st time in that part; Carlos – Ross; Alvarez – Burton; Isabella – Mrs Mills; Don Manuel – Mozeen; Alonzo – Havard. Also **THE LYING VALET**. As 8 Sept.

COMMENT. Receipts: £70 (Cross).

Tuesday 18  
DL

**THE ROYAL SLAVE**; or, A Wife for ye all. *Cast not listed.* Also **THE WITCH OF ENDOR**. *Cast not listed.*

COMMENT. At Phillips's Great Theatrical Booth, facing the Great Til'd Booth, Bowling Green, To begin at Twelve noon during the time of the Fair. Boxes 2s. 6d. Pit 1s. 6d. Upper seats 6d. [For security Phillips has erected no Gallery. Presumably the Patent Theatres were demanding more rigid enforcement of the Licensing Act as indicated in the notice from the *Daily Advertiser* 18 Sept.: "Whereas the Fair called Lady Fair . . . in the Borough of Southwark . . . any person or persons . . . (who) shall act and exhibit any Droll or Shew (after 20 Sept.) shall be prosecuted and punished according to Law."]

SF

**THE SHAM PHYSICIAN**; or, Trick for Trick. *Cast not listed*, but with *Ali Croaker* and *Pussy Cat*, burlesqued. Also **THE DISTRESS'D SAILOR**; or, The Comical Humours of the Wapping Landlady. *Cast not listed.*

ENTERTAINMENT. Slack Wire – a Gentleman.

COMMENT. To begin at 12 noon at the Great Tiled Booth, Bowling Green.

SF

**THE MISER**. As 17 Sept. Also **THE CONTRIVANCES**. As 14 Sept.

Wednesday 19  
CG

**THE SHAM PHYSICIAN**. As 18 Sept. Also **THE DISTRESS'D SAILOR**. *Cast not listed.*

SF

COMMENT. At the Great Tiled Booth, Bowling Green.

**THE CARELESS HUSBAND**. Foppington – Woodward; Sir Charles – Havard; Morelove – Palmer; Lady Easy – Mrs Davies; Lady Graveairs – Mrs Bennet; Edging – Mrs Clive; Lady Betty – Mrs Pritchard. Also **THE CHAPLET**. As 13 Sept.

Thursday 20  
DL

DANCING. By Mlle Auguste, particularly *The Dutch Dance*.

COMMENT. Receipts: £80 (Cross).

**THE ROYAL SLAVE**. *Cast not listed.* Also **THE WITCH OF ENDOR**. *Cast not listed.*

COMMENT. At Phillips's Booth.

SF

**THE SHAM PHYSICIAN**. As 18 Sept. Also **THE DISTRESS'D SAILOR**. *Cast not listed.*

SF

COMMENT. At the Great Tiled Booth, Bowling Green

**THE TRAGICAL HISTORY OF KING RICHARD III**. Richard – Ryan; King Henry – Bridgewater; Richmond – Ridout; Buckingham – Sparks; Stanley – Redman; Catesby – Usher; Ratcliff – Anderson; Tressel – Cushing; Norfolk – Wignell; Oxford – Bencraft; Tirrel – Dunstall; Lieutenant – White; Prince Edward – Miss

Friday 21  
CG

- Friday 21* CG Morrison; Duke of York - Miss Hallam; Lady Anne - Mrs Barrington; Duchess of York - Mrs Bambridge; Queen - Mrs Vincent. Also **THE LOVER HIS OWN RIVAL.** As 10 Sept.
- SF THE SHAM PHYSICIAN. As 18 Sept. Also **THE DISTRESS'D SAILOR.** *Cast not listed.*  
COMMENT. At the Great Tiled Booth, Bowling Green.
- Saturday 22* DL THE BUSY BODY. Busy Body - Woodward; Scentwell - Mrs Simson; Patch - Mrs Cross; Miranda - Mrs Clive; Sir Francis - Yates; Charles - Havard; Whisper - Vaughan; Sir George - Palmer; Sir Jealous - Berry; Isabinda - Mrs Mills. Also **THE SHEPHERD'S LOTTERY.** As 13 Sept., but add Thyrsis - Vernon.  
**DANCING.** By Devisse, and Mlle Auguste.  
COMMENT. Receipts: £80 (Cross).
- SF THE ROYAL SLAVE. *Cast not listed.* Also **THE WITCH OF ENDOR.** *Cast not listed.*  
COMMENT. At Phillips's Booth.
- Monday 24* CG THE PROVOK'D WIFE. Brute - Bridgewater; Heartfree - Ryan; Constant - Ridout; Razor - Anderson; Rake - Usher; Justice - Wignell; Taylor - Collins; Cornet - Miss Ferguson; Bully (with a song in character) - Lowe; Lady Fanciful - Mrs Vincent; Belinda - Mrs Elmy; Mademoiselle - Miss Morrison; Lady Brute - Mrs Bland. Also **THE DEVIL TO PAY.** Loverule - Lowe (in which will be introduc'd the *Early Horn*); Lady Loverule - Mrs Pitt; Jobson - Dunstall; Nell - Mrs Vincent.
- SF THE ROYAL SLAVE. *Cast not listed.* Also **THE WITCH OF ENDOR.** *Cast not listed.*  
COMMENT. At Phillips's Booth.
- Tuesday 25* DL KING RICHARD III. Richard - Mossop; Buckingham - Palmer; Stanley - Bransby; Lieut. - Mozeen; Duke of York - Mas. Simson; Lady Anne - Mrs Davies; King Edward v - Miss Minors; King Henry - Berry; Richmond - Havard; Tressel - Blakes; Catesby - Marr; Duchess of York - Mrs Bennet; Queen - Mrs Pritchard. Also SCAPIN. Scapin - Yates; Gripe - Blakes; Young Thrifty - Ackman; Old Thrifty - W. Vaughan; Shift - Clough; Young Gripe - Wilder; Lucia - Miss Minors; Clara - Mrs Hippisley.  
COMMENT. [Favorable comment on Mossop's Acting appeared in *Grays Inn Journal* for 29 Sept.] Receipts: £120 (Cross).
- Wednesday 26* CG THE FUNERAL; or, Grief a-la-Mode. Brumpton - Gibson; Hardy - Ridout; Campley - Dyer; Puzzle - Dunstall; Tom - Collins; Cabinet - Anderson; Grave Digger - Wignell; Trusty - Bridgwater; Sable - Arthur; Tim - Shuter, 1st time; Swagger - Barrington; Bumpkin - Paddick; Tatter - Bencraft; Rag - Bennet; Matchlock - Redman; Kate Matchlock - Stoppelaer; Lady Harriot - Mrs Vincent; Charlotte - Mrs Barrington; Tattleaid - Mrs Bambridge; Mademoiselle - Miss Morrison; Lady Brumpton - Mrs Bland. Also **THE WHAT D'YE CALL IT.** Peascod - Collins; Kitty - Mrs Vincent; Filbert - Arthur; Parish Girl - Miss Hallam.
- Thursday 27* DL MUCH ADO ABOUT NOTHING. Benedick - Garrick; Don John - Bransby; Friar - Burton; Verges - Philips; Margaret - Mrs Havard; Hero - Mrs Davies; Don Pedro - Havard; Dogberry - Taswell; Balthasar (with a song) - Beard; Leonato - Mozeen; Borachio - Blakes; Ursula - Miss Minors; Beatrice - Mrs Pritchard. To conclude with a *Country Dance* by the characters of the Play. Also **THE ANATOMIST.** As 11 Sept.  
COMMENT. Receipts: £150 (Cross).

**KING RICHARD III.** *Cast not listed.* Also **THE OLD WITCH OF ENDOR;** or, Harlequin Turn'd Beau. *Cast not listed.* Thursday 27  
SF

COMMENT. A concert, etc. at Phillips's Great Theatrical Booth, facing the Tiled Booth, Bowling Green. To begin at 7:00 P.M. Benefit for a Gentlewoman in Distress. Boxes 2s. 6d. Pit 1s. 6d. First gallery 1s. Upper Gallery 6d.

**THE FUNERAL.** As 26 Sept. Also **THE CONTRIVANCES.** As 14 Sept. Friday 28  
CG

**THE STRATAGEM.** Archer - Garrick; Aimwell - Palmer; Gibbet - Bransby; Scrub - Woodward; Cherry - Miss Minors; Sullen - Burton; Gipsy - Mrs Simson; Boniface - Berry; Sir Charles - Blakes; Foigard - Yates; Dorinda - Mrs Mills; Lady Bountiful - Mrs Cross; Mrs Sullen - Mrs Pritchard. Also **SCAPIN.** As 25 Sept. Saturday 29  
DL

DANCING. IV: By Devisse and Mlle Auguste.

COMMENT. Scapin hiss'd (Cross). Receipts: £170 (Cross).

## October 1753

**SHE WOUD AND SHE WOUD NOT;** or, The Kind Imposter. Manuel - Arthur; Philip - Ryan; Octavio - Ridout; Diego - Dunstall; Soto - Collins; Trappanti - Shuter; Rosara - Mrs Barrington; Flora - Mrs Vincent; Viletta - Mrs Pitt; Hypolita - Mrs Bland. Also **THE LOVER HIS OWN RIVAL.** As 10 Sept. Monday 1  
CG

**THE ORPHAN.** Chamont - Garrick, Monimia - Mrs Cibber, her first appearance there for 4 years; Page - Master Simson; Castalio - Ross; Polydore - Havard; Acasto - Berry; Florella - Mrs Bennet; Serina - Miss Minors; Chaplain - Blakes; Ernesto - Simson. Also **THE CHAPLET.** As 13 Sept. Tuesday 2  
DL

COMMENT. Mrs Cibber did Monimia great app: (Cross). Receipts: £210 (Cross).

**MACBETH.** Macbeth - Mossop; Banquo - Ross; Duncan - Berry; Macduff - Havard; Malcolm - Lacey; Ross - Davies; Angus Simson; Lenox - Scrase; Seyward - Bransby; Donalbaine - Vernon; Hecate - Beard; Witches - Burton, Yates, Blakes; Lady Macbeth - Mrs Pritchard; Lady Macduff - Mrs Mills; Vocal parts - Beard, Wilder and Mrs Clive. With proper decorations, particularly a *Dance of the Furies*, by Devisse, &c. Also **THE INTRIGUING CHAMBERMAID.** Lettice - Mrs Clive; Drunken Colonel - Woodward; Goodall - Bransby; Mrs Highman - Mrs Bennet. Wednesday 3  
DL

DANCING. A *Comic Dance*, by Devisse, Mlle Auguste, &c.

COMMENT. Mainpiece: As written by Shakespeare. Receipts: £60 (Cross).

**THE COMMITTEE;** or, The Faithful Irishman. Teague - Barrington; Careless - Ryan; Blunt - Sparks; Day - Collins; Abel - Cushing; Lt Story - Anderson; Bookseller - Dunstall; Mrs Chat - Mrs Bambridge; Obadiah - Arthur; Mrs Day - Mrs Pitt; Arabella - Mrs Dyer; Ruth - Mrs Barrington. Also **THE WHAT D'YE CALL IT.** As 26 Sept., but add Sir Roger - Dunstall; Humphrey - Wignel; Statute - Redman; Nettle - Cushing; Steward - Anderson; Stave - Stoppelaer; Dorcas - Mrs Dunstall. CG

**ROMEO AND JULIET.** Romeo - Garrick; Mercutio - Woodward; Escalus - Bransby; Capulet - Berry; Paris - Lacey; Benvolio - Mozeen; Montague - Burton; Tibalt - Blakes; Friar Lawrence - Havard; Lady Capulet - Mrs Bennet; Nurse - Thursday 4  
DL

- Thursday 4*  
DL Mrs James; Juliet – Mrs Cibber. With additional scenes representing the FUNERAL PROCESSION to the monument of the Capulets, the vocal parts by Beard, Wilder, Vernon &c. In Act I a *Masquerade Dance* proper to the play. Also THE LYING VALET. As 8 Sept.  
COMMENT. Receipts: £190 (Cross).
- Friday 5*  
DL ROMEO AND JULIET. As 4 Oct. Also THE SHEPHERD'S LOTTERY. As 22 Sept.  
COMMENT. Receipts: £150 (Cross).
- CG THE DOUBLE GALLANT; or, The Sick Lady's Cure. Gallant – Dyer; Clermont – Anderson; Careless – Usher; Sir Harry – Redman; Wilful – Dunstall; Sir Solomon – Collins; Bolus – Wignel; Rhubarb – White; Finder – Cushing; Supple – Holtom; Lady Dainty – Mrs Dyer; Capt. Strut – Stoppelaer; India Man – Bennet; Wishwell – Mrs Pitt; Situp – Mrs Dunstall; Clarinda – Mrs Vincent; Sylvia – Mrs Barrington; Lady Sadlife – Mrs Bland. Also THE KING AND MILLER OF MANSFIELD. Peggy – a Young Gentlewoman, first appearance any stage [Miss Cockayne – Winston MS 8]; King – Gibson; Miller – Dunstall; Dick – Anderson; Margery – Mrs Bambridge; Kate – Miss Morrison; Joe – Lowe.
- Saturday 6*  
DL KING HENRY VIII. Anne Bullen – Mrs Jefferson, her first appearance; Wolsey – Mossop; Buckingham – Ross; King Henry – Berry; Norfolk – Palmer; Surrey – Lacey; Cranmer – Havard; Lord Chamberlain – Davies; Gardiner – Taswell; Sands – Phillips; Suffolk – Blakes; Surveyor – Simpson; Cromwell – Mozeen; Queen Catherine – Mrs Pritchard. With an Exact Representation of the Coronation, and the Ceremony of the Champion in Westminster Hall. In Act IV, a Song, by Miss Thomas, proper to the play. Also SCAPIN. As 25 Sept.  
COMMENT. Scapin hiss'd (Cross). [Mainpiece advertised in full as containing]: The Death of the Duke of Buckingham; the Tryal and Divorce of Queen Catherine, the Death of Cardinal Wolsey; the Christening of the Princess Elizabeth; and many other Historical Passages. Receipts: £120 (Cross).
- Monday 8*  
CG THE WAY OF THE WORLD. Mirabel – Ryan; Sir Wilful – Shuter; Fainall – Ridout; Lady Wishfort – Mrs Pitt; Mrs Fainall – Mrs Barrington; Witwou'd – Dyer; Petulant – Cushing; Foible – Mrs Dunstall; Mincing – Miss Helm; Peg – Miss Ferguson; Waitwell – Arthur; Marwood – Mrs Elmy; Millamant – Mrs Bland. Also THE KING AND THE MILLER. As 5 Oct.  
DANCING. By Grandchamps, Madem Camargo, &c.
- Tuesday 9*  
DL THE RECRUITING OFFICER. Plume – Palmer, Sylvia – Mrs Cowper, her 1st appearance there [she went to Ireland the next season—(Genest, IV, 380)]; Justice Balance – Burton; Worthy – Havard; Kite – Berry; Bullock – Taswell; Welch Collier – Blakes; Brazen – Woodward; Recruits – Vaughan and W. Vaughan; Melinda – Mrs Mills; Rose – Miss Minors; Lucy – Mrs Bennet. Also HARLEQUIN RANGER. Harlequin – Woodward; others – Blakes; Ackman, Atkins, Clough, Vaughan, Johnson, Beard, Mme Mariet, Mrs Bennet, Mrs Toogood, Mrs Simson, Miss Mills, Miss Minors, Miss Bradshaw, Matthews, Mlle Lussant &c.  
COMMENT. Mrs Cowper did Sylvia, for her first appearance here (she came from Bath, Richmond &c.)—Toll. Afterpiece as originally perform'd (Cross) [i.e., without the burlesque scenes of *The Fair* (see 6 Nov. 1752).]
- This piece [*Harlequin Ranger*] was now acted as originally written. It is surprising that Mr Garrick should be the first to introduce Pantomime Entertainments (this season) especially as his own universal talents are seconded by a good company of performers. We suppose he does it to gratify the taste of the town;

but such *Smithfield* exhibitions should certainly be banish'd from all regular theatres; and as Mr Woodward is an excellent comedian, it would be more eligible in him if he chuses to wear the motley dress any more to appear in the character of a speaking Harlequin, after the manner of the Italian Comedy; and indeed it is not a little surprising that nothing of this kind has yet been admitted upon our stage (*Gentleman's Magazine*, Oct., p. 493, from *Grays' Inn Journal*, 13 Oct. 1753.). Receipts: £120 (Cross).

Tuesday 9  
DL

**OROONOKO.** Oroonoko - Ross, 1st time; Governor - Burton; Blandford - Palmer; Stanmore - Bransby; Capt. Driver - Taswell; Aboan - Berry; Daniel - Yates; Jack Stanmore - Mozeen; Hotman; Blakes; Widow Lackit - Mrs James; Lucy - Miss Minors; Imoinda - Miss Haughton; Charlot Welldon - Mrs Cowper. Also **HARLEQUIN RANGER.** As 9 Oct.

Wednesday 10  
DL

COMMENT. Receipts: £120 (Cross).

**ROMEO AND JULIET.** Romeo - Barry; Capulet - Sparks; Montague - Bridgewater; Escalus - Gibson; Benvolio - Usher; Paris - Anderson; Lady Capulet - Mrs Barrington; Friar Lawrence - Ridout; Gregory - Bennett; Sampson - Collins; Abram - Dunstall; Balthazar - White; Mercutio - Dyer; Tibalt - Cushing; Nurse - Mrs Pitt; Juliet - a Young Gentlewoman (who never appeared on any stage before). With a *Masquerade Dance* proper to the play, and an Additional Scene introduced representing the FUNERAL PROCESSION of Juliet, which will be accompanied with a *Solemn Dirge*, the vocal parts by Lowe, Howard, Legg, Baker, Roberts, Mrs Lampe, Miss Young, Mrs Chambers, &c. With an *Occasional Prologue* by Barry.

CG

COMMENT. A *Prologue* by Barry to introduce a young gentlewoman in Juliet (Miss Nossiter) who never appear'd upon any stage. Great Applause. The *Prologue* about Mrs Cibber's Leaving Rich (Cross). Romeo was perform'd by Barry and Juliet by Miss Nossiter, being the first time of her appearing on any theatre. The delicacy of her figure, and her gracefull distress, obtained for her the warmest applause; and as she grew more animated in the progress, she frequently alarmed the audience with the most striking attitudes. If this young actress studies the management of her voice, and attains a more simple elocution—she will prove a shining ornament to the stage (*Gentleman's Magazine*, Oct., p. 493, from *Grays' Inn Journal*, 13 Oct.).

[The *Occasional Prologue* was printed in the *Public Advertiser*, 20 Nov.:

*Who could have thought that Juliet could e'er prove  
False to her Romeo, faithless to her Love?  
She [Mrs Cibber] on whose voice the raptured audience hung,  
Caught with th' angelic music of her tongue;  
Whose native tenderness so oft has charm'd;  
Whose grief afflicted, and whose Rage alarm'd,  
Deaf to her vows, and to her Romeo's calls,  
Has fled alas from our Verona's walls!  
In such a plight what cou'd poor Romeo do?  
Why, Faith, like modern lovers, seek anew;  
And happy shall I think me in my Choice,  
If 'tis approv'd of by the public voice.*

Twenty three more lines present the qualifications for Miss Nossiter to play the part, and plead for an encouraging round of applause for her.]

**KING HENRY VIII.** As 6 Oct. Also **THE CHAPLET.** As 13 Sept.  
COMMENT. Receipts: £50 (Cross).

Thursday 11  
DL

**ROMEO AND JULIET.** As 10 Oct.

CG

- Friday 12*      THE CONSCIOUS LOVERS. Young Bevil - Ross; Sir John Bevil - Burton; Sealand - Berry; Myrtle - Palmer; Cimberton - Taswell; Tom - Woodward; Humphrey - Blakes; Daniel - Vaughan; Phillis - Mrs Clive; Lucinda - Mrs Mills; Mrs Sealand - Mrs Cross; Isabella - Mrs Bennet; Indiana - Mrs Cibber. In Act II Singing by Beard. Also HARLEQUIN RANGER. As 9 Oct.  
 DL                DANCING. II: A New Dance call'd the *Gipsey Tambourine* - Mlle Auguste, Gerard, Christian, &c.  
                     COMMENT. Receipts: £100 (Cross).
- CG                ROMEO AND JULIET. As 10 Oct.  
                     COMMENT. Juliet is now the talk of y<sup>e</sup> Town, & tho' there are critics, in general meets with approbation (Cross).
- Saturday 13*    THE SUSPICIOUS HUSBAND. Ranger - Garrick; Strictland - Berry; Frankly - Palmer; Bellamy - Blakes; Jack Meggot - Woodward; Tester - H. Vaughan; Buckle - Mozeen; Simon - Marr; Valet - Vernon; Landlady - Mrs James; Milliner - Miss Toogood; Jacintha - Mrs Cowper; Mrs Strictland - Mrs Davies; Lucetta - Miss Minors; Clarinda - Mrs Pritchard. To conclude with a *Country Dance* by the characters of the play. Also A DUKE AND NO DUKE. Trappolin - Woodward.  
 DL                DANCING. II: A New Dance call'd the *Gipsey Tambourine* Mlle Auguste, Gerard, Christian, &c.  
                     COMMENT. The Characters of the play will be new-dressed. Receipts: £120 (Cross).
- CG                ROMEO AND JULIET. As 10 Oct., but *Prologue* omitted.  
                     COMMENT. The House not Good (Cross).
- Monday 15*     THE ORPHAN. As 2 Oct. Also HARLEQUIN RANGER. As 9 Oct.  
 DL                DANCING. II: A New Dance, *Gipsey Tambourine*, as 12 Oct.  
                     COMMENT. Mainpiece: By particular desire. Receipts: £120 (Cross).
- CG                ROMEO AND JULIET. As 13 Oct.  
                     COMMENT. *Miser & Harl. Sorcerer* at y<sup>e</sup> bottom [of the bill, i.e., was announced for next play] (Cross).
- Tuesday 16*    HAMLET. Hamlet - Garrick; King - Davies; Polonius - Taswell; Osrick - Woodward; 1st Gravedigger - Yates; Horatio - Havard; Francisco - Raftor; Player Queen - Mrs Bennett; Player King - Burton; Ghost - Berry; Laertes - Blakes; Rosencraus - Simson; Guildenstern - Scrase; 2nd Gravedigger - Vaughan; Ophelia - Mrs Cibber; Queen - Mrs Pritchard. Also THE ANATOMIST. As 11 Sept.  
 DL                COMMENT. Receipts: £190 (Cross).
- CG                THE MISER. As 17 Sept. Also HARLEQUIN SORCERER, with the Loves of Pluto and Proserpine. *Cast not listed.*  
                     COMMENT. As any Obstruction in the Movements of the Machinery will greatly prejudice the Performance of the Entertainment, it is hoped no Persons will be displeas'd at their being refus'd Admittance behind the Scenes. [Customary notice repeated this season for this and other pantomimes.]
- Wednesday 17*   THE CARELESS HUSBAND. As 20 Sept. Also QUEEN MAB. Harlequin - Woodward; Others: Leviez, Blakes, Ackman, Atkins, Little Swiss, Mrs Toogood, Master Reinhold, Mlle Mariet, Dennison, Mad Lussant, &c.  
 DL                COMMENT. [None to be admitted behind scenes. No money returned after curtain is drawn up.] Receipts: £80 (Cross).

THE OLD BACHELOR. Old Batchelor - Bridgwater; Bellmour - Ryan; Belinda - Mrs Elmy; Sharper - Ridout; Vainlove - Usher; Araminta - Mrs Barrington; Sylvia - Mrs Vincent; Sir Joseph - Cushing; Setter - Bencraft; Bluff - Dunstall; Barnaby - Paddick; Lucy - Mrs Pitt; Betty - Miss Allen; Fondlewife - Arthur; Laetitia - Mrs Bland. Also HARLEQUIN SORCERER. *Cast not listed.* Wednesday 17  
CG

THE WAY OF THE WORLD. Mirabel - Palmer; Fainall - Havard; Witwou'd - Woodward; Petulant - Blakes; Waitwell - Philips; Sir Willful - Yates; Mrs Marwood - Mrs Clive; Lady Wishfort - Mrs James; Mrs Fainall - Mrs Mills; Foible - Miss Minors; Mincing - Mrs Toogood; Millanant - Mrs Pritchard. Also QUEEN MAB. As 17 Oct. Thursday 18  
DL

DANCING. II: *Gipsey Tambourine*, as 12 Oct.  
COMMENT. Receipts: £50 (Cross).

ROMEO AND JULIET. As 13 Oct. CG  
DANCING. The *Dutch Dance* by Cooke and Miss Hilliard.

ROMEO AND JULIET. As 4 Oct. Also THE LOTTERY. With the Ceremony of the Drawing Scene in the Guild hall; Jack Stocks - Woodward; Chloe - Mrs Clive. Friday 19  
DL  
COMMENT. Mainpiece: By Particular Desire. Receipts: £120 (Cross).

THE FUNERAL. As 26 Sept. Also HARLEQUIN SORCERER. *Cast not listed.* CG

THE PROVOK'D HUSBAND. Manly - Havard; Trusty - Mrs Bennet; Sir Francis Wronghead - Yates; Mrs Motherly - Mrs Cross; Lord Townly - Ross; Moody - Burton; Squire Richard - Vernon; Myrtilla - Mrs Hippisley; Lady Grace - Mrs Mills; Miss Jenny - Miss Minors; Lady Wronghead - Mrs James; Basset - Blakes; Lady Townly - Mrs Pritchard. Also THE ENGLISHMAN IN PARIS. Buck - Foote; Lucinda - Miss Macklin, her first appearance there; Other characters by: Devisse, Taswell, Blakes, Bransby, Davies, Clough, Philips, Lewis, Ackman, Mrs Bennet. New Occasional Prologue and Original Epilogue.

COMMENT. Mr Foote play'd Buck & Miss Macklin Lucinda,—went off tol: y<sup>e</sup> Girl was lik'd—she sung in y<sup>e</sup> Character Aly Croky—fine,—& danc'd a Minuet—well (Cross). [Foote was engaged as an actor for a certain number of nights and made his 1st appearance on this evening—he spoke a Prologue written by Garrick which was encored every night (Genest, IV, 380). The Prologue was printed in the *Public Advertiser* on 29 Oct. suggesting the many sources of laughter on stage as they appealed to various parts of the House, pointing fun at Foote, and closing with his mock, humble statement:

“Many my passions are, thro' one my view  
They all concenter—in the pleasing you.”

It also contained information about a specialty performer on the Cello, Monsieur Cervetti, and his reception by the upper galleries:

“... In like extremes your laughing humour shows  
Have ye not roar'd from Pit to upper Rows  
And all the jest was, What? a Fiddler's nose . . .”

“The person here meant is M Cervetti, who has been a standing joke with the upper gallery for a long time past, on account of the length of his nose: but as I am inform'd, that no feature of his Mind is out of proportion, unless it be that his good qualities are extraordinary, I take this opportunity to mention that it is cruel to render him uneasy in the Business, in which he is eminent, and by which he must gain his livelihood.” See identical comment in *Gray's Inn Journal*, 27 Oct. A puff for Miss Macklin appeared in *Gray's Inn Journal*, 20 Oct.] Receipts: £190 (Cross).

- Saturday 20**  
CG      **THE BEGGAR'S OPERA.** As 12 Sept., but Mrs Coaker, Mrs Vixen, Jenny Diver, Sukey, Molly Brazen, Mrs Slammekin, Betty Doxy, Dolly Trull omitted. Also **THE KING AND THE MILLER.** As 5 Oct., but Peggy - Miss Cokayne [in bills].  
**DANCING.** By Cooke and Miss Hilliard.  
**COMMENT.** [Cross suggested *Harlequin Sorcerer* as afterpiece.] Maranesi was to have danc'd, but broke his arm in y<sup>e</sup> practise, y<sup>e</sup> night before (Cross).
- Monday 22**  
DL      **THE REVENGE.** As 18 Sept. Also **THE ENGLISHMAN IN PARIS.** As 20 Oct., but add Lacey.  
**COMMENT.** Receipts: £100 (Cross).
- CG      **AS YOU LIKE IT.** Orlando - Smith, 1<sup>st</sup> time; Jaques - Sparks; Duke Senior - Ridout; Duke Frederick - Gibson; Oliver - Anderson; Sylvius - Bennet; Touchstone - Shuter; Corin - Dunstall; LeBeau - White; Charles - Bencraft; William - Collins; Adam - Bridgwater; Amiens (with songs adapted to the play) - Low. Audrey - Mrs Pitt; Phoebe - Miss Cockayne; Celia - Mrs Vincent; Rosalind - Mrs Bland. Also **HARLEQUIN SORCERER.** *Cast not listed.*  
**DANCING.** By Grandchamps, Mlle Camargo, &c.  
**COMMENT.** Mainpiece: As written by Shakespeare. Not acted in 5 years. [See 11 Nov. 1748.]
- Tuesday 23**  
DL      **MEROPE.** Dorilas - Garrick; High Priest - Bransby; Euricles - Blakes; Erox - Burton; Ismene - Miss Minors; Polyphontes - Havard; Narbas - Berry; Merope - Mrs Pritchard. With a Procession and Sacrifice after the manner of the Ancients. Also **LETHE.** Fine Gentleman - Woodward; Frenchman - Blakes; Drunken Man - Yates; Aesop - Bransby; Mercury - Wilder; Tatoo - Marr; Charon - W. Vaughan; Mrs Tatoo - Miss Minors; Fine Lady - Mrs Clive.  
**COMMENT.** Receipts: £120 (Cross).
- CG      **ROMEO AND JULIET.** As 13 Oct. Juliet - Miss Nossiter.  
**DANCING.** As 18 Oct.  
**COMMENT.** Miss Nossiter's name first appeared in the Bills (Cross).
- Wednesday 24**  
DL      **THE OLD BACHELOR.** Fondlewife - Foote; Bellmour - Palmer; Sir Joseph Wittol - Woodward; Setter - Blakes; Noll Bluff - Yates; Vainlove - Jefferson; Sharper - Havard; Heartwell - Berry; Lucy - Mrs Bennet; Laetitia - Mrs Pritchard; Belinda - Miss Haughton; Araminta - Mrs Davies; Sylvia - Mrs Cowper. In Act III, a *Dance* proper to the play, by Gerard and Mad Lussant. Also **THE ENGLISHMAN IN PARIS.** As 22 Oct.  
**COMMENT.** Mainpiece: Not acted these 8 years. [See 28 Jan. 1746.] Receipts: £190 (Cross).
- CG      **THE COUNTRY LASSES; or, The Custom of the Manor.** Freehold - Bridgwater; Moldy - Dyer; Heartwell - Ridout; Lurcher - Anderson; Double Jugg - Dunstall; Vulture - Cushing; Sir John English - Arthur; Carbuncle - Wignel; Sneak - Paddick; Timothy - Collins; Longbottom - Bencraft; Flora - Mrs Dyer; Aura - Mrs Vincent. With a *Country Dance* incident to the play. Also **HARLEQUIN SORCERER.** *Cast not listed.*  
**DANCING.** By Grandchamps and Mlle Camargo.  
**COMMENT.** 'Tis said Miss Bellamy, who engag'd lately with Mr Rich is off again. Mr Colthorp who kept her, swears to kick Rich &c. Great noise about it in y<sup>e</sup> Bedford Coffee House (Cross).
- Thursday 25**  
DL      **VENICE PRESERV'D.** Jaffier - Garrick; Pierre - Mossop; Duke - Bransby; Priuli - Havard; Renault - Burton; Elliot - Mozeen; Spinoza - Simson; Bedamour - Blakes; Belvidera - Mrs Cibber. Also **THE DEVIL TO PAY.** As 15 Sept.  
**COMMENT.** Receipts: £160 (Cross).

<b>ROMEO AND JULIET.</b> As 23 Oct. Also THE LOTTERY. Lovemore - Lowe; Stocks - Dunstall; Jack Stocks - Dyer; Chloe - Mrs Vincent.	<i>Tbursday 25</i> CG
<b>DANCING. Minuet</b> - Cooke, Miss Hilliard, Grandchamps and Mlle Camargo.	
COMMENT. Both pieces by Command of the Prince of Wales. Afterpiece: With the SCENE of the drawing at the Guildhall.	
<b>KING RICHARD III.</b> As 25 Sept. Also QUEEN MAB. As 17 Oct. COMMENT. Receipts: £80 (Cross).	<i>Friday 26</i> DL
<b>THE PROVOK'D WIFE.</b> As 24 Sept. Also HARLEQUIN SORCERER. <i>Cast not listed.</i>	CG
<b>THE OLD BATCHELOR.</b> As 24 Oct. Also THE ENGLISHMAN IN PARIS. As 22 Oct. but Buck - Foote; Lucinda - Miss Macklin; rest omitted. COMMENT. Mr Foote interrupted in <i>y<sup>e</sup> Prologue</i> by a Drunk: Gent—nothing (Cross). Afterpiece: Published at 1s. by Foote. Receipts: £170 (Cross).	<i>Saturday 27</i> DL
<b>OTHELLO THE MOOR OF VENICE.</b> Othello - Barry; Iago - Ryan; Brabantio - Sparks; Cassio - Ridout; Roderigo - Dyer; Lodovico - Anderson; Gratiano - Redman; Duke - Wignell; Montano - White; Desdemona - Mrs Elmy; Emilia - Mrs Bland. Also HARLEQUIN SORCERER. <i>Cast not listed.</i> COMMENT. [Concerning Mrs Elmy's acting of Desdemona, the <i>Gentleman's Magazine</i> (Oct., p. 493) quotes the <i>Monitor</i> : "And no part has been better represented in our memory, and indeed we scarce knew what it was before she acted it."]	CG
<b>VENICE PRESERV'D.</b> As 25 Oct. Also THE LOTTERY. As 19 Oct., but add Lovemore - Beard; Stocks - Blakes. COMMENT. [Performance of mainpiece highly praised in <i>Gray's Inn Journal</i> 3 Nov. "It is no wonder that in some scenes the Emotions of the Audience run so extremely high, as they were acted upon by the two best Tragedians in the world." Garrick and Mossop. Also praises Foote's Fondlewife in previous performances of the <i>Old Batchelor</i> .] Receipts: £170 (Cross).	<i>Monday 29</i> DL
<b>THE COMMITTEE.</b> As 3 Oct. Also HARLEQUIN SORCERER. <i>Cast not listed.</i> COMMENT. Mrs Bland's husband broke his leg on Friday riding an unruly horse & dy'd yesterday (Cross).	CG
<b>THE OLD BATCHELOR.</b> As 24 Oct. Also THE ENGLISHMAN IN PARIS. As 27 Oct. COMMENT. Publish'd at 3s. <i>The Actor</i> , in One Pocket Volume. A treatise on the art of playing, interspersed with Observations on the performances of Garrick, Quin, Barry, Berry, Macklin, Ryan, Havard, Woodward, Foote, &c.; Mrs Cibber, Mrs Pritchard, Mrs Woffington, Mrs Ward, Mrs Elmy, Mrs Green, Mrs Clive, Miss Bellamy, &c. Also some anecdotes of Betterton, Booth and Wilkes and other celebrated performers; together with occasional remarks upon managers and audiences, and upon the principal Tragedies, Comedies, Masques and Farces. Printed for R. Griffiths in Paul's Church-yard. Receipts: £130 (Cross).	<i>Tuesday 30</i> DL
<b>HAMLET.</b> Hamlet - Barry; King - Sparks; Horatio - Ridout; Ghost - Ryan; Rosencraus - Usher; Guildenstern - White; Marcellus - Anderson; Bernardo - Bencraft; Queen - Mrs Elmy; Ostrick - Cushing; Francisco - Holtom; Player King - Redman; Player Queen - Mrs Cambridge; Laertes - Dyer; Gravediggers - Shuter and Stoppelaer; Polonius - Arthur; Ophelia - Mrs Vincent. Also THE LOTTERY. As 25 Oct. but Chloe - Mrs Chambers. <b>DANCING. Comic Ballet</b> by Grandchamps, Mlle Camargo, &c.; also <i>Dutch Dance</i> , as 18 Oct.	CG

Tuesday 30  
CG

COMMENT. [Letter to Miss Nossiter on Her First Appearance, pub. at 1s. praises her "natural acting" and analyses the character of Juliet as a most appropriate one for beginners: "In the First act she hath scarce anything to say; which affords her some breathing time to recover the confusion, into which her first appearance, before so awful an assembly must naturally throw her." Criticizes a supposed rival for planting herself full against her, "as if with an intent by the superior force of her effrontery to stare away the little degree of Courage" Miss Nossiter had left. Her youth and freshness required no paint, so her color came and went as the passion required it, no small addition to the impression of natural acting. She is never inattentive on stage. She feels what others say as much as what she speaks herself. The Author gives practically a speech by speech account of her part, describing her gesture, action, and modulation of voice minutely. Concludes by pointing the reader's attention to Otway's contribution to the Garrick version which was played then at both houses. Praises Barry for instructing Miss Nossiter and bringing her to the stage. Hopes Garrick will refrain from attacking her in his papers, *The Craftsman* and *Gray's Inn Journal*, because she will one day become "such an ornament to the stage, that I shall be proud to own myself the first who publicly displayed her merit." Hers is "the greatest real first attempt made by man or Woman on the stage, within these 40 years." See also 1 Nov.]

Wednesday 31  
DL

THE FAIR PENITENT. Lothario - Garrick; Horatio - Mossop; Altamont - Ross; Sciolto - Berry; Rossano - Jefferson; Lavinia - Mrs Davies; Lucilla - Miss Minors; Calista - Mrs Cibber. Also THE REHEARSAL; or, Bays in Petticoats. Witling - Woodward; Corydon - Beard; Miranda - Miss Thomas; Mrs Hazard - Mrs Clive; Sir Albany Odelove - Blakes; Tom - Simson; Miss Giggle - Miss Minors; Miss Dawdle - Mrs Toogood; Gatty - Mrs Bennet; Miss Sidle - Mrs Simson; Miss Crotchet - Mrs Hippisley.

COMMENT. [Afterpiece] hiss'd a little (Cross). Receipts: £160 (Cross).

CG

THE RECRUITING OFFICER. Plume - Ryan; Worthy - Ridout; Kite - Anderson; Scale - Redman; Scruple - Wignell; Constable - Stoppelaer; Ballance - Bridgewater; Brazen - Dyer; Bullock - Dunstall; Welch Collier - Collins; Rose - Mrs Dyer; Lucy - Mrs Dunstall; Recruits - Bencraft and Cushing; Melinda - Mrs Barrington; Sylvia - Mrs Vincent. Also HARLEQUIN SORCERER.  
*Cast not listed.*

## November 1753

Thursday 1  
DL

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Tom Errand - Clough; Angelica - Mrs Davies; Standard - Havard; Sir Harry Wildair - Woodward; Clincher Jun - Vernon; Smuggler - Taswell; Vizard - Blakes; Beau Clincher - Yates; Dicky - W. Vaughan; Lady Darling - Mrs Cross; Parly - Miss Minors; Lady Lurewell - Mrs Pritchard. Also THE CHAPLET. As 13 Sept.

DANCING. By Lefevre, Mlle Prudhomme, the French Children, 1st appearance on English Stage, in a Comic Dance, *The Neopolitans*, and a Dance in *Demi-Characters*.

COMMENT. Dancing by Mon: Le Fevre & Mlle Prudhomme, 2 French children—Danc'd Well & Well Appl: (Cross). Receipts: £80 (Cross).

CG

THE TWIN RIVALS. Wou'dbe - Sparks; Elder Wou'dbe - Ryan; Trueman - Anderson; Richmore - Ridout; Balderdash - Wignell; Subtleman - White; Fairbanks - Redman; Constable - Dunstall; Mrs Clearaccount - Mrs Dunstall; Midnight - Mrs Bambridge; Teague (with Song in Character) - Barrington;

Alderman - Arthur; Clearaccount - Collins; Aurelia - Mrs Dyer; Constant - Mrs Vincent. Also HARLEQUIN SORCERER. *Cast not listed.* Thursday 1  
CG

COMMENT. Two days ago a Letter [price 1s.] came out to Miss Nossiter in which Mrs Cibber is abus'd & tother greatly extoll'd. The Author has also fell foul upon Mr Murphy author of *Gray's Inn Journal*. It is wrote by one Morgan an Irish Gent: High words has pass'd at ye Bedford Coff. H. between him and Murphy & 'tis thought a Duel will be ye Consequence (Cross). [See "The Authorship of a Letter to Miss Nossiter," *Shakespeare Quarterly*, January 1952, p. 69.]

THE OLD BACHELOR. As 24 Oct. Also THE ENGLISHMAN IN PARIS. Friday 2  
DL  
As 27 Oct.

COMMENT. Receipts: £130 (Cross).

THE CITY WIVES' CONFEDERACY. Brass - Shuter; Dick - Dyer; Corinna - Mrs Baker, 1st appearance this stage; Clarissa - Mrs Dyer; Gripe - Dunstall; Moneytrap - Arthur; Mrs Amlet - Mrs Pitt; Araminta - Mrs Barrington; Flippanta - Mrs Vincent. Also HARLEQUIN SORCERER. *Cast not listed.* CG

THE FAIR PENITENT. As 31 Oct. Also LETHE. As 23 Oct. but Old Man - Blakes. Frenchman omitted. Saturday 3  
DL

DANCING. *The Neopolitans*, and a dance in *Demi-Character*, as 1 Nov.  
COMMENT. Receipts: £140 (Cross).

ROMEO AND JULIET. As 23 Oct. but add *Minuet* by Cooke and Hilliard. Also THE LOTTERY. As 30 Oct. but Chloe - Mrs Baker, her 2nd appearance this stage. CG

DANCING. *Dutch Dance*, as 28 Oct.

COMMENT. The contending Parties [i.e., Murphy and MacNamara Morgan] Met again on Fryday at the Bedford, in order to accomodate Matters, but words arising, because Mr Murphy did not ack[nowledge] pardon and cried enough, as Mr Morgan said, some blows past & swords out—but no mischief. Morgan denies the letter (Cross).

TAMERLANE. Tamerlane - Havard; Moneses - Ross; Axalla - Lacey; Prince of Tanais - Blakes; Omar - Burton; Dervisse - Bransby; Stratocles - Mozeen; Hali - Simson; Bajazet - Mossop; Selima - Mrs Davies; Arpasia - Mrs Pritchard. In Act IV the original song *O Gentle Sleep* - Beard. With the *Usual Prologue*. Also THE LYING VALET. As 8 Sept. Monday 5  
DL

DANCING. End Act II, *The Neopolitans*, as 1 Nov.; Act III, *The Gipsey Tambourine*, as 12 Oct.; Act V, a Dance in *Demi-Characters* by Mlle Proudhomme, &c.

COMMENT. Receipts: £50 (Cross).

TAMERLANE. Tamerlane - Sparks; Moneses - Ryan; Axalla - Smith; Omar - Gibson; Prince of Tanais - Anderson; Dervise - Arthur; Hali - Usher; Bajazet - Barry; Stratocles - Ridout; Selima - Mrs Elmy; Arpasia - Mrs Bland. Song *To Thee, O Gentle Sleep*, by Lowe. *Usual Prologue*. Also HARLEQUIN SORCERER. *Cast not listed.* CG

SIR COURTY NICE; or, It Cannot Be. Sir Courtly - Foote; Hothead - Woodward; Testimony - Taswell; Crack - Yates; Lord Belguard - Blakes; Farewel - Palmer; Surly - Berry; Violante - Mrs Bennet; Aunt - Mrs Cross; Leonora - Mrs Clive. Also THE CHAPLET. As 13 Sept. Tuesday 6  
DL

SINGING. III: By Beard.

COMMENT. Foote Sir Courtly. Foote very indiff—so all ye play (Cross).  
Receipts: £120 (Cross).

TAMERLANE. As 5 Nov. Also HARLEQUIN SORCERER. *Cast not listed.* CG

- Wednesday 7*     DL     THE PROVOK'D WIFE. Sir John Brute - Garrick; Heartfree - Palmer; Constant - Havard; Lady Fanciful - Mrs Clive; Lady Brute - Mrs Pritchard; Mademoiselle - Mrs Cross; Col. Bully (with *Proper Songs*) - Beard; Razor - Yates; Belinda - Miss Haughton. Also QUEEN MAB. As 17 Oct.  
*DANCING. II: The Neopolitans*, as 1 Nov.  
 COMMENT. Mainpiece: By Particular Desire. A whore taken out for Noise in Green Box (Cross). Receipts: £120 (Cross).
- CG     THE COUNTRY WIFE. Pinchwife - Bridgewater; Horner - Ryan; Harcourt - Ridout; Sparkish - Dyer; Dorilant - Usher; Quack - Dunstall; Dainty Fidget - Mrs Barrington; Lucy - Miss Helm; Sir Jasper Fidget - Collins; Lady Fidget - Mrs Pitt; Alithea - Mrs Elmy; Country Wife - Mrs Vincent. Also HARLEQUIN SORCERER. *Cast not listed.*  
*DANCING.* By Grandchamps, Mlle Camargo, &c.  
 COMMENT. Tomorrow, by particular desire of several persons of Quality, *Romeo and Juliet*.
- Thursday 8*     DL     THE RELAPSE. Lord Foppington - Woodward; Loveless - Havard; Young Fashion - Blakes, Worthy - Palmer; Lory - Yates; Miss Hoyden - Mrs Clive; Sir Tunbelly Clumsy - Philips; Coupler - Taswell; Varole - Lacey; Nurse - Mrs James; Amanda - Mrs Davies; Berinthia - Mrs Pritchard.  
*DANCING.* By Le Fevre and Mlle Prud'homme, the French Children, Mlle Auguste, and others.  
 COMMENT. By His Majesty's Command. *King* only (Cross). Receipts: £220 (Cross).
- CG     THE PROVOK'D HUSBAND. As 10 Sept., but Jenny - Mrs Baker. Also HARLEQUIN SORCERER. *Cast not listed.*  
 COMMENT. Romeo [and Juliet] was to have been, but Barry sick (Cross).
- Friday 9*     DL     KING HENRY VIII. As 6 Oct., but Sands, Suffolk, Surveyor Cromwell omitted.  
 Also QUEEN MAB. As 17 Oct.  
*SINGING. IV:* Miss Thomas, proper to the play.  
 COMMENT. Receipts: £120 (Cross).
- CG     THE LONDON CUCKOLDS. Ramble - Ryan; Townly - Gibson; Wiseacre - Collins; Dashwell - Arthur; Doodle - Marten; Engine - Miss Helm; Jane - Mrs Dunstall; Roger - Cushing; Aunt - Mrs Bambridge; Loveday - Anderson; Eugenia - Mrs Barrington; Peggy - Miss Mullart; Lady No - Mrs Vincent. Also HARLEQUIN SORCERER. *Cast not listed.*
- Saturday 10*     DL     VENICE PRESERV'D. As 25 Oct. Also THE DEVIL TO PAY. As 15 Sept.  
*DANCING.* Entertainments by LeFevre, Mlle Prud'homme, Devisse, Mlle Auguste, &c.  
 COMMENT. Mainpiece: By Desire. Receipts: £150 (Cross).
- CG     THE BEGGAR'S OPERA. As 12 Sept. but Molly Brazen - Miss Helm. Also HARLEQUIN SORCERER. *Cast not listed.*  
 COMMENT. [Murphy in caustic comment in the *Gray's Inn Journal* this date laid out a set of rules for actor decorum for both Managers, but apparently directed it mostly towards Rich]:  
 I. That no player shall during the performance stand with a vacant face, making a tour with his eyes around the House, or ogling the ladies in the Green Boxes, but that he shall to the best of this power, be attentive to the business of the scene in which he is engag'd.

II. That no player shall come on imperfect in his part, or take liberties to insert his own jokes and witticisms in the Productions of those Geniuses, for whom he should have the proper respect due to the superiority of their parts.

Saturday 10  
CG

III. That no one shall mistake bawling for Expression; strutting and swaggering for deportment; twisting the body and looking cunning for sprightliness; pinching of hats and standing on tiptoe for graceful attitude; wry faces for Humour, &c., but that each player who cannot arrive at excellence, shall at least pay some regard to decency.

IV. That Murder shall always be committed on stage without being comical.

THE OLD BACHELOR. As 24 Oct. Also THE ENGLISHMAN IN PARIS. As 27 Oct.

Monday 12  
DL

COMMENT. Receipts: £140 (Cross).

VOLPONE; or, The Fox. Volpone - Sparks; Mosca - Ryan; Voltore - Ridout; Corvino - Stevens; Bonario - Gibson; Perigrine - White; Corbaccio - Shuter; Sir Politic - Arthur; Avocatori - Anderson; 2nd Avocatori - Dunstall; 3rd Avocatori - Redman; Notary - Wignell; Celia - Mrs Dyer; Lady Wou'dbe - Mrs Vincent. Also HARLEQUIN SORCERER. *Cast not listed.*

CG

COMMENT. [Afterpiece considered "absolutely beautiful" by Christlob Mylius, German visitor, who was impressed by the skill and rapidity of scene shifting, and by evidence of English freedom which tolerated a scene representing the Equestrian statue of George I with Harlequin mounted instead of the King. See J. A. Kelly, *German Visitors*, p. 26.]

MACBETH. As 3 Oct., but Macbeth - Garrick. Also LETHE. As 3 Nov. DANCING. II: *The Neopolitans*, as 1 Nov.

Tuesday 13  
DL

COMMENT. Receipts: £170 (Cross).

SHE WOU'D AND SHE WOU'D NOT. As 1 Oct., but Diego - Marten. Also HARLEQUIN SORCERER. *Cast not listed.*

CG

NERONE. *Cast not listed.*

King's

COMMENT. By His Majesty's Command, no Persons whatsoever to be admitted behind the Scenes. [Repeated.] Director - Vanneschi, A New Opera. With New Decorations, etc. To begin at 6:00 P.M. Boxes and Pit a half guinea. Gallery ss. [Repeated.] No Servants will be admitted into the Footman's Gallery, but those that attend their Masters or Ladies to the said Opera.

THE DOUBLE GALLANT; or, The Sick Lady's Cure. Sylvia - Mrs Cowper; Atall - Woodward; Sir Solomon Sadlife - Taswell; Careless - Havard; Clerimont - Palmer; Strut - Vernon; Lady Sadlife - Mrs Clive; Clarinda - Mrs Bennet; Situp - Mrs Bradshaw; Old Atall - Phillips; Supple - Clough; Finder - Blakes; Sir Willful - Burton; Wishwell - Miss Minors; Lady Dainty - Mrs Pritchard. Also THE GENII. Harlequin - Woodward; Others: - Clough, Blakes, Leviez, The Little Swiss, Mas. Simson; Miss Minors, Mlle Mariet, &c. *The Dances* by Devisse, Mlle Auguste, Granier, &c.

Wednesday 14  
DL

COMMENT. Afterpiece: An Arabian Night's Entertainment in Two Parts With Proper Decorations. Receipts: £100 (Cross).

VENICE PRESERVED; or, A Plot Discoverd. Jaffier - Barry; Pierre - Sparks; Priuli - Bridgwater; Bedamar - Gibson; Renault - Ridout; Belvidera - Miss Nossiter, 1st time. Also DAMON AND PHILLIDA. As 17 Sept.

CG

COMMENT. Miss Nossiter did Belvidera—vast applause (Cross). [Murphy in *Gray's Inn Journal*, 16 Nov., noticed Miss Nossiter's appearance in Belvidera, commenting "that she is, upon many occasions Mistress of the Surprising Attitude and

- Wednesday 14* CG Action," agreeing that she gave promise of excellence, wishing that her voice would mellow into more harmony and softness, and delivering a paragraph of advice from Quintilian on the error of false emphasis in elocution.]
- Thursday 15* DL KING LEAR. King Lear – Garrick; Gloster – Berry; Edgar – Havard; Bastard – Palmer; Kent – Bransby; Albany – Mozeen; Cornwall – Blakes; Gent Usher – Lacey; Burgundy – Jefferson; Goneril – Mrs Bennet; Regan – Mrs Cowper; Cordelia – Mrs Cibber. Also THE CHAPLET. As 13 Sept.  
 COMMENT. Receipts: £200 (Cross).
- CG VENICE PRESERV'D. As 14 Nov. Also THE KING AND MILLER. As 20 Oct. but Miller – Marten; Kate – Miss Mullart.
- Friday 16* DL THE CONSCIOUS LOVERS. As 12 Oct. but Lucinda – Mrs Cowper. Also THE GENII. As 14 Nov.  
 DANCING. II: By Mlle Prudhomme.  
 COMMENT. Mainpiece: By Desire. Receipts: £80 (Cross).
- CG VENICE PRESERV'D. As 14 Nov. Also THE LOTTERY. As 3 Nov., but Chloe – Mrs Chambers.
- Saturday 17* DL THE SUSPICIOUS HUSBAND. As 13 Oct., but Milliner – Miss Simson. Also THE GENII. As 14 Nov., but add LeFevre, Mlle Prud'homme, Dennison to the Dances; Devisse omitted.  
 DANCING. II: *New Dutch Dance* by Le Fevre.  
 COMMENT. [Murphy in *Gray's Inn Journal* "puffed" the tragedy *Boadicia* in rehearsal at DL, commanding the casting, and praising the author. See 1 Dec.] Receipts: £180 (Cross).
- CG VENICE PRESERV'D. As 14 Nov. Also HARLEQUIN SORCERER. *Cast not listed.*
- King's NERONE. *Cast not listed.*
- Monday 19* DL OROONOKO. As 10 Oct. but Daniel – Vaughan; Jack Stanmore – Mozeen; Hotman – Clough. Also MR FOOTE GIVES TEA. *Cast not listed.*  
 DANCING. *New Dutch Dance*, as 17 Nov.  
 COMMENT. [See Tate Wilkinson, *The Wandering Patentee*, who reprints the first version of *Tea*, call'd *Diversions of the Morning*.] *Tea* much Hiss'd (Cross). Receipts: £200 (Cross).
- CG THE WAY OF THE WORLD. As 8 Oct. Also THE LOTTERY. As 16 Nov.  
 DANCING. *Dutch Dance*, as 18 Oct.  
 COMMENT. Benefit for a Gentlewoman in distress (Cross). Tomorrow, *Theodosius*, with Varanes – Barry; Athenais – Miss Belamy, "Being her first on that stage these 4 years."
- Tuesday 20* DL AS YOU LIKE IT. As 13 Sept. but Touchstone – Woodward. Also MR FOOTE'S TEA. *Cast not listed.*  
 DANCING. I: *A New Dutch Dance*, as 17 Nov.  
 COMMENT. Farce not lik'd (Cross). Receipts: £80 (Cross).
- CG THEODOSIUS; or, The Force of Love. Theodosius – Smith; Athenais – Miss Bellamy, 1st appearance there in 4 years; Marcian – Sparks; Leontine – Ridout; Lucius – Anderson; Varanes – Barry; Aranthes – Usher; Pulcheria – Mrs Vincent. Also THE CONTRIVANCES. As 14 Sept.  
 DANCING. *The Italian Peasants* by Granier, 1st performance there in Five years, Mlle Camargo, &c.  
 COMMENT. Miss Bellamy play'd Athenais. Sad House (Cross).

NERONE. <i>Cast not listed.</i>	<i>Tuesday 20</i>
ENTERTAINMENT. I: <i>Concerto on Violin</i> by Luchino, his own composition.	King's
COMMENT. No money will be returned at the Gallery for the future, but to those that can get no room. [Repeated.]	
MUCH ADO ABOUT NOTHING. As 27 Sept. In Act II a <i>Masquerade Dance</i> . Also THE GENII. Harlequin - Woodward; others by Mlle Mariet, Dennison, Mlle Lussant, LeFevre, Mlle Proudhomme, Granier; but see 17 Nov.	<i>Wednesday 21</i> DL
COMMENT. [Cross lists no receipts.]	
THE CONFEDERACY. As 2 Nov. Also HARLEQUIN SORCERER. As 16 Oct.	CG
KING LEAR. As 15 Nov. Also THE GENII. As 21 Nov. COMMENT. By Command of the Prince of Wales. Prince of Wales & 5 Chil. (Cross). Receipts: £200 (Cross).	<i>Thursday 22</i> DL
THE ORPHAN. Castalio - Barry; Acasto - Sparks; Polydore - Smith; Chamont - Dyer; Chaplain - Anderson; Ernesto - Redman; Page - Miss Hallam; Serina - Mrs Baker; Florella - Mrs Pitt; Monimia - Mrs Bellamy. Also THE LOVER HIS OWN RIVAL. As 10 Sept. DANCING. <i>The Italian Peasants</i> , as 20 Nov.	CG
THE NON-JUROR. As 15 Sept. but add Betty - Mrs Bradshaw. Also THE GENII. As 21 Nov. DANCING. <i>L'Entree de Flore</i> by Mlle Auretti, Dennison, Mlle Lussant, &c. COMMENT. Auretti danc'd for the first time this season (Cross). Receipts: £70 (Cross).	<i>Friday 23</i> DL
THE MISER. As 17 Sept., but Decoy - Marten Also HARLEQUIN SORCERER. <i>Cast not listed.</i>	CG
MEROPÉ. As 23 Oct. Also LETHE. As 13 Nov., but Tatoo and Charon omitted; Frenchman - Blakes. COMMENT. Mainpiece: By desire. Receipts: £150 (Cross).	<i>Saturday 24</i> DL
ROMEO AND JULIET. As 3 Nov., but <i>Minuet</i> omitted. Also THE LOTTERY. As 16 Nov.	CG
NERONE. <i>Cast not listed.</i>	King's
THE MAN OF MODE; or, Sir Fopling Flutter. Dorimant - Ross; Sir Fopling Flutter - Woodward; Medley - Havard; Young Bellair - Palmer; Mrs Lovit - Mrs Cibber; Emelia - Mrs Cowper; Belinda - Mrs Davies; Shoemaker - Burton; Handy - Jefferson; Smirk - Simson; Orangewoman - Mrs Bradshaw; Old Bellair - Phillips; Lady Townly - Mrs Bennet; Lady Woodvil - Mrs James; Pert - Mrs Cross; Busy - Miss Minors; Harriet - Miss Haughton. In Act IV a <i>Masquerade Dance</i> proper to the play - Devisse, Gerrard, Christian, Morris, Shawford. Also THE SHEPHERD'S LOTTERY. As 22 Sept. COMMENT. Mainpiece: Not acted these 8 years [See 23 March 1747.] Went off Indiff (Cross). Receipts: £80 (Cross).	<i>Monday 26</i> DL
THE INCONSTANT; or, The Way to Win Him. Young Mirabel - Smith; Old Mirabel - Shuter; Duretete - Dyer; Dugard - Anderson; Petit - Cushing; 1st Bravo - Dunstall; 2nd Bravo - Stoppelaer; Oriana - Mrs Baker; Lamorce - Mrs Pitt; Bizarre - Mrs Bland. Also HARLEQUIN SORCERER. As 16 Oct.	CG

- Monday 26*      DANCING. By Grandchamps, Madam Camargo, &c.  
 CG                COMMENT. Mainpiece: Not acted these 10 years. Written by the late Mr Farquhar.
- Tuesday 27*     THE STRATAGEM. As 29 Sept. Also THE GENII. As 17 Nov., but Mlle Proudhomme omitted.  
 DL                DANCING. IV: *L'Entree de Flore*, as 23 Nov.  
                   COMMENT. Mainpiece: By Particular Desire. Receipts: £150 (Cross).
- CG                THE INCONSTANT. As 26 Nov. Also HARLEQUIN SORCERER. *Cast not listed.*  
                   DANCING. As 26 Nov.
- King's          ENRICO. *Cast not listed.*
- Wednesday 28* KING RICHARD III. As 25 Sept. but Richard - Garrick. Also THE DEVIL TO PAY. As 15 Sept. By desire.  
 DL                COMMENT. Mainpiece: By Desire. Receipts: £210 (Cross).
- CG                THE SIEGE OF DAMASCUS. Phocyas - Barry; Eumenes - Ryan; Daran - Anderson; Herbis - Gibson; Artamon - Usher; Sergious - Wignel; Abudah - Ridout; Caled - Sparks; Eudocia - Miss Bellamy. Also THE HARLEQUIN SORCERER. As 16 Oct.  
                   COMMENT. Bellamy Play'd (Cross). [Cross suggests the *Lottery* as afterpiece, but the papers advertise *Harlequin Sorcerer*.]
- Thursday 29*    THE MAN OF MODE. As 26 Nov. Also THE GENII. As 27 Nov.  
 DL                COMMENT. Receipts: £100 (Cross).
- CG                THE COUNTRY LASSES. As 24 Oct., but Carbuncle - Marten. Also HARLEQUIN SORCERER. As 16 Oct.  
                   COMMENT. [Cross again suggests *Lottery* as afterpiece, against advertisements in the *Public Advertiser*.]
- Friday 30*      THE OLD BACHELOR. As 24 Oct. Also THE ENGLISHMAN IN PARIS.  
 DL                As 27 Oct.  
                   COMMENT. Receipts: £120 (Cross).
- CG                THE FAIR PENITENT. Calista - Miss Bellamy; Lothario - Dyer; Altamont - Ridout; Sciolto - Sparks; Rossano - Usher; Lavinia - Mrs Elmy; Lucilla - Mrs Barrington; Horatio - Barry. Also THE WHAT D'YE CALL IT. As 3 Oct., but Sir Roger - Marten.  
                   DANCING. *Italian Peasants*, as 20 Nov.

## December 1753

- Saturday 1*     BOADICIA. Parts by Garrick, Mossop, Havard, Burton, Bransby, Davies, Mozeen, Jefferson, Mrs Pritchard, Mrs Cibber. [Dumnorix - Garrick; Aenobarbus - Mossop; Flaminius - Havard; Tenantius - Burton; Ebrancus - Mozeen; Roman Ambassador, Icenians, and Trinobanitans - Bransby, Davies and Jefferson; Boadicia - Mrs Pritchard; Venusia - Mrs Cibber. With new pieces of music between the acts, adapted to the play. *Prologue* - Mossop; *Epilogue* - Havard (Edition of 1753).]

**MUSIC.** With new pieces of Music between the Acts, adapted to the play, and  
compos'd by Dr Boyce. Saturday 1  
DL

**COMMENT.** A tragedy written by Mr Glover, great Applause—but a thought  
dull (Cross). Never Acted before. [Mainpiece complimented left-handedly by  
Murphy in *Gray's Inn Journal*, 8 Dec. “The music and scenery were both suited  
to the piece, and the acting of it, were there no other inducement, should be suffi-  
cient to draw numerous audiences . . . I cannot but remark that the applause it  
met with, was scarcely warm enough for such fine writing . . . I am convinced  
that this Tragedy will prove an elegant Closet-companion to every reader of  
taste.”] Receipts: £230 (Cross).

**THE INCONSTANT.** As 26 Nov. Also **THE CONTRIVANCES.** As 14 Sept. CG  
**DANCING.** *Italian Peasants*, as 20 Nov.

**ENRICO.** *Cast not listed.* King's

**BOADICIA.** As 1 Dec. Monday 3  
DL  
**MUSIC.** As 1 Dec.  
COMMENT. Receipts: £200 (Cross).

**ROMEO AND JULIET.** As 24 Nov. Also **THE LOTTERY.** As 16 Nov. CG  
COMMENT. Mainpiece: By Particular Desire.

**BOADICIA.** As 1 Dec. Tuesday 4  
DL  
**MUSIC.** As 1 Dec.  
COMMENT. For the Author (Cross). Receipts: £120 (Cross).

**THE PROVOK'D HUSBAND.** As 8 Nov. Also **THE DEVIL TO PAY.** As 24 Sept. CG  
**DANCING.** *Italian Peasants* by Granier and Mlle Camargo.

**ENRICO.** *Cast not listed.* King's  
COMMENT. To begin at 6:30 P.M. [Repeated.]

**BOADICIA.** As 1 Dec. Wednesday 5  
DL  
**MUSIC.** As 1 Dec.  
COMMENT. Receipts: £140 (Cross).

**VENICE PRESERV'D.** As 14 Nov. Also **FLORA;** or, **The Country Wake.** CG  
Friendly — Lowe; Sir Thomas — Arthur; Dick — Anderson; Betty — Mrs Pitt;  
Hob — Dunstall; Flora — Miss Young.  
**DANCING.** *Italian Peasants*, as 20 Nov.

**BOADICIA.** As 1 Dec. Thursday 6  
DL  
**MUSIC.** As 1 Dec.  
COMMENT. Receipts: £140 (Cross).

**THE COMMITTEE.** As 3 Oct. Also **THE CONTRIVANCES.** As 14 Sept. CG  
**DANCING.** *Italian Peasants*, as 20 Nov.

**BOADICIA.** As 1 Dec. Friday 7  
DL  
**MUSIC.** As 1 Dec.  
COMMENT. For the Author (Cross). Receipts: £150 (Cross).

- Friday 7**      THE FUNERAL. As 26 Sept., but Mademoiselle - Miss Mullart; Add Fardingale - Mrs Dunstall. Also THE LOVER HIS OWN RIVAL. As 10 Sept.  
 CG            DANCING. *Italian Peasants*, as 20 Nov.  
               COMMENT. Benefit for a Family of a Citizen in distress.
- Saturday 8**     BOADICIA. As 1 Dec.  
 DL            MUSIC. As 1 Dec.  
               COMMENT. Receipts: £130 (Cross).
- CG            ROMEO AND JULIET. As 24 Nov. Also THE KING AND THE MILLER.  
               As 15 Nov., but Peggy, Kate, and Dick omitted.
- King's       ENRICO. *Cast not listed.*
- Monday 10**      BOADICIA. As 1 Dec.  
 DL            MUSIC. As 1 Dec.  
               COMMENT. Receipts: £130 (Cross).
- CG            THE SUSPICIOUS HUSBAND. As 14 Sept., but Clarinda - A Gentlewoman from Bath (who never appeared here before).  
               DANCING. *Les Savoyards* and *Les Tailleurs* with New Scenes and Decorations, by Sg Maranesi and Sga Bugiani, being the first time of their appearing since their arrival from Paris.  
               COMMENT. Miss Kennedy from Bath did Clarinda. Dancing by Maranesi (who lately broke his arm) and [Sga] Bugiani (Cross).
- Tuesday 11**      THE RECRUITING OFFICER. As 9 Oct. Also THE DEVIL TO PAY. As 15 Sept.  
 DL            DANCING. II: *L'Entree de Flore* (see 23 Nov.); IV: *Hornpipe* by the Little Swiss; V: *Dutch Dance*, as 17 Nov.  
               SINGING. III: By Beard.  
               COMMENT. Benefit for a Gentlewoman, who hath a large Family in great Distress, being kept out of a good Fortune (Cross). Tickets to be had at Mrs Brown's, Milliner, in St Martin's-Church-Yard; Mr Leeson, Haberdasher, near the New Church in the Strand; Mrs Kelly's, the Rainbow Coffee House, Ludgate Hill; Mr Walker's, an Oilman in Catherine St., and of Varney at the Stage Door (playbill). Receipts: £30 (Cross).
- CG            THE EARL OF ESSEX. Essex - Barry; Burleigh - Sparks; Southampton - Smith; Raleigh - Usher; Queen - Mrs Bland; Nottingham - Mrs Vincent; Rutland - Miss Nossiter. Also THE MOCK DOCTOR. As 12 Sept., but add Sir Jasper-Collins; Charlotte - Miss Helm.  
               DANCING. *Italian Peasants*, as 20 Nov.  
               COMMENT. Nossiter play'd Rutland (Cross). [Murphy in *Gray's Inn Journal*, 15 Dec., notes: "It is universally agreed by all who have seen the play [Essex] that Mrs Bland performs the queen with great Spirit and with more resemblance to a personage of rank, than is commonly seen on the stage."]
- King's       ENRICO. *Cast not listed.*
- Wednesday 12**     BOADICIA. As 1 Dec.  
 DL            MUSIC. As 1 Dec.  
               COMMENT. Benefit for the Author. Play publish'd at 1s. 6d. Receipts: £90 (Cross).
- CG            THE EARL OF ESSEX. As 11 Dec.  
               DANCING. As 10 Dec.

BOADICIA. As 1 Dec. Also A DUKE AND NO DUKE. As 13 Oct. MUSIC. As 1 Dec.	Tursday 13 DL
DANCING. <i>L'Entree de Flore</i> , as 23 Nov. COMMENT. Receipts: £100 (Cross).	
THE EARL OF ESSEX. As 11 Dec. DANCING. <i>Les Savoyards</i> and <i>Les Tailleures</i> , as 10 Dec.	CG
SIR COURTLY NICE. As 6 Nov. Also THE ENGLISHMAN IN PARIS. As 27 Oct., with <i>Occasional Prologue</i> . SINGING. III: By Beard. DANCING. By Madam Auguste. COMMENT. Mainpiece: By Desire Receipts: £180 (Cross).	Friday 14 DL
THE EARL OF ESSEX. As 11 Dec. DANCING. <i>Les Savoyards</i> and <i>Les Tailleures</i> , as 10 Dec.	CG
THE OLD BACHELOR. As 24 Oct. Also THE ENGLISHMAN IN PARIS. As 27 Oct., with <i>Occasional Prologue</i> . COMMENT. [Gray's Inn Journal contains a "puff" for Macklin's coming benefit (see 20 Dec.), deplores his dismissal from Covent Garden, and hopes for a good audience to help set him up in his new venture.] Receipts: £100 (Cross).	Saturday 15 DL
VOLPONE. As 12 Nov., but Celia - Miss Bellamy. Also HARLEQUIN SKELETON. Chasseur Royale - Lowe; Merlin - Howard; Aerial Spirits - Grandchamps; Mlle Camargo, &c.; Jupiter (Harlequin) - Miles; Mercury - Baker; Doctor - Bencraft; Columbine - Mrs Dunstall; Pierrot - Lalauze.	CG
ENRICO. <i>Cast not listed.</i>	King's
KING HENRY VIII. As 9 Nov. Also THE LOTTERY. As 19 Oct. COMMENT. Receipts: £70 (Cross).	Monday 17 DL
L'AMANTI GELOSI. <i>Cast not listed.</i> DANCING. [Unspecified.]	CG
COMMENT. An Italian Comic Opera by some performers just arriv'd from Paris. Went off pretty well,—a Girl greatly admir'd (Cross). [The girl seems to have been Sga Spilettta.] She plays off with inexhaustible spirits all muscular evolutions of the face and brows; while in her eye wantons a studied archness, and pleasing malignity. Her voice has strength and scope sufficient; has neither too much of the feminine, nor an inclining to the male. Her gestures are ever varying; her transitions quick and easy. Some over-nice critics, forgetting, or not knowing the meaning of the word Burletta, cry that her manner is outré. Wou'd she not be faulty were it otherwise? The thing chargeable to her is (perhaps) too great a luxuriance of comic tricks; which (an austere censor would say) border on unlaced lasciviousness, and extravagant petulance of action (Paul Hiffernan, <i>The Tuner</i> , No 1). [Spilettta was the name of the character to whom Sga Nicolina Giordani gave such life that the name stuck to her. See Saxe Wyndham, <i>Annals of Covent Garden Theatre</i> .]	
[A Comic Opera by G. Giordani, Music by G. Cocchi—Nicoll, <i>English Drama</i> , III, p. 349.] Nothing less than the full price will be taken during the Performance. Printed books of the opera sold at the theatre. Tomorrow, <i>Venice Preserved</i> . [Murphy commented in <i>Gray's Inn Journal</i> (22 Dec.): "A great deal of whatever humour this production may contain, is certainly lost to an English audience; and the manner of acting, being a burlesque upon what people here are not very well acquainted with, is not universally felt. But notwithstanding these	

- Monday 17*  
CG disadvantages, there is one among them, Sga Nicolina Giordani, who displayed such lively traces of Humour in her countenance, and such pleasing variety of action, and such variety of graceful deportment, that she is generally acknowledged to be, in that Cast of playing, an excellent comic actress.”]
- Tuesday 18*  
DL KING RICHARD III. As 28 Nov., but Stanley – Mozeen; Lieutenant – Jefferson.  
Also THE ANATOMIST. As 11 Sept.  
COMMENT. Mainpiece: By Particular Desire. Receipts: £150 (Cross).
- CG ROMEO AND JULIET. As 24 Nov.  
COMMENT. Play Particular Desire. Tomorrow, *The Funeral*, for the benefit of a Family in Distress. Tickets for *Lady Jane Gray* will be taken.
- King's ENRICO. *Cast not listed.*
- Wednesday 19*  
DL THE MAN OF MODE. As 26 Nov., but Shoemaker, Handy, Smirk, Orange-woman omitted. Also A DUKE AND NO DUKE. As 13 Oct.  
DANCING. II: A Grand Pantomime Dance, *The Savoyard Travellers*: Savoyards - Devisse, Mlle Auretti, Dennison, Mlle Lussant, LeFevre, Miss Popling, &c.; Peasants - Gerard, Mrs Preston, &c.  
COMMENT. Receipts: £120 (Cross).
- CG THE FUNERAL. As 7 Dec., but Mademoiselle, Fardingale and Tattleaid omitted.  
Also THE LOVER HIS OWN RIVAL. As 10 Sept., but Fretful, Matchwood, Frederick, Lucy omitted.  
DANCING. By Grandchamps and Mlle Camargo; also *Italian Peasants*, as 20 Nov.  
COMMENT. Benefit for a Widow and Family in distress (Cross). Tickets deliver'd out for *Lady Jane Gray* will be taken; Tomorrow, an Italian Comic Opera *L'Amanti Gelosi*.
- Thursday 20*  
DL THE REFUSAL. Sir Gilbert Wrangle – Macklin; Frankly – Palmer; Witling – Yates; Granger – Davies; Cook – Blakes; Charlotte – Miss Macklin, 1st time; Lady Wrangle – Mrs Macklin; Betty – Miss Minors; Sophronia – Mrs Clive. In Act IV, The *Cantata* proper to the play, by Beard. A *Farewell Prologue* by Macklin. Also THE ENGLISHMAN IN PARIS. As 27 Oct., with Foote's *Occasional Prologue; Epilogue* – Miss Macklin.  
COMMENT. Benefit for Mr Macklin, to which he spoke a farewell *Prologue* hinting at his new scheme (a Coffee house now fitting up in the Piazza) Mrs Mack, Miss & He play'd (Cross). [Macklin discharged last June from Covent Garden, one night given him at Drury Lane when he took leave; “Poor I toss'd up . . . King Henry 7, 1746 (Winston MS 8). *Gray's Inn Journal* noted this performance (22 Dec.) again lamented Macklin's departure from the stage, but was consoled by the bequeathing to the stage of Miss Macklin who should succeed in genteel comedy.] Receipts: £220 (Cross).
- CG GLI AMANTI GELOSI. *Cast not listed.*  
DANCING. As 17 Dec.  
COMMENT. Being the last time of performing this opera till after the Holidays.
- Friday 21*  
DL THE CONSCIOUS LOVERS. As 16 Nov. Also THE LYING VALET. As 8 Sept.  
DANCING. II: *Dutch Dance*, as 17 Nov.; v: *Gipsey Tambourine*, as 12 Oct.  
COMMENT. Benefit for a family in Distress (Cross). Tickets to be had at the Sword-Blade Coffee House, Birch Lane, Lombard St.; Prince of Orange Coffee House in the Haymarket; Joe's Coffee House, Mitre Court, Fleet St.; Smyrna Coffee House, Pall Mall; the Swan Tavern, Grafton St.; Warwick-St. Coffee House near Golden Square; the Feather's Tavern, opposite St Clement's Church in the Strand; and of Mr Varney at the stage door. Receipts: £212 (Cross).

THE MISER.	As 23 Nov. Also THE CONTRIVANCES.	As 14 Sept. DANCING. By Grandchamps, Mlle Camargo, &c.	Friday 21 CG
		COMMENT. Benefit for Norton Amber, late of the Strand, formerly one of our Patentees (Cross). Tickets deliver'd out for the <i>Confederacy</i> will be taken.	
JANE SHORE.	Hastings - Garrick; Shore - Mossop; Gloster - Davies; Belmour - Blakes; Darby - Burton; Catesby - Mozeen; Ratcliffe - Simson; Jane Shore - Mrs Pritchard; Alicia - Mrs Cibber.	Also THE LOTTERY.	As 19 Oct., but add Lovemore - Beard; Stocks - Blakes.
		COMMENT. Last time of performing till the Holidays.	Receipts: £180 (Cross).
VENICE PRESERV'D.	As 14 Nov. Also HARLEQUIN SKELETON.	As 15 Dec., but add Diana - Miss Davis; Substitute Granier for Grandchamps as Aerial Spirit.	CG
	DANCING. <i>Les Tailleurs</i> , as 10 Dec.	COMMENT. Last Time of performing till the Holidays.	
ENRICO.	<i>Cast not listed.</i>		King's
GEORGE BARNWELL.	George Barnwell - Ross; Maria - Mrs Davies; Blunt - Mozeen; Thorowgood - Berry; Trueman - Blakes; Uncle - Simson; Lucy - Miss Minors; Millwood - Miss Haughton.	Also FORTUNATUS.	Harlequin Fortunatus - Woodward; Philips, Blakes, Clough, Miss Minors, Mrs Jefferson, Mlle Mariet. The <i>Dances</i> by Devisse, Mlle Auretti, Mlle Auguste, Dennison, Mlle Lussant, and others.
	SINGING. I: By Beard.	COMMENT. New Scenes, Music, Habits, Decorations, Machines &c. Nothing under Full Prices. A new Pantomime—went off with great Applause (Cross). [The afterpiece dealt with in high irony by Murphy in <i>Gray's Inn Journal</i> (29 Dec.): "It is writ entirely upon the Grecian plan, so much admired by the French critics, and of course does not bid very fair to please the multitude in this country, whose taste is too much vitiated by Shakespeare's monstrous irregularity, to relish the simplicity of this piece. Mr Ranger will only observe that he is highly pleased with the Fable, the Morality, the Universality, and Integrity of it, and as the writing is equal all through, he looks upon it to be one of the best Pantomimes in the English language."]	Receipts: £180 (Cross).
THE ROYAL MERCHANT;	or, The Beggar's Bush. Royal Merchant - Ryan; Clause - Bridgewater; Woolfort - Sparks; Hubert - Ridout; Hemskirk - Gibson; Vandunk - Marten; Prig - Shuter; Higgen - Arthur; Jaqueline - Miss Mullart; Gertrude - Mrs Barrington.	Also HARLEQUIN SORCERER.	<i>Cast not listed.</i> CG
THE BEGGAR'S OPERA.	As 8 Sept. Also FORTUNATUS.	As 26 Dec. COMMENT. Receipts: £120 (Cross).	Thursday 27 DL
VENICE PRESERV'D.	As 14 Nov. Also HARLEQUIN SKELETON.	As 22 Dec. but Merlin - Legg.	CG
	DANCING. <i>Les Savoyards</i> and <i>Les Tailleures</i> , as 10 Dec.	COMMENT. By Command of Prince of Wales (Cross).	
THE REVENGE.	As 18 Sept. Also FORTUNATUS.	As 26 Dec. COMMENT. Receipts: £110 (Cross).	Friday 28 DL
THE COMMITTEE.	As 3 Oct. Also HARLEQUIN SORCERER.	<i>Cast not listed.</i>	CG
	COMMENT. Tomorrow the <i>Siege of Damascus</i> .		

- Saturday 29*  
DL      THE BUSY BODY. As 22 Sept., but Sir Francis - Yates. Also FORTUNATUS.  
As 26 Dec.  
COMMENT. Mainpiece: By desire. Receipts: £160 (Cross)
- CG      SHE WOU'D AND SHE WOU'D NOT. As 13 Nov. Also HARLEQUIN  
SKELETON. As 27 Dec.  
DANCING. *Les Taileures*, as 10 Dec.  
COMMENT. The opera *Gli Amanti Gelosi* will be performed on Monday,  
Wednesday and Friday next.
- King's     ENRICO. *Cast not listed.*
- Monday 31*  
DL      THE MAN OF MODE. As 19 Dec. Also FORTUNATUS. As 26 Dec.  
COMMENT. Receipts: £150 (Cross).
- CG      GLI AMANTI GELOSI. *Cast not listed.*  
DANCING. As 17 Dec.  
COMMENT. By Command of the King (Cross).
- HIC      THE FAIR PENITENT. *Cast not listed.* New Occasional Prologue. Also LETHE.  
*Cast not listed.*  
ENTERTAINMENT. Musick adapted to the Dramas.  
COMMENT. At Hickford's Great Room, Brewer St. (*Daily Advertiser*).

## January 1754

- Tuesday 1*  
DL      THE RELAPSE. As 8 Nov. 1753. Also FORTUNATUS. As 26 Dec. 1753.  
COMMENT. Receipts: £120 (Cross).
- CG      THE EARL OF ESSEX. As 11 Dec. 1753. Also HARLEQUIN SORCERER.  
*Cast not listed.*
- Wednesday 2*  
DL      THE SUSPICIOUS HUSBAND. As 17 Nov. 1753. Also FORTUNATUS. As  
26 Dec. 1753.  
COMMENT. Receipts: £120 (Cross).
- CG      GLI AMANTI GELOSI. *Cast not listed.*  
DANCING. As 17 Dec. 1753.
- HIC      THE FAIR PENITENT. As 31 Dec. 1753. Also LETHE. *Cast not listed.*  
COMMENT. At the Great Room, Brewer St.
- Thursday 3*  
DL      THE WAY OF THE WORLD. As 18 Oct. 1753, but, Mincing, omitted. Also  
FORTUNATUS. As 26 Dec. 1753.  
COMMENT. Receipts: £110 (Cross).
- CG      THE SIEGE OF DAMASCUS. As 28 Nov. 1753. Also HARLEQUIN SOR-  
CERER. *Cast not listed.*  
COMMENT. By Command of the Princess of Wales, for the first time since the  
Prince's Death (Cross). [This is the mother of George III, now Prince of Wales.  
His father Frederick, Prince of Wales, had died 19 March 1751.]

THE FAIR PENITENT. As 31 Oct. 1753. Also FORTUNATUS. As 26 Dec. 1753. *Friday 4*  
DL

COMMENT. Receipts: £140 (Cross).

GLI AMANTI GELOSI. *Cast not listed.* CG  
DANCING. As 17 Dec. 1753.

JANE SHORE. As 22 Dec. 1753. Also FORTUNATUS. As 26 Dec. 1753. *Saturday 5*  
DL

COMMENT. Macklin has built two magnificent Rooms, ground floor [one] for Coffee, the other a [meeting] Room (Winston MS 8). [The *Tuner* pub. at 1s. by Dr Hiffernan. Fifty-three pages touching on theatre in general but particularly on *Boadicia*. "There is no plot in the play . . . Boadicia is a monster well deserving what she suffers; therefore is neither an object of *Terror* or *Compassion*; but of *Detestation*. She deserts us in the third act . . . Tender-hearted Venusia is introduce'd to be whined to death . . . There is scarce any sentiment throughout; no moral to be deduced . . . the Diction . . . favors more of the level, languid, and under-epic, than of the vigorous marrowy, tragic style . . . Never was Author more oblig'd to Performers, they acted to the full amount of his meaning; the Matter often fail'd Mr Garrick's continued and vigorous exertion."] Receipts: £180 (Cross).

ROMEO AND JULIET. As 24 Nov. 1753, but add *Minuet* by Cooke and Miss Hilliard. CG

COMMENT. Play by Particular Desire.

DIDONE. *Cast not listed.* King's  
COMMENT. A New Opera composed by Sig Ciampi. To begin at 6:30 P.M.

TWELFTH NIGHT. Clown - Blakes; Orsino - Havard; Sebastian - Palmer; Malvolio - Yates; Sir Andrew - Woodward; Sir Toby - Berry; Viola - Mrs Cowper; Olivia - Mrs Clive. Also FORTUNATUS. As 26 Dec. 1753, but with an Additional Scene, and with a *New Dance* for the Conclusion. Harlequin - Woodward, Others - Mlle Mariet, Phillips, Clough, Mlle Auretti, Mlle Auguste, Mrs Jefferson, Blakes, Miss Minors, Devisse, Denison, Mlle Lussant. *Monday 7*  
DL

COMMENT. A new Scene in Ye Pant: (Indiff) (Cross). Receipts: £110 (Cross).

GLI AMANTI GELOSI. *Cast not listed.* CG  
DANCING. As 17 Dec. 1753.

THE PROVOK'D WIFE. As 7 Nov. 1753. Also FORTUNATUS. As 7 Jan. *Tuesday 8*  
DL

COMMENT. Receipts: £160 (Cross).

OTHELLO. As 27 Oct. 1753, but Desdemona - Miss Bellamy. Also HARLE- CG  
QUIN SKELETON. As 27 Dec. 1753.

DIDONE. *Cast not listed.* King's

KING RICHARD III. As 18 Dec. 1853, but Richard - Mossop. Also FORTUNA-TUS. As 7 Jan. *Wednesday 9*  
DL

COMMENT. Receipts: £180 (Cross).

GLI AMANTI GELOSI. *Cast not listed.* CG  
DANCING. As 17 Dec. 1753.

THE STRATAGEM. As 29 Sept. 1753, but Gibbet - W. Vaughan. Also FORTUNATUS. As 7 Jan. *Thursday 10*  
DL

COMMENT. Mr Woodward's Night for ye Pantomime (Cross). Receipts: £200 (Cross).

- Thursday 10* CG THE DISTREST MOTHER. Andromache - Miss Bellamy; Pyrrhus - Sparks; Pylades - Ridout; Phenix - Anderson; Orestes - Barry; Cephisa - Mrs Barrington; Cleone - Mrs Baker; Hermione - a Young Gentlewoman, who never appeared on any stage before. *Occasional Prologue* spoken by Smith. Also HARLEQUIN SKELETON. As 27 Dec. 1753.  
*DANCING.* *Gipsey Tambourine*, as 12 Oct. 1753.  
 COMMENT. A new Woman (one Gregory) did Hermione,—Great Applause (Cross). [See *Gray's Inn Journal* (folio) No 16 for Murphy's praise of her, and *Public Advertiser* 19 Jan.: "Verses on the Young Lady who acted Hermione."]
- Friday 11* DL CONSCIOUS LOVERS. As 16 Nov. 1753. Also FORTUNATUS. As 7 Jan.  
 COMMENT. Receipts: £120 (Cross).
- CG GLI AMANTI GELOSI. *Cast not listed.*  
*DANCING.* As 17 Dec. 1753.
- Saturday 12* DL MUCH ADO ABOUT NOTHING. As 27 Sept. 1753, but Don John - Davies. Conrade, Margaret, Ursula omitted. Also FORTUNATUS. As 7 Jan.  
 COMMENT. Receipts: £190 (Cross).
- CG THE DISTREST MOTHER. As 10 Jan. Also HARLEQUIN SKELETON. As 27 Dec. 1753, but Merlin - Howard.  
*DANCING.* *Comic Ballet*, as 30 Oct. 1753.
- King's DIDONE. *Cast not listed.*
- Monday 14* DL MACBETH. As 13 Nov. 1753, but Macbeth - Mossop. Angus, Lenox, Sayward, Donalbain omitted. Vocal Parts by Beard, Wilder, Mrs Thomas. Also FORTUNATUS. As 7 Jan.  
 COMMENT. Receipts: £120 (Cross).
- CG GLI AMANTI GELOSI. *Cast not listed.*  
*DANCING.* As 17 Dec. 1753.
- Tuesday 15* DL ROMEO AND JULIET. As 4 Oct. 1753, but Escalus - Scrase. Also THE LYING VALET. As 8 Sept. 1753.  
 COMMENT. Mainpiece: By Particular Desire. Receipts: £180 (Cross).
- CG THE DISTREST MOTHER. As 10 Jan. Also HARLEQUIN SKELETON. As 12 Jan.  
*DANCING.* As 30 Oct. 1753.  
 COMMENT. Tomorrow *Gli Amanti Gelosi* and on Friday a New Comic Opera called *Lo Studente a la Moda*.
- King's DIDONE. *Cast not listed.*
- Wednesday 16* DL LOVE FOR LOVE. Ben - Foote; Sir Sampson Legend - Berry; Mrs Frail - Mrs Clive; Miss Prue - Miss Macklin (being their first appearance in those characters); Valentine - Havard; Scandal - Palmer; Foresight - Taswell; Jeremy - Blakes; Tattle - Woodward; Trapland - W. Vaughan; Nurse - Mrs James; Mrs Foresight - Mrs Bennet; Angelica - Miss Haughton. Also THE CHAPLET. As 13 Sept. 1753.  
*DANCING.* III: A *Hornpipe* by Granier, &c.  
 COMMENT. Foote play'd Ben, Miss Macklin Prue, Clive Mrs Frail. Foote cou'd not sing y<sup>e</sup> Song in Ben, so said two or three times, I can't do it & upon a little Hissing, said, Gentlemen I have no talents for singing—y<sup>e</sup> whole play Hum

(Cross). [Opposed to Cross's summary of the effect of the performance appeared in *Gray's Inn Journal* the Murphy account (19 Jan.): "The excellent Comedy of LOVE FOR LOVE has been revived here this week, the humorous and diverting Part of Ben, the sailor, was performed with great pleasantry by Mr Foote, who showed by his manner and his looks, that he had entered into the secret of the character, tho' twas visible at the same time, that his powers were greatly suppressed by his solicitude for his first appearance in a new character. It may be said of Miss Macklin, tho' perhaps better qualified for spirited genteel comedy, that she acquitted herself with great applause in a part in which Mrs Clive has displayed so many inimitable strokes of humour."] Receipts: £160 (Cross).

Wednesday 16  
DL

GLI AMANTI GELOSI. *Cast not listed.*  
*DANCING.* As 17 Dec. 1753.

CG

HAMLET. As 16 Oct. 1753. Also THE ANATOMIST. As 11 Sept. 1753.  
*COMMENT.* Mainpiece: By Particular Desire. Receipts: £200 (Cross).

Thursday 17  
DL

THE DISTREST MOTHER. As 10 Jan. Also HARLEQUIN SORCERER. *Cast not listed.*

CG

LOVE FOR LOVE. As 16 Jan. Also THE ENGLISHMAN IN PARIS. As 27 Oct. 1753.  
*DANCING.* III: *Hornpipe*, as 16 Jan.  
*COMMENT.* Receipts: £120 (Cross).

Friday 18  
DL

LO STUDENTE A LA MODA. Palmiero - Giuseppe Giordani; Don Saverio - Antonia Giordani; Violante - Marina Giordani; Odoardo - Francesco Lini; Don Gianandrea - Francesco Giordani; Giulietta (Serva di Casa) - Nicolina Giordani (Libretto of 1754).

CG

*DANCING.* Entertainment [unspecified].

*COMMENT.* Printed books of the opera will be sold at the theatre. Published this day at 1s. *Lo Studente A La Moda*, dramma comicogicoso, as it is acted at the Theatre Royal in Covent Garden. With an English Translation. Sold by H. Woodfall . . . Where may be had *Gli Amanti Gelosi*, with an English translation. [Opera in three acts in Italian and French. Larpent MS No 103. Altered from A. Polomba *La Violante*. Music by G. B. Pergolesi. Rich applied to the Duke of Grafton (9 Jan.) for license to perform it.]

THE PROVOK'D HUSBAND. As 20 Oct. 1753, but Lady Grace - Miss Haughton, 1st time. Also FORTUNATUS. As 7 Jan.

Saturday 19  
DL

*COMMENT.* Miss Macklin's benefit will be on Tuesday the 5th of February; the Play will be the *Recruiting Officer*, in which she will act the part of Sylvia, and Mr Foote the part of Brazen, being the first time of their appearing in those characters. To which will be added a piece by Foote call'd the *Knights*. Receipts: £110 (Cross).

THE DISTREST MOTHER. As 10 Jan. Also HARLEQUIN SKELETON. As 12 Jan., but Mercury and Diana omitted.

CG

*COMMENT.* On Tuesday next a New Tragedy called *Pbiloclea*. On Monday 28 January will be a Benefit for Sga Nicolina Giordani, A comic Opera with dances. Tickets and places for the Boxes may be had at Sg Giordani's Lodgings, at Mr Milbourn's Grocer, in James St. Covent Garden. To the Young Gentlewoman who has performed Hermione [see 19 Jan.]:

Great was th'Applause you met, great your desert,  
You charm'd the Eye, the Ear, the Head, the Heart.  
Amaz'd we saw you at the first appear,

*Saturday 19*  
CG

Ev'n in the hardest part, a perfect play'r.  
 Your person, your deportment set to view,  
 The youthful princess that the poet drew.  
 All was propriety, and all was grace,  
 We read the author's meaning in your face.  
 Your elocution was both just and strong,  
 Mix'd with due ease, and not an accent wrong,  
 Such varied Musick in your voice we heard,  
 That in the Tones both Taste and Sense appear'd.  
 Love, Jealousy, and Rage so well expres't  
 Engag'd our souls, nor knew we which was best,  
 'Twas Nature all—she form'd you for the stage,  
 Follow her steps, and glad th'Admiring Age.—*Public Advertiser*

King's DIDONE. *Cast not listed.*

*Monday 21*  
DL

LOVE FOR LOVE. As 16 Jan. Also THE ENGLISHMAN IN PARIS. As 27 Oct. 1753, with *Occasional Prologue*.  
*DANCING. III:* As 16 Jan.  
 COMMENT. Receipts: £150 (Cross).

CG LO STUDENTE A LA MODA. As 18 Jan.  
*DANCING.* As 18 Jan.

COMMENT. This day publish'd at 3s. Printed on Five sheets of superfine paper, Five Principal Scenes in *Romeo and Juliet*, designed, drawn, and engraved by Mr Ant. Walker. Printed and sold by John Tinney, at the Golden Lion in Fleet St. The drawing and Engraving of the three following Plays of Shakespeare are in great forwardness, and the scenes of each play will be sold at a time: 1 *Henry IV*, 2 *Henry IV*, *Merry Wives*. These plates will serve for Mr Pope's edition of Shakespeare in quarto, Sir Thomas Hanmer's edn. 6 Vol. quarto, or for any of the Folio editions. And may be framed and glazed for furniture. There will be a few sets neatly coloured for Gentlemen and Ladies who chuse them so (*Public Advertiser*). [A set of these prints is available in the Folger Shakespeare Library. The Five Principal Scenes were: The scene in Capulet's House where Romeo kisses Juliet's hand; the Balcony Scene; the scene in which Friar Lawrence hurries the young couple off to be married; the Apothecary scene; and the death scene. If, as may be, these scenes were taken from—as they were certainly stimulated by—the Barry-Nossiter production, they may present a good likeness of Maria Isabella Nossiter, who so captivated London that season. If, also, they were taken from the theatre production, they give evidence that Barry used a balcony, not only a window.]

*Tuesday 22*  
DL

THE CARELESS HUSBAND. As 20 Sept. 1753. Also FORTUNATUS. As 7 Jan.  
 COMMENT. Receipts: £170 (Cross).

CG PHILOCLEA. Parts by Barry, Sparks, Smith, Ridout, Usher, Mrs Bland, Mrs Vincent, Miss Kennedy, Mrs Griffith and Miss Nossiter. [Basilus – Sparks; Pyrocles – Barry; Musidorus – Smith; Amphialus – Usher; Philanax – Ridout; Euristus – Anderson; Dametas – Redman; Thryrsis – Holtam; Gynecia – Mrs Bland; Pamela – Miss Kennedy; Philoclea – Miss Nossiter; Cecropia – Mrs Vincent; Eugenia – Mrs Griffith; Phebe – Miss Mullart. *Prologue* – Sparks; *Epilogue* – Mrs Bland (Edition of 1754).]

COMMENT. Play never acted before. [This new tragedy by MacNamara Morgan is mercilessly scourged by Paul Hiffernan in *Tuner No 1*, (21 Jan.), pp. 41-61]: To Tune it in Lilliputian Score:

Such sighing  
And Dying  
Such Rizing      Such Billing  
And Killing  
Surprizing!  
Such Flashing  
And Dashing  
Such Falling  
Such Heeling  
And Kneeling  
Such Bawling  
Such Attitudes  
And Flattitudes  
Were ne'er exhibited before.

Tuesday 22  
CG

In the representation Mr Barry spared no pains; Miss Nossiter and Mr Smith strained hard—Mrs Bland, as far as her part exposed itself, did it with alacrity, but vanished abruptly in a storm of Lust. Mrs Vincent put as good a face on wanton barbarity as possible—and Mr Sparks who can do justice to a more spirited character, supported his Arcadian Kingship with becoming equanimity . . . It is a Romance crush'd together without choice, unconnected and full of Exidents not Incidents. Musidorus and Pamela, are duplicates to Pyrocles and Philoclea, which lengthen by so much the play, with repetition of the same dull nauseous tale of love, stirr'd up now and then by a bounce and a cracker—many persons come on we know not why, and disappear we know not wherefore. . . . This new piece is an outlaw from all rules of Criticism; the Unities of Time, Place, and Action are unobserv'd; Plot, Moral, Verisimilitude, or even Probability unknown: many scenes bid defiance to possibility. . . . Mr Rich stopp'd at no expence as to the Dresses and Decorations, and reprieving the play's duration to the utmost extent of Managerian clemency.

DIDONE. *Cast not listed.*

King's

KING JOHN. King John – Mossop, 1st time; Salisbury – Palmer; Pembroke – Blakes; Hubert – Berry; Prince Henry – Mrs Toogood; Essex – Jefferson; Citizen – Burton; English Herald – Scrase; Faulconbridge – Simson; Gurney – W. Vaughan; the Bastard – Garrick, 1st time; King Philip – Davies; Dauphin – Lacey; Pandulph – Havard; Austria – Mozeen; Chatillon – Vernon; French Herald – Ackman; Lady Faulconbridge – Mrs Bennet; Prince Arthur – Mas. Simson; Queen Elinor – Mrs Mills; Lady Blanch – Miss Minors; Constance – Mrs Cibber.

Wednesday 23  
DL

MUSIC. The Pieces of Music between the Acts, are adapted to the play, and taken from the Works of Handel and Martini.

COMMENT. Mr Garrick being hoarse went not so well as expected (Cross). Mainpiece: Not acted these ten years. An Historical Play written by Shakespeare. The Characters New Dress'd. Receipts: £180 (Cross).

PHILOCLEA. As 22 Jan.

CG

TWELFTH NIGHT. As 7 Jan., but Fabian – Vernon. Also FORTUNATUS. As 7 Jan.

Thursday 24  
DL

COMMENT. An Apology in ye Bills for deferring K. John on Account of Mr Garrick's Indisposition (Cross). Receipts: £100 (Cross).

PHILOCLEA. As 22 Jan.

CG

COMMENT. For the Author. Tickets to be had at Mr Dodsley's, at Tulley's Head, in Pall Mall.

LOVE FOR LOVE. As 16 Jan. Also THE ENGLISHMAN IN PARIS. As 27 Oct. 1753, With *Occasional Prologue*.

Friday 25  
DL

COMMENT. Receipts: £120 (Cross).

PHILOCLEA. As 22 Jan.

CG

COMMENT. This play was greatly applauded & now begins to be despis'd (Cross).

- Saturday 26**    **KING JOHN.** As 23 Jan.  
**DL**                **MUSIC.** As 23 Jan.  
**DANCING.** By Devisse, Mlle Auguste, &c.  
**COMMENT.** Mr Garrick better in his health (Cross). [*Gray's Inn Journal* contained this day two full pages of satiric comment upon pantomimes in progress at both houses, noting Blakes' entrance in *Fortunatus* with a hare and a brace of partridges, and Cook's use of a hare and a gun at Covent Garden, as encouragements to poaching and in violation of the game laws.]
- CG**                **LO STUDENTE A LA MODA.** As 18 Jan.  
**DANCING.** As 18 Jan.  
**COMMENT.** By Command of the King (Cross). This day a new tragedy, entitled *Constantine the Great* was read here to the actors for the first time. This piece is written by the reverend Mr Francis, from whose valuable translation of Horace it may be inferred that he is such a judge of all the graces of Language and every beautiful turn in writing, that it is not to be doubted but he will give the public a production abounding in elegancies. [See 23 Feb.]
- King's**            **DIDONE.** *Cast not listed.*
- Monday 28**        **KING JOHN.** As 23 Jan.  
**DL**                **MUSIC.** As 23 Jan.  
**DANCING.** By Mlle Auretti, Dennison, Mlle Lussant, &c.  
**COMMENT.** Receipts: £200 (Cross).
- CG**                **GLI AMANTI GELOSI.** *Cast not listed.*  
**DANCING.** As 17 Dec. 1753.  
**COMMENT.** Benefit for Signora Nicolina Giordani [By Command of] the Duke and Princess Amelia (Cross). The Manager of Covent Garden being under a necessity of interrupting the run of the new Tragedy of *Philoclea* by a Command, and a Benefit for Sga Nicolina Giordini (which was settled before the coming out of that play) has been so obliging as to give the Author the choice of a day for his second benefit; and many of his friends having taken places for Tuesday, as that would have been his sixth night in course, the Author, lest they should be disappointed, has chosen Tuesday for his second benefit.
- Tuesday 29**        **THE OLD BACHELOR.** As 24 Oct. 1753. Also **THE ENGLISHMAN IN PARIS.** As 27 Oct. 1753, but *Occasional Prologue* omitted.  
**DL**                **COMMENT.** Mainpiece: By Desire. Receipts: £60 (Cross).
- CG**                **PHILOCLEA.** As 22 Jan.  
**COMMENT.** For the Author Tho' but the 5th Night, Mr Rich's Indulgence (Cross). *Philoclea* published at 1s. 6d. Tickets to be had at Dodsley's, Tulley's Head in Pall Mall; the Bedford Coffee House, Covent Garden; the Grecian Coffee House, in Devereaux Court; and at Baker's Coffee House in Change Alley.
- King's**            **ARTASERSE.** Artaxerxes – Passerini; Arbaces – Serafini; Mandana – Signora Visconti; Artabanes – Albuzio; Semira – Signora Frasi; Megabyzes – Ranieri (Larpent MS).  
**COMMENT.** A New Opera Composed by Hasse. [Revived with Alterations (Loewenberg, *Annals of Opera*).]
- Thursday 31**      **KING JOHN.** As 23 Jan.  
**DL**                **MUSIC.** As 23 Jan.  
**DANCING.** Several Entertainments by Devisse, Mlle Auretti, Mlle Auguste, &c.

**COMMENT.** By Command. Prince of Wales, Princess Dowager Prince Ed: & another Girl wth. (Cross). A person last Tuesday in the playhouse at Drury Lane, that had some difference with another (whom he don't know) about a seat in the Pit, would be glad of a private conference, to be convinced who was in the fault; the publisher hereof may be seen 'Change at the usual hours every day this week to appoint a place for said conference (*Public Advertiser*). Receipts: £200 (Cross).

*Thursday 31*  
DL

**PHILOCLEA.** As 22 Jan.

CG

**THE POWER OF HARMONY.** Vocals: Signora Galli, etc.

HAY

**COMMENT.** Words as wrote by Congreve; musick - Philidor. Pit and Boxes 5s. Gallery 3s. The Theatre will be kept warm until the Company comes. To begin at 6:00 P.M.

## February 1754

**THE INCONSTANT.** Durete - Woodward, 1st time; Petit - Vernon; Young Mirabel - Palmer; Old Mirabel - Yates; Dugard - Blakes; Lamorce - Mrs Bennet; Oriana - Mrs Davies; Bissarre - Mrs Clive. Also FORTUNATUS. As 7 Jan.

*Friday 1*  
DL

**DANCING.** IV: *Hornpipe* by the Little Swiss.

**COMMENT.** Woodward, not Gar: Did Duretete (Cross). Receipts: £160 (Cross).

**PHILOCLEA.** As 22 Jan.

CG

**KING JOHN.** As 23 Jan. Also THE ANATOMIST. As 11 Sept. 1753.

*Saturday 2*  
DL

**COMMENT.** Receipts: £180 (Cross).

**PHILOCLEA.** As 22 Jan.

CG

**ARTASERSE.** As 29 Jan.

King's

**MUSICAL ENTERTAINMENT.** Scots Songs and Free Mason's Song - Lauder.

HAY

**COMMENT.** Benefit for Lauder. Boxes 5s. Pit 3s. Gallery 2s. To begin at 6:00 P.M. (*Daily Advertiser*).

**THE INCONSTANT.** As 1 Feb. Also FORTUNATUS. As 7 Jan.

*Monday 4*  
DL

**DANCING.** *Hornpipe*, as 1 Feb.

**COMMENT.** Receipts: £130 (Cross).

**PHILOCLEA.** As 22 Jan.

CG

**COMMENT.** Benefit for the Author.

**THE RECRUITING OFFICER.** As 9 Oct. 1753, but Brazen - Foote, Sylvia - Miss Macklin, being their first appearance in those characters; Bullock - Philips; Appletree - W. Vaughan; Pearmain - Vaughan. Also THE ENGLISHMAN IN PARIS. As 27 Oct. 1753 with Occasional Prologue.

*Tuesday 5*  
DL

**DANCING.** *Hornpipe* by the Little Swiss.

**COMMENT.** Afterpiece: By Particular Desire and for the last time this season (*Public Advertiser*). For Miss Macklin's benefit. Ye farce of y<sup>e</sup> two Knights was to have done, but Mr Yates not being perfect it was chang'd (Cross). Receipts: £210 (Cross).

- Tuesday 5*      THE MISER. As 23 Nov. 1753. Also HARLEQUIN SKELETON. As 19 Jan.,  
CG                    but Mercury – Baker.
- HAY                  MUSICAL ENTERTAINMENT. As 2 Feb.  
                        COMMENT. Benefit for Lauder.
- Wednesday 6*     KING JOHN. As 23 Jan. Also THE CHAPLET. As 13 Sept. 1753.  
DL                    COMMENT. Receipts: £180 (Cross).
- CG                    LO STUDENTE A LA MODA. As 18 Jan.  
                        DANCING. As 18 Jan.
- Thursday 7*        THE INCONSTANT. As 1 Feb. Also FORTUNATUS. As 7 Jan.  
DL                    DANCING. IV: *Comic Dance* – Morris, Mrs Preston.  
                        COMMENT. Count Messin Dy'd (Cross). Receipts: £100 (Cross).
- CG                    THE DISTREST MOTHER. As 10 Jan. Also HARLEQUIN SKELETON.  
                        As 5 Feb.
- Friday 8*           KING JOHN. As 23 Jan. Also THE LYING VALET. As 8 Sept. 1753.  
DL                    COMMENT. Receipts: £150 (Cross).
- CG                    GLI AMANTI GELOSI. *Cast not listed.*  
                        DANCING. As 17 Dec. 1753.
- Saturday 9*        THE BEGGAR'S OPERA. As 8 Sept. 1753, but *Hornpipe* by Granier. Also  
DL                    THE KNIGHTS. Foote, Yates, Blakes, Costolo, Clough, Mrs Cross, Miss Mills,  
                        Miss Minors. [Hartop – Foote; Sir Gregory Gazette – Yates; Jenkins – Blakes;  
Tim – Costollo; Jenny – Miss Minors; Mrs Penelope Trifle – Mrs Cross; Miss  
Sukey Trifle – Miss Mills; Robin – Clough (Genest, IV, 385).]  
                        COMMENT. A farce of Mr Footes, formerly play'd at ye Haymarket by ye  
Name of the two Knights from ye Land's End. farce hiss'd—all hum (Cross).  
Mainpiece: By desire. Afterpiece: Never perform'd there. Receipts: £100  
(Cross).
- CG                    THE FUNERAL. As 19 Dec. 1753. Also HARLEQUIN SORCERER. As  
                        16 Oct. 1753.  
                        COMMENT. On Monday next an Italian Comic Opera, never performed before,  
call'd *L'Amore Constante*.
- King's               ARTASERSE. As 29 Jan.
- Monday 11*        ROMEO AND JULIET. As 15 Jan., but the *Masquerade Dance* in Act I by Devisse,  
DL                    Mlle Auguste, &c. Also THE DEVIL TO PAY. As 15 Sept. 1753.  
                        COMMENT. Mainpiece: By Particular Desire. Receipts: £170 (Cross).
- CG                    L'AMOUR COSTANTE. *Cast not listed.* [Emira (amante di Celindo) – Sga Marina  
Giordani; Celindo (giovine innamorato d'Emira) – Sga Antonia Ambrosini;  
Leandro (fratello d'Emira) – Francesco Giordani; Auretta (cameriera d'Emira) –  
Sga Nicolina Giordani; Don Bertoldo (uomo sciocco, pretensor d'Emira) – Giuseppe  
Giordani; Ormindo (innamorato d'Emira) – Francesco Lini. A servant and four  
masquers who do not speak (Libretto of 1754).]  
                        DANCING. [Unspecified.]  
                        COMMENT. Comic Opera in Italian and French, 3 Acts (Larpent MS 107).  
Subtitle, O Sia, Il Finto Femmina. La Musica e del Sig Leonardo Leo, Maestro di  
Capella Napolitano (Edition of 1752, Amsterdam). [Rich had applied for license to

Duke of Grafton 8 Feb.] This day at Noon will be publish'd at 1s. <i>L'Amor Costante</i> , Dramma Comico, per Musica, as it is acted at Covent Garden. With an English translation. Sold by H. Woodfall.	Monday 11 CG
<b>ALEXANDER'S FEAST.</b> Vocals: Sig Frasi, Signora Galli, Wass. COMMENT. Benefit for Pasqualino. Boxes and Pit Half a Guinea. Gallery ss. To begin at 6:30 P.M.	HAY
<b>TWELFTH NIGHT.</b> As 7 Jan., but Maria - Miss Minors. Also <b>THE KNIGHTS.</b> As 9 Feb., but with a <i>New Prologue</i> spoke by Foote. COMMENT. Went off well (Cross). The <i>Non-Juror</i> oblig'd to be deferr'd on account of Mrs Pritchard's Indisposition. This day publish'd the Second edition of <i>Boadicia</i> , a Tragedy, as it is now acted at Drury Lane. By Mr Glover ( <i>Public Advertiser</i> ). Receipts: £80 (Cross).	Tuesday 12 DL
<b>THE RELAPSE;</b> or, Virtue in Danger. Foppington - Cibber; Loveless - Smith, 1st time; Young Fashion - Dyer; Sir Tunbelly - Martin; Coupler - Arthur; Worthy - Ridout; Seringe - Shuter; Lory - Stevens; Varole - Bencraft; Shoemaker - Paddick; Bull - Stoppelaer; Amanda - Mrs Barrington; Hoyden - Miss Baker; Nurse - Mrs Pitt; Berinthia - Mrs Bland. <i>Occasional Prologue</i> . Also <b>THE MOCK DOCTOR.</b> As 11 Dec. 1753, but add Davy - Shuter; Leander - R. Smith; Hellebore - Stoppelaer; The Mock Doctor - Cibber (with a new <i>Epilogue</i> in Character). <b>DANCING.</b> By Granier, Mlle Camargo, &c. COMMENT. Benefit for Cibber. Mainpiece: Reviv'd. Tickets at the Stage Door of the Theatre.	CG
<b>NERONE.</b> <i>Cast not listed.</i>	King's
<b>THE RECRUITING OFFICER.</b> As 5 Feb., but Bullock - Taswell. Also <b>THE KNIGHTS.</b> As 12 Feb. COMMENT. Receipts: £70 (Cross).	Wednesday 13 DL
<b>L'AMOUR COSTANTE.</b> As 11 Feb. <b>DANCING.</b> As 11 Feb.	CG
<b>ACIS AND GALATEA.</b> <b>MUSIC.</b> Solo on violoncello - Lonzetti; <i>Italian Song</i> - Signora Galli; Violin Solo - Hallandall. COMMENT. Benefit for Galli. Composed by Handel. Boxes and Pit ½ Guinea. Gallery ss.	HAY
<b>VENICE PRESERV'D.</b> As 25 Oct. 1753, but Duke - Clough. Also <b>LETHE.</b> As 24 Nov. 1753, but Aesop - Burton. COMMENT. Mainpiece: <i>By Particular Desire</i> . Receipts: £180 (Cross).	Thursday 14 DL
<b>THE ORPHAN.</b> As 22 Nov. 1753. Also <b>HARLEQUIN SKELETON.</b> As 5 Feb.	CG
<b>LOVE FOR LOVE.</b> As 16 Jan. Also <b>THE KNIGHTS.</b> As 12 Feb. COMMENT. Receipts: £140 (Cross).	Friday 15 DL
<b>L'AMOUR COSTANTE.</b> As 11 Feb., but in which will be introduc'd a <i>New Song</i> . <b>DANCING.</b> As 11 Feb.	CG
<b>THE INCONSTANT.</b> As 1 Feb. Also <b>FORTUNATUS.</b> As 7 Jan. <b>DANCING.</b> IV: <i>Comic Dance</i> by Morris and Mrs Preston. COMMENT. Receipts: £130 (Cross).	Saturday 16 DL

- Saturday 16*      THE DISTREST MOTHER. As 10 Jan. Also HARLEQUIN SORCERER.  
CG                  *Cast not listed.*
- King's            ARTASERSE. As 29 Jan.
- Monday 18*       KING LEAR. As 15 Nov. 1753, but Kent - Burton. Also A DUKE AND NO  
DL                  DUKE. As 13 Oct. 1753.  
                        COMMENT. Mr Garrick's Benefit tho not in ye bills. Mainpiece by Particular  
Desire (Cross). Receipts: £230 (Cross).
- CG                  L'AMOUR COSTANTE. As 15 Feb.  
                        DANCING. As 11 Feb.
- Tuesday 19*       THE MAN OF MODE. As 19 Dec. 1753, but Old Bellair - Mozeen. Also  
DL                  FORTUNATUS. As 7 Jan.  
                        COMMENT. Receipts: £120 (Cross).
- CG                  THE DISTREST MOTHER. As 10 Jan. Also HARLEQUIN SKELETON.  
                        As 5 Feb.  
                        COMMENT. Mainpiece: By Particular Desire. On Saturday next a new tragedy,  
never performed before, call'd *Constantine*.
- King's            DIDONE. *Cast not listed.*
- Wednesday 20*      THE MERRY WIVES OF WINDSOR. Falstaff - Berry; Ford - Havard; Sir  
DL                  Hugh Evans - Yates; Shallow - Taswell; Page - Burton; Caius - Blakes; Slender -  
Woodward; Jack Rugby - Marr; Host of Garter - W. Vaughan; Fenton - Scarse;  
Robin - Master Simpson; Mrs Page - Mrs Mills; Anne Page - Miss Minors;  
Mrs Quickly - Mrs James; Mrs Ford - Miss Haughton. Also FORTUNATUS.  
As 7 Jan.  
                        COMMENT. Receipts: £140 (Cross).
- CG                  L'AMOUR COSTANTE. As 15 Feb.  
                        DANCING. As 11 Feb.
- Thursday 21*       THE STRATAGEM. As 10 Jan., but Mrs Sullen - Miss Haughton; Dorinda -  
DL                  Mrs Davies. Lady Bountiful omitted. Also FORTUNATUS. As 7 Jan.  
                        COMMENT. Receipts: £170 (Cross).
- CG                  THEODOSIUS. As 20 Nov. 1753. Also HARLEQUIN SORCERER. *Cast not  
listed.*  
                        COMMENT. Tomorrow, by desire, *Gli Amanti Gelosi*, being the last time of  
performing the operas till Monday 4 March.
- Friday 22*        THE OLD BACHELOR. As 24 Oct., 1753 but Belinda - Mrs Mills; Laetitia -  
DL                  Miss Haughton; Fondlewife - Foote for last time this season. Also THE  
KNIGHTS. As 12 Feb., with *New Prologue* - Foote.  
                        COMMENT. Benefit of Mr Foote (Cross). Tickets of Foote at Mr Ray's, a  
woolen-draper, in Tavistock Row, Covent Garden, and at the stage door. Receipts:  
£170 (Cross).
- CG                  GLI AMANTE GELOSI. *Cast not listed.*  
                        DANCING. As 17 Dec. 1753.  
                        COMMENT. Opera by Desire. Being the last time of performing the operas  
till Monday March 4.

THE SUSPICIOUS HUSBAND. As 17 Nov. 1753, but Clarinda — Miss Haughton. Tester, Buckle, Simon, Valet, Landlady, Milliner omitted. Also A DUKE AND NO DUKE. As 13 Oct. 1753.

Saturday 23  
DL

DANCING. II: *Dance* by Devisse and Mlle Auretti.

COMMENT. Mainpiece: By Particular Desire. Afterpiece: By Desire. Receipts: £170 (Cross).

CONSTANTINE. Parts by: Barry, Sparks, Smith, Ridout, Stevens, Mrs Barrington, Miss Bellamy. [Constantine — Barry; Maximian — Sparks; Aurelian — Smith; Albinus — Ridout; Marcellus — Stevens; Fulvia — Miss Bellamy; Cornelia — Mrs Barrington. *Prologue*; *Epilogue* — Miss Bellamy (Edition of 1754).]

CG

COMMENT. A New Tragedy by Dr [Philip] Francis, author of *Eugenia*,—went off very indifferently (Cross). [This tragedy is mercilessly attacked in *The Tuner* No 2 by Paul Hiffernan, who compares its phrasing in a dozen instances with similar, but more perfect phrasing in Shakespeare.]

ARTASERSE. As 29 Jan.

King's

VIRGINIA. Parts by: Garrick, Mossop, Ross, Davies, Blakes, Mozeen, Mrs Bennet, a Gentlewoman (1st time on any stage), Mrs Cibber. [Virginius — Garrick; Icilius — Ross; Appius — Mossop; Claudius — Davies; Virginia — Mrs Cibber; Marcia — Mrs Graham; Plautia — Mrs Bennet; Rufus — Mozeen; Caius — Blakes; *Prologue* — Garrick; *Epilogue* — Mrs Clive (Genest, IV, 386).]

Monday 25  
DL

COMMENT. Wrote by one Mr Crisp. A Gentlewoman, who never appear'd upon ye Stage before did Marcia (Mrs Graham) & had deservidly great applause, the whole play went off, with General Approbation. Mr Carey had his fiddle broke by an apple playing the first Music—the *Prologue* & *Epilogue* much lik'd—both wrote by Garrick (Cross). Gentlewoman — Mrs Graham, afterwards Mrs Yates (Winston MS 8). *Tuner* Letter the 2nd pub. at 6d.—29 pages.

CONSTANTINE. As 23 Feb.

CG

VIRGINIA. As 25 Feb.

Tuesday 26  
DL

COMMENT. Receipts: £150 (Cross).

CONSTANTINE. As 23 Feb.

CG

COMMENT. Benefit for the Author. Tickets to be had of the author at his house in Southampton St., near Covent Garden; at Millar's, Bookseller in the Strand, and at the Stage Door. [But see note for 28 Feb.]

VIRGINIA. As 25 Feb.

Thursday 28  
DL

COMMENT. Benefit for ye Author (Cross). Tickets to be had of Messrs Tonson and Draper, Booksellers in the Strand, and at the Stage Door. Receipts: £200 (Cross).

CONSTANTINE. As 23 Feb., but with a *New Epilogue*.

CG

COMMENT. Benefit for the Author with this advertisement: The Receipt of the House not answering on Tuesday last, Mr Rich has taken it to himself & given this night for the author (No charges) (Cross).

ENTERTAINMENT OF VOCAL AND INSTRUMENTAL MUSIC. Part I: *Overture* by Ciampi; *Intennerir mi sento* (Galluppi) — Serasini; *Ti parli in seno amore* (Perez) — Sga Frasi; *Concerto violincello Pasqualini*; *Lasciar t'amato bene* from *Nerone* by Sga Visconti; *Dal suo gentil sembiante* (P. Pulli) — Albuza. Part II: *Concerto* — Durbour; *Sfogati o Ciel sereno* (Hasse) — Passerini; *Endless pleasure* (Handel) — Beard; *Concerto* on bassoon — Miller; *Pupille care* from *Nerone* by Serasini; *E Maggiore*

King's

*Tbursday 28*  
King's      *deg'n'altro Dolore* from *Nerone* - Sga Visconti; Part III: *Concerto* on oboe by Vincent; *Rasserani i mesta rai* (Pescetti) - Albuzzi; *Non vi piacque ingiusti Dei* (Mazzoni) - Sga Frasi; *Ob 'Tis Elysium All* (Pasquali) — Beard; *Compiangermi non sai* (Braun) - Passerini; Duet *Tu vuoi ch'io O cara* (Vinci) - Sga Visconti and Serafini.

COMMENT. For the Benefit and Increase of a Fund established for the Support of Decayed Musicians, or their Families. To begin at 6:00 P.M. [Box and Pit at Half a Guinea. Gallery at 5s.]

## March 1754

*Friday 1*  
CG      **ALEXANDER BALUS.** *Cast not listed.* Parts were: Alexander Balus (King of Syria); Ptolomee (King of Egypt); Jonathan (Chief of the Jews); Cleopatra (Daughter to Ptolomee); Aspasia (Her Friend and Companion); Chorus of Israelites; Chorus of Asiatics.

COMMENT. Box and Pit 10s. 6d. 1st Gallery 5s. Upper Gallery 3s. 6d. Pit and boxes will be put together and no persons to be admitted without tickets, which will be delivered this day at the Office in the Theatre. Galleries opened at half an hour after Four. Pit and Boxes at Five. To begin at Half past Six.

*NW LS*      COMMENT. [New Wells, Lemon St. Goodman's Fields.] As Church wardens and Overseers of the Parish of Whitechapel did lately receive Information, that several young Persons have exhibited Plays at Goodman's Fields Wells . . . that the said young Persons have actually met and rehearsed Plays on the Lord's Day, in Defiance of all Laws, Divine and Human; the said Churchwardens and Overseers, assisted by proper Authorities, went last Night to Goodman's Fields Wells, which they found vastly crowded, and having severly reprimanded the Performers, dismissed the Audience (*Daily Advertiser*, 2 March).

*Saturday 2*  
DL      **VIRGINIA.** As 25 Feb.  
COMMENT. Receipts: £180 (Cross).

CG      **VENICE PRESERV'D.** As 14 Nov. 1753. Also **HARLEQUIN SKELETON**.  
As 5 Feb.  
**DANCING.** By Maranesi and Sga Bugiani.  
COMMENT. By His Majesty's Command.

King's      **ARTASERSE.** As 29 Jan.

*Monday 4*  
DL      **VIRGINIA.** As 25 Feb.  
COMMENT. This day publish'd at 6d. The Story on which the new tragedy call'd *Virginia*, now performing at Drury Lane, is founded. Sold by W. Reeve in Fleet St. Receipts: £170 (Cross).

CG      **LA CAMERIERA ACCORTA.** *Cast not listed.* [Odoard - Francesco Lini; Leonora - Signora Marina Giordani; Silvio - Signora Antonia Giordani; Diamantina - Nicolina Giordani; Vanesio - Giuseppe Giordani; Perillox - Francesco Giordani (*The Artful Chambermaid, 1754* libretto).] Also **ENTERNTAINMENT**.  
**DANCING.** [Unspecified.]

COMMENT. Benefit for Sga Marina Giordani. Full Prices (Cross). A new Italian *Comic Opera*. The Music composed by Balthazar Galuppi. Ladies desired to send servants by Half an Hour after Three. This day publish'd at 1s. *La Cameriera Accorta*, Opera Comico, per Musica, as it is acted at Covent Garden. With an English Translation. Sold by H. Woodfall.

THE OLD WOMAN'S ORATORY. *Cast not listed.* Also THE COUP DE GRACE; or, The Death of Harlequin, a Burlesque Pantomime Entertainment, to be performed by Britons only. The Funeral Procession of Harlequin. By the Desire of Shakespeare's Friends, a Solemn Dirge will be performed in the Manner of that in *Romeo and Juliet*.

Monday 4  
HAY

DANCING. Grand Dance of *Horse and Four*.

COMMENT. A concert, etc. Box 5s. Pit 3s. Gallery 2s. To begin at 7:00 P.M. [Repeated in the bills.] The House will be illuminated with Wax Lights.

VIRGINIA. As 25 Feb.

COMMENT. Benefit for Author. Receipts: £150 (Cross).

Tuesday 5  
DL

HAMLET. As 30 Oct. 1753. Also HARLEQUIN SORCERER. *Cast not listed.*

CG

COMMENT. Mainpiece: By desire.

ENRICO. *Cast not listed.*

King's

ALEXANDER BALUS. As 1 March.

Wednesday 6  
CG

VIRGINIA. As 25 Feb.

COMMENT. Receipts: £150 (Cross).

Thursday 7  
DL

THE SUSPICIOUS HUSBAND. As 10 Dec. 1753, but Clarinda - Mrs Bland. CG  
Also HARLEQUIN SKELETON. As 5 Feb.

DANCING. *Les Jardiniers*; and *Les Charboniers* by Maranesi and Sga Bugiani.

THE OLD WOMAN'S ORATORY. *Cast not listed.* Also THE COUP DE HAY

GRACE. As 4 March, with *Solemn Dirge*.

DANCING. By The Great New Timbertoe, &c.

DEBORAH. *Cast not listed.* Parts were: Deborah, Barak, Abinoam, Sisera, Jael; 3 Israelitish Women, Chief Priest of Israelites, Chief Priest of Baal, Chorus of Priests and Israelites; Chorus of Priests of Baal.

Friday 8  
CG

COMMENT. The Tragedy of Constantine publish'd at 1s. 6d.

VIRGINIA. As 25 Feb.

COMMENT. Receipts: £160 (Cross).

Saturday 9  
DL

JULIUS CAESAR, with the deaths of Brutus and Cassius. Antony - Barry; Brutus - Sparks; Cassius - Ryan; Caesar - Bridgwater; Trebonius - Anderson; Metellus - Steevens; Decius Brutus - White; Cinna - Redman; Lepidus - Bencraft; Soothsayer - Marten; Ligarius - Holtom; Pindarus - R. Smith; Antony's servant - Cushing; Lucius - Miss Mullart; Caska - Ridout; Octavius - Usher; Plebians - Arthur, Collins, Barrington, Dunstall, Stoppelaer, &c.; Calphurnia - Mrs Vincent; Portia - Mrs Bland. Also HARLEQUIN SORCERER. *Cast not listed.*

CG

ARTASERSE. As 29 Jan.

King's

THE OLD WOMAN'S ORATORY. *Cast not listed.* Also THE COUP DE HAY  
GRACE. As 4 March.

VIRGINIA. As 25 Feb.

COMMENT. Benefit for the Author (Cross). Tickets at Tonson and Draper, Booksellers in the Strand, and at the Stage Door. Receipts: £140 (Cross).

Monday 11  
DL

- Monday 11*    L'AMANTI GELOSI. *Cast not listed.*  
 CG            DANCING. As 17 Dec. 1753.  
               COMMENT. Opera by Desire. Being the last time of performing the operas this season.
- HAY          THE OLD WOMAN'S ORATORY. *Cast not listed.* Also THE COUP DE GRACE. As 4 March.  
 DL            DANCING. English Ballet - Timbertoe, Signora Mentorini.
- Tuesday 12*    VIRGINIA. As 25 Feb. Also A DUKE AND NO DUKE. As 13 Oct. 1753.  
 DL            DANCING. II: *Comic Dance* by Devisse and Mlle Auretti; End of Play: the Tambourine, as 12 Oct. 1753.  
               COMMENT. Afterpiece: By desire. This day publish'd *Virginia*, a Tragedy as it is acted at Drury Lane. Printed for J. and R. Tonson. Receipts: £140 (Cross).
- CG            JULIUS CAESAR. As 9 March. Also HARLEQUIN SORCERER. *Cast not listed.*
- King's       ADMETO. *Cast not listed*, but Faustina, Cuzzoni, Senesino were the chief performers Deutsch, Handel, from Johann Joachim Quantz's autobiography).  
               COMMENT. The Musick composed by Mr Handel. New Decorations.
- Wednesday 13*   DEBORAH. *Cast not listed.* See 8 March.  
 CG
- Thursday 14*    THE INCONSTANT. As 1 Feb. Also FORTUNATUS. As 7 Jan., but Johnson added. Phillips and Mlle Lussant omitted.  
 DL            DANCING. IV: *Hornpipe* by Granier.  
               COMMENT. Receipts: £100 (Cross).
- CG            THE DISTREST MOTHER. As 10 Jan., but Andromache - Mrs Vincent; Hermione - Mrs Gregory. Also HARLEQUIN SKELETON. As 5 Feb.  
               DANCING. By Maranesi and Sga Bugiani.  
               COMMENT. Mainpiece: By Particular Desire.
- HAY          THE OLD WOMAN'S ORATORY. As 11 March.
- Friday 15*      SAUL. *Cast not listed.* Parts were: Saul, Jonathan, David, High Priest, Abner, Messenger, Doeg, Apparition of Samuel, Amalakite, Michal, Merab, Abiathar, Witch of Endor.
- Saturday 16*     KING JOHN. As 23 Jan., but Prince Henry, Essex, Citizen, of Angers, English Herald, Faulconbridge, Gurney, Austria, Chatillon, French Herald, Lady Faulconbridge omitted. Also LETHE. As 14 Feb., but Old Man - Blakes. Frenchman omitted.  
 DL            DANCING. By Devisse, Mlles. Auretti and Auguste, &c.  
               COMMENT. Benefit for Mrs Cibber. Last time of acting it this season. [Seven rows of Pit laid into Boxes, and amphitheatre on stage. Send servants at 3 o'clock.] Receipts: £240 (Cross).
- CG            JULIUS CAESAR. As 9 March. Also HARLEQUIN SORCERER. *Cast not listed.*
- King's       ADMETO. *Cast not listed.* See 12 March.
- HAY          THE OLD WOMAN'S ORATORY. As 11 March.  
               COMMENT. The sixth Day.

JANE SHORE. As 22 Dec. 1753. Also CATHERINE AND PETRUCHIO. Petru-	Monday 18
chio - Woodward; Grumio - Yates; Catherine - Mrs Pritchard; Baptista - Burton;	DL
Hortensio - Mozeen; Bianca - Mrs Bennet; Biandello - Blakes.	
DANCING. By Devisse, Mles Auretti, Auguste.	
COMMENT. [Afterpiece] A farce of 3 Acts taken from Shaks Taming ye Shrew (by Garrick) call'd new Catharine & Petruchio (Cross). Mrs Pritchard's Benefit. Tickets of Mrs Pritchard at her lodgings at Pritchard's Warehouse, in Tavistock St. Part of pit laid into boxes. Amphitheatre on stage. Receipts: £298 (Cross).	
ROMEO AND JULIET. As 5 Jan., but <i>Minuet</i> omitted. Also THE LYING VALET. Sharp - Shuter, 1st time; Gayless - Anderson; Guttle - Dunstall; Melissa - Mrs Vincent; Kitty Pry - Mrs Pitt.	CG
DANCING. <i>Les Carboniers</i> , as 7 March, and <i>Les Tailleurs</i> , as 10 Dec. 1753.	
COMMENT. Benefit for Miss Nossiter.	
EVERY MAN IN HIS HUMOUR. Kitely - Garrick; Old Knowell - Berry; Young Knowell - Ross; Wellbred - Palmer; Brainworm - Yates; Mrs Kitely - Mrs Davies; Downright - Bransby; Justice Clement - Taswell; Mas. Stephen - Vernon; Bobadil - Woodward. Also THE ENGLISHMAN IN PARIS. As 22 Oct. 1753, but Buck (by desire) - Woodward, 1st time; Lucinda - Miss Haugh- ton, 1st time; Singing Master - Beard, with a favorite French air. The <i>Minuet</i> by Devisse and Mlle Auguste.	Tuesday 19
COMMENT. Benefit for Mr Woodward he did buck in the Farce (Cross). On account of the extraordinary demand for places, Boxes and Pit will be laid together. Amphitheatre on Stage. Published <i>Tuner</i> No 3—31 pages, 6d. Receipts: £311 (Cross).	DL
THE FUNERAL. As 19 Dec. 1753, but Mademoiselle - Miss Mullart. Swagger and Bumpkin omitted. Also HARLEQUIN SORCERER. <i>Cast not listed</i> .	CG
DANCING. <i>Les Tailleurs</i> — Maranesi, Signora Bugiani.	
ADMETO. <i>Cast listed</i> . See 12 March.	King's
SAUL. <i>Cast not listed</i> . See 15 March.	
COMMENT. Died M Destarde, Dancing Master, late of Covent Garden (Win- ston MS 8).	Wednesday 20
COMMENT. Died M Destarde, Dancing Master, late of Covent Garden (Win- ston MS 8).	CG
THE SUSPICIOUS HUSBAND. As 23 Feb., but Clarinda - Mrs Pritchard. Also FORTUNATUS. As 14 March.	Thursday 21
COMMENT. Receipts: £160 (Cross).	DL
THE BEGGAR'S OPERA. As 10 Nov. 1753. Also HARLEQUIN SORCERER. <i>Cast not listed</i> .	CG
DANCING. <i>Les Tailleurs</i> . As 10 Dec. 1753.	
COMMENT. This was to have been <i>Tamerlane</i> for Mrs Bland's Benefit, but Mr Barry sprain'd his leg and it was Deferr'd (Cross).	
JOSHUA. <i>Cast not listed</i> . Parts were: Joshua, Caleb, Othniel, Achsah (Daughter to Caleb), Angel, Chorus, High Priests, Chiefs, Elders and Attendants.	Friday 22
COMMENT. This was to have been <i>Tamerlane</i> for Mrs Bland's Benefit, but Mr Barry sprain'd his leg and it was Deferr'd (Cross).	CG
LOVE'S LAST SHIFT. Loveless - Garrick; Sir Novelty - Woodward; Sir William Wisewood - Taswell; Young Worthy - Palmer; Snap - Yates; Narcissa - Mrs Clive; Hillaria - Mrs Mills; Flareit - Mrs Bennet; Amanda - Mrs Cibber. Also THE LONDON 'PRENTICE. Parts by - Beard, Wilder, Vernon, Miss Thomas, Mrs Clive. [Emperor - Wilder; Vizir - Vernon; London 'Prentice - Beard; Hum- drumeda - Miss Thomas; Princess Theoraze - Mrs Clive (MacMillan).]	Saturday 23
	DL

- Saturday 23*  
DL      DANCING. By Devisse and Mlle Auretti.  
 COMMENT. Benefit for Mrs Clive. A new Operetta. Farce dull & hiss'd at ye End (Cross). Music by D'Fesch. Part of Pit laid into Boxes. Amphitheatre on Stage. N.B. 'Tis hoped Gentlemen won't take it ill that they can't be admitted into the Orchestra, as it will be impossible to perform the Entertainment without the whole band of Music. Tickets to be had of Mrs Clive at her Lodgings at the Wheatsheaf in Henrietta St. and of Mr Varney at the Stage Door. Receipts: £240 (Cross).
- CG      JANE SHORE. Jane - Mrs Bland; Gloster - Sparks; Dumont - Ryan; Hastings - Barry; Belmour - Ridout; Catesby - Anderson; Ratcliff - Usher; Alicia - Mrs Gregory, 1st time. Also THE LYING VALET. As 18 March.  
 DANCING. *Les Tailleurs*, as 10 Dec. 1753.  
 COMMENT. Benefit for Sparks. By Particular Desire of several Ladies of Quality. Tickets deliver'd for the *Distress'd Mother* the 28th will be taken.
- King's     ADMETO. *Cast not listed*. See 12 March.
- Monday 25*  
DL      ZARA. Lusignan - Garrick, 1st time; Osman - Mossop, 1st time; Nerestan - Harvard; Chatillion - Blakes; Zara Mrs Cibber; Selima - Mrs Cowper; Orasmin - Burton; Melidor - Scrase. Also THE ENGLISHMAN IN PARIS. As 19 March.  
 COMMENT. Mainpiece reviv'd. Not acted in 17 years. Benefit for Mr Mossop. (Cross). Tickets at his lodgings at Newton's Warehouse, in Tavistock St., Covent Garden, and at the Stage Door. Part of Pit laid into Boxes. Amphitheatre on Stage. Wed. next Macklin's Rooms will be open'd. Nothing less than silver taken. On Friday the subscription room for select Parties. Other Parties at Tavern. Receipts: £225 (Cross).
- CG      THE EARL OF ESSEX. As 11 Dec. 1753, but Burleigh, Southampton, Raleigh, and Nottingham omitted. Also THE SHEEP SHEARING, or, Florizel and Perdita. Florizel - Barry; Polixenes - Ridout; Alcon - Sparks; Camillo - Redman; Clown - Stevens; Autolicus (with *original songs* in Character) - Shuter; Dorcas - Miss Young; Mopsa - Mrs Lampe; Perdita - Miss Nossiter; Singing Shepherds and Shepherdesses by: — Lowe, Mrs Chambers, &c. Dancing Shepherds and Shepherdesses by: — Maranesi, Sga Bugiani, &c. *Prologue* by Barry; *Epilogue* by Shuter.  
 DANCING. II: *Les Jardiniers*; IV: *Les Tailleurs*, as 7 March and 10 Dec. 1753 respectively.  
 COMMENT. Benefit for Barry. [Afterpiece a Comedy in two Acts by MacNamara Morgan from Shakespeare.] Shuter did fine in the farce (Cross). Music composed by Arne. Part of Pit will be laid into the boxes, where and upon stage servants will be allowed to keep Places.
- HAY      THE OLD WOMAN'S ORATORY. As 11 March.  
 COMMENT. Seventh Day.
- Tuesday 26*  
DL      THE STRATAGEM. As 21 Feb., but Mrs Sullen - Mrs Pritchard; Lady Bountiful - Mrs Cross. Also THE ANATOMIST. *Cast not listed*.  
 DANCING. I: A New Dance call'd *La Passecalle de Zaid*, by Mlle Auretti; III: *Nr Dutcb Dance*, by Devisse and Mlle Auretti; IV: *Hornpipe* by Granier, &c.; V: The *Louvre* and *Minuet*, by Devisse and Mlle Auretti.  
 COMMENT. Benefit for Mlle Auretti. Last time of performing mainpiece this season. Part of Pit rail'd into the Boxes. Amphitheatre on Stage. [Ladies send servants by 3 o'clock.] Tickets of Mad Auretti, at her house in Leicester Fields, and at the Stage Door. Receipts: £190 (Cross).

**THE CONSCIOUS LOVERS.** Young Bevil - Barry; Sir John - Bridgewater; Sealand - Sparks; Tom - Dyer; Phillis - Mrs Vincent; Cimberton - Arthur; Mrs Sealand - Mrs Bambridge; Lucinda - Mrs Baker; Humphrey - Anderson; Isabella - Miss Ferguson; Daniel - Collins; Myrtle - Smith, 1st time; Indiana - Miss Bellamy; Singing by Lowe. Also **THE LYING VALET.** As 18 March.  
**DANCING.** By Maranesi and Sga Bugiani.

COMMENT. Benefit for Smith.

Tuesday 26  
CG

**ARTASERSE.** *Cast not listed.* See 29 Jan.

King's

**SOLOMON.** Vocals: Miss Turner, etc.

COMMENT. Benefit for Miss Turner at the Great Room, Dean St., Soho. Oratorio composed by Dr Boyce. To begin at 7:00 P.M.

Soho

**ALFRED.** *Cast not listed.*

**MUSIC.** Will be introduced a *Solemn Dirge* in honour of the Heroes who died in the service of their country. After Act I, a *Violin Concerto* by De Giardino, who will lead the performance; Act II, *Duetto on the Hautboys* by the two Pla's.

Wednesday 27  
DL

COMMENT. For one night only, being desired by several Persons of Quality. Benefit for Mr Arne. Done in the manner of an Oratorio. To begin at 6.30 P.M. Boxes half a guinea. Pit 5s. Gallery 3s. Upper Gallery 2s. Tickets to be had of Mr Arne near the Roe Buck in Bow St., Covent Garden, and of Mr Varney at the Stage Door where Places may be taken for the Boxes only. Published for 11. this day *Alfred the Great*, a Drama for Music, as it is to be performed this evening at the Theatre Royal in Drury Lane. Printed for A. Miller in the Strand.

**JUDAS MACCHABAEUS.** *Cast not listed.* Parts were: Judas, Israelite Man, Israelite Woman, Chorus, Simon (Brother to Judas), Messenger. Eupolemus (Jewish Ambassador to Rome) (Larpent MS).

CG

**THE FAIR PENITENT.** As 31 Oct. 1753. Also **THE DEVIL TO PAY.** As 15 Sept. 1753.

Thursday 28  
DL

**SINGING.** I: *Rise Glory*, in the Opera *Rosamond* by Arne, sung by Beard; II: A Song by Miss Thomas; III: (By desire) a Ballad by Beard; IV: A *Pastoral Dialogue* compos'd by Arne, sung by Miss Thomas and Beard.

COMMENT. Benefit for Beard. Afterpiece: By Particular Desire. Tickets at Beard's lodgings at Mrs Coleman's in East St., Red Lyon Square, and at the Stage Door. Part of Pit laid into Boxes. Receipts: £280 (Cross).

**JANE SHORE.** As 23 March, but Jane - Miss Bellamy. Also **THE KNIGHTS.** Principal parts by Foote, Costollo and Shuter, with a *Prologue* spoken by Foote. **DANCING.** *Les Tailleurs*, as 10 Dec. 1753; *Les Charboniers*, as 7 March.

CG

COMMENT. Benefit for Miss Bellamy. Afterpiece: A farce in two acts never acted there, and being the last time of performing it this season. [N.B. Its run this season had been at Drury Lane, and both Foote and Costollo were with the Drury Lane company this season.]

**THE OLD WOMAN'S ORATORY.** As 11 March.

HAY

COMMENT. Benefit Decay'd and Antient Masons. The Brothers are desir'd to meet at the Day of Performance at the Five Bells Tavern in the Strand, at 4 P.M. Tickets to be had of Mr Lauder at the Theatre.

**THE POWER OF HARMONY.** *Cast not listed*, but with several alterations and new additions.

Soho

COMMENT. Benefit for Philidor at the Great Room, Dean St. Soho. Tickets 5s. To begin at 6:30 P.M.

- Friday 29* CG **SAMSON.** *Cast not listed.* Parts were: Samson, Manoa, Micah, Israelite Officer, Chorus of Israelites, Dalila, Harapha, Chorus of Philistine Women and Priests of Dagon (Larpent MS).
- Saturday 30* DL **MUCH ADO ABOUT NOTHING.** As 12 Jan., but Don John - Bransby; Verges - Vernon; Dogberry - Yates (playbill). [Don John - Davies (*Public Advertiser*).] Also LETHE. As 16 March, but Mrs Tattoo, Mercury omitted.  
**DANCING.** *Masquerade Dance* in Act II. Also Dancing by Devisse and Mad Auretti.  
**COMMENT.** Benefit for Yates. The Farce of THE KNIGHTS intended and advertis'd to be acted is oblig'd to be laid aside on account of Mr Phillip's dangerous indisposition, who was to have perform'd the character of Sir Gregory Gazette. Tickets of Yates at Mr Walsh's Music shop in Catherine St. in the Strand, and at the stage door (playbill, 29 March). Receipts: £260 (Cross).
- CG **VENICE PRESERV'D.** As 14 Nov. 1753. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 30 Nov. 1753.  
**DANCING.** A new Dance never performed before, *Le Matelot*, by Maranesi and Sga Bugiani; *Les Sabotiers* by Maranesi and Sga Bugiani, being the first time of its being performed this season. By Particular Desire Sga Bugiani will dance a *Minet* with her Father Sg Bugiani.  
**COMMENT.** Benefit for Sga Bugiani.
- King's **ENRICO.** *Cast not listed.*
- HAY **OLD WOMAN'S ORATORY.** *Cast not listed.* Also THE ADVENTURES OF FRIBBLE. *Cast not listed.*  
**DANCING.** *Burlesque Ballet* - Timbertoe, Sga Mentoreni &c., as 11 March.  
**COMMENT.** Ninth Day.

## April 1754

- Monday 1* DL **THE ORPHAN.** As 2 Oct. 1753, but Florella, Serina, Chaplain, Ernesto omitted. Also THE ENGLISHMAN IN PARIS. As 19 March.  
**SINGING.** I: *Rise Glory Rise* by Beard; III: (By desire) a Ballad by Beard.  
**DANCING.** II: By Devisse and Mad Auretti.  
**COMMENT.** Benefit for Havard. Last time this season for mainpiece, and after-piece. Receipts: £160 (Cross).
- CG **OTHELLO.** As 8 Jan., but Duke Marten. Also THE KNIGHTS. As 28 March, but with a *New Occasional Prologue* spoken by Foote.  
**DANCING.** *Les Tailleurs*, as 10 Dec. 1753.  
**COMMENT.** Benefit for Ryan. Afterpiece: By Particular Desire.
- HAY **OLD WOMAN'S ORATORY.** *Cast not listed.* Also THE ADVENTURES OF FRIBBLE. Principal performers - Timbertoe, Sga Mentoreni, Sga Gapatoona, Miss Midnight. Third time.  
**COMMENT.** Tenth Day.
- Tuesday 2* DL **VIRGINIA.** As 25 Feb. Also LETHE. As 16 March.  
**COMMENT.** Benefit for Mr Ross—Mlle Auguste had Tickets—(Cross). Tickets deliver'd out for the *Provok'd Wife* will be taken. Receipts: £170 (Cross).

**KING RICHARD III.** As 21 Sept. 1753, but Richard - Shuter, 1st time, and by Particular Desire; King Henry - Ridout; Richmond - Dyer; Norfolk - Bencraft; Oxford - Wignell; Prince Edward - Miss Mullart. Also THE LOTTERY. As 16 Nov. 1753, but Stocks not listed.

Tuesday 2  
CG

**DANCING.** *Les Taileurs*, as 10 Dec. 1753; *Les Charboniers*, as 7 March.

**COMMENT.** Benefit for Dyer. No building on stage.

**DIDONE.** *Cast not listed.*

King's

**COMMENT.** Benefit for Sga Passerini. [From charges and countercharges published in great length in the *Public Advertiser*, it appears that Sga Frasi had earlier arranged to produce *Samson* at the King's on this night for her benefit. Learning that the subscribers to the opera season could enter on their own tickets on this night she decided to change nights to avoid any losses, only to find that her singers were engaged at one theatre or another on other nights. Meanwhile, Signor Passerini got permission to have this night scheduled at King's for his wife's benefit, and Sga Frasi lost out all around. Passerini asserted that the charge for renting the Great Room, Dean St. Soho was 5 guineas for a night.]

**JUDAS MACCHABAEUS.** *Cast not listed.* See 27 March.

Wednesday 3  
CG

**EVERY MAN IN HIS HUMOUR.** As 19 March, but add Cash - Blakes; Tib omitted. Also THE SHEPHERD'S LOTTERY. As 22 Sept. 1753, but concluding with a *Pastoral Dance* by Dennison, Mlle Auguste.

Thursday 4  
DL

**COMMENT.** Benefit for Mr Berry (Cross). Tickets at Pope's, a Peru-Maker, in Russel Street, Covent Garden; of Benoni Sedgley, at the Ship and Anchor, Temple Bar, and at the Stage Door. Receipts: £230 (Cross).

**THE SIEGE OF DAMASCUS.** As 28 Nov. 1753. Also THE LYING VALET. As 18 March.

CG

**DANCING.** II: *Italian Peasants*, as 20 Nov. 1753; IV: *Les Charboniers*, as 7 March; End of Play: (By Particular Desire) *Louvre and Minuet* by Cooke and Miss Hilliard.

**COMMENT.** Benefit for Cooke. Part of Pit will be laid into boxes. Tickets delivered out for the 22nd will be taken.

**THE MESSIAH.** *Cast not listed.*

Friday 5

**COMMENT.** Being the last Oratorio this season.

**THE CONSCIOUS LOVERS.** As 16 Nov. 1753, but Humphrey, Daniel omitted. Also FORTUNATUS. As 7 Jan.

Saturday 6  
DL

**DANCING.** By Particular Desire. The *Louvre and Minuet*, by Devisse and Mlle Auretti.

**COMMENT.** Mr Devisse has Tickets (Cross). Last till Holidays. Receipts: £180 (Cross).

**THE MERCHANT OF VENICE.** Shylock (the Jew) - Arthur; Antonio - Sparks; Bassanio - Ryan; Duke - Anderson; Gratiano - Dyer; Lorenzo (with songs in Character) - Lowe; Solarino - Ridout; Solanio - Gibson; Gobbo - Collins; Tubal - Stoppelaer; Launcelot - Shuter; Jessica (with a song adapted to the Character) - Mrs Chambers; Nerissa - Mrs Vincent; Portia - Mrs Bland. Also THE LYING VALET. As 18 March, but Gayless, Guttle omitted.

CG

**ENTERTAINMENT.** *Dialogue-Epilogue* between Tom Jarvis (an itinerant Turner) and his Horse.

**DANCING.** *Les Taileurs*, as 10 Dec. 1753; *Italian Peasants*, as 20 Nov. 1753.

**COMMENT.** Benefit for Arthur. By Particular Desire. No Building on Stage. Last time of performing before the Holidays.

- Saturday 6*      **ADMETO.** *Cast not listed.* See 12 March.  
 King's                COMMENT. Musick composed by Handel.
- Monday 8*      [No Performance.]  
 DL                    COMMENT. No Performance Passion Week (Cross). We hear that a new Tragedy call'd *Creusa Queen of Athens*, written by the author of the *Roman Father* is now in rehearsal at Drury Lane, in which Miss Macklin will play the part of a boy.
- Monday 15*      **KING HENRY VIII.** As 9 Nov. 1753, but Suffolk - Blakes. Also **FORTUNATUS.**  
 DL                    As 7 Jan.  
 COMMENT. Receipts: £180 (Cross).
- CG                    **ROMEO AND JULIET.** As 18 March, but Montague - Redman. Also **HARLEQUIN SKELETON.** As 5 Feb.
- Tuesday 16*      **THE MERCHANT OF VENICE.** Shylock - Yates; Gratiano - Blakes; Launcelot - Woodward, 1st time; Portia - Mrs Clive; Antonio - Berry; Bassanio - Havard; Duke - Bransby; Lorenzo (with songs in Character) - Beard; Jessica - Miss Minors; Nerissa - Mrs Bennet. Also **MISS IN HER TEENS.** Fribble - Garrick; Capt. Loveit - Palmer; Puff - Yates; Tag - Mrs Clive; Miss Biddy - Miss Minors; Flash - Woodward (playbill), but Tag - Mrs Bennet (playbill and *Public Advertiser*).  
**DANCING. IV:** *The Country Amusements* by Devisse and Mlle Auretti.  
 COMMENT. Benefit for Blakes. The Performance will not be interrupted by any building on the stage. Neither piece acted this season. Mainpiece: By particular desire for the first and only time of performing it this season. Tickets of Blakes at his house in Duke's Court, Bow St., Covent Garden. Receipts: £170 (Cross).
- CG                    **SHE WOU'D AND SHE WOU'D NOT.** As 13 Nov. 1753. Also **HARLEQUIN SORCERER.** *Cast not listed.*  
**DANCING.** *Les Taileurs*, as 10 Dec. 1753; also by Particular Desire, a *Minuet* and *Louvre* by Gardner and Mlle Camargo.  
 COMMENT. Tickets deliver'd by Mlle Camargo and Miss Ferguson will be taken.
- Wednesday 17*    **MEROPÉ.** As 23 Oct. 1753. Also **THE ENGLISHMAN IN PARIS.** As 19 March.  
 DL                    **SINGING.** By Beard and Miss Thomas.  
**DANCING.** By Devisse, Mlles Auretti and Auguste, &c.  
 COMMENT. Benefit for Cross & wife (Cross). Last time for mainpiece this season. Afterpiece: By Desire. Woodward's last time of performing Buck this season. Tickets of Cross at his house in Crown Court, Russel St. Receipts: £209 (Cross).
- CG                    **KING HENRY V.** King Henry - Barry; Exeter - Ridout; Canterbury - Sparks; France - Gibson; Constable - Bridgwater; Pistol - Dyer; Catherine - Mrs Dyer; Chorus - Ryan; Fluellin - Shuter, 1st time. Also **MISS IN HER TEENS.** Biddy - a Young Gentlewoman who never appear'd upon any stage; Flash - Dyer; Puff - Dunstall; Tag - Mrs Vincent; Fribble - Shuter, with a song in character.  
**ENTERTAINMENT. I:** *Cries of London* by Shuter.  
**MUSIC. II:** A *Trio* taken out of *Florizel and Perdita*, by Shuter, Mrs Lampe and Miss Young.  
**DANCING. IV:** *Italian Peasants*, as 20 Nov. 1753. **EPILOGUE** in *Florizel and Perdita* at End of Play, by Desire, by Shuter in character of a Pedlar.  
 COMMENT. Benefit for Shuter.

THE SUSPICIOUS HUSBAND.	As 21 March, but Clarinda - Miss Haughton. Also THE SHEPHERD'S LOTTERY. As 4 April.	Thursday 18 DL
COMMENT.	Benefit for Mrs James and Miss Haughton. Tickets of Miss Haughton at a Grocer's, the corner of Broad Court, Bow St., Covent Garden, and of Mrs James at Mr Dale's Watch-maker in Little Wild St., and at the Stage Door. Receipts: £170 (Cross).	
THE PROVOK'D WIFE.	As 24 Sept. 1753, but Justice - Marten; Mademoiselle - Miss Helm. Also DAMON AND PHILLIDA. As 17 Sept. 1753, but Corydon - Bennet.	CG
SINGING.	By Roberts.	
DANCING.	<i>Italian Peasants</i> , as 20 Nov. 1753.	
COMMENT.	Benefit for Roberts. No building on Stage.	
THE CARELESS HUSBAND.	As 20 Sept. 1753. Also FORTUNATUS. As 14 March.	Friday 19 DL
COMMENT.	Last time of performing [the afterpiece] this Season. Tickets deliver'd out by Vernon, Sanderson, &c. for a <i>Bold Stroke for a Wife</i> will be taken this night. Receipts: £140 (Cross).	
HAMLET.	As 30 Oct. 1753, but Bernardo - Wignel; Ophelia - Miss Kennedy. Also MISS IN HER TEENS. As 17 April, but Biddy - Mrs Baker.	CG
DANCING.	<i>Italian Peasants</i> , as 20 Nov. 1753.	
COMMENT.	Benefit for Bencraft and Miss Kennedy. No building on Stage.	
CREUSA, QUEEN OF ATHENS.	Parts by Garrick, Mossop, Berry, Miss Haughton, Mrs Cowper, Miss Macklin, Mrs Pritchard. [Aletes - Garrick; Ilyssus - Miss Macklin; Phorbas - Mossop; Xuthus - Berry; Creusa - Mrs Pritchard; Pythia - Miss Haughton; Lycea - Mrs Cowper (Genest, IV, 388). Prologue - Ross; Epilogue - Miss Haughton (Winston MS 8).]	Saturday 20 DL
COMMENT.	Written by Mr Whitehead, author of the <i>Roman Father</i> . (Great applause) (Cross). Receipts: £150 (Cross).	
ALL FOR LOVE; or, The World Well Lost.	Antony - Barry; Dolabella - Smith; Cleopatra - Mrs Bland, 1st time; Alexas - Dyer; Ventidius - Sparks; Serapion - Marten; Myris - Redman; Octavia - Mrs Elmy; Iras - Miss Mullart; Charmion - Mrs Pitt. Also THE HONEST YORKSHIREMAN. Combrush - Mrs Bland, 1st time, and by desire; Crylove - Baker; Muckworm - Collins; Sapskull - Cushing; Slango - Stevens; Blunder - Dunstall; Arabella - Mrs Baker.	CG
DANCING.	<i>Les Charboniers</i> , as 7 March.	
COMMENT.	Benefit for Mrs Bland. Afterpiece: Not played for 12 years. [See 14 May 1742.] Tickets deliver'd for <i>Tamerlane</i> for 21 March will be taken.	
ARTASERSE.	<i>Cast not listed</i> . See 29 Jan.	King's
CREUSA.	As 20 April.	Monday 22
COMMENT.	Receipts: £120 (Cross).	DL
THEODOSIUS.	As 20 Nov. 1753, but Lucius and Aranthes omitted. Also THE MEDLEY; or The Lover's Opera. Principal parts by Lowe, Dunstall, Bennet, White, Holtom, Wignell, Mrs Chambers, Mrs Pitt, and Miss Mullart.	CG
SINGING.	II: <i>Let Festal Joy Triumphant Reign</i> , from <i>Belsazar</i> by Handel, sung by Lowe; IV: A New Ballad, words by Boyce, set by Arne, sung by Lowe; End of Play: A favourite Dialogue, <i>No, Never</i> , sung by Lowe and Mrs Chambers.	
DANCING.	III: <i>Italian Peasants</i> , as 20 Nov. 1753.	
COMMENT.	Benefit for Lowe. Tickets deliver'd out for the 4th will be taken.	

- Monday 22**      **MRS MIDNIGHT'S CONCERT.** Vocal Parts: Sga Gapatoona & Sga Menden.  
**HAY**      *New Prologue* and *Epilogue* - spoken by Miss Midnight, riding on an Ass. Also  
**THE ADVENTURES OF FRIBBLE.** Fribble - Miss Midnight; Harlequin - choice Spirit.  
**ENTERTAINMENT.** Mrs Midnight, and her Family, will give *Caudle*.  
**DANCING.** *Grand Burlesque Dances* by Timbertoe.  
**COMMENT.** Benefit for Miss Midnight and Meredith, Housekeeper.
- Tuesday 23**      **CREUSA.** As 20 April.  
**DL**      **COMMENT.** Benefit for ye Author (Cross). Receipts: £150 (Cross).
- CG**      **THE FUNERAL.** As 19 March, but Tattleaid - Mrs Pitt. Also **THE LYING VALET.** As 18 March.  
**DANCING.** II: *Italian Peasants*, as 20 Nov. 1753; III: *Dutch Dance*, as 18 Oct. 1753; IV: *Les Charboniers*, as 7 March; V: *Minuet* by Villeneuve and a scholar of his.  
**COMMENT.** Benefit for Villeneuve.
- King's**      **ATTILIO REGOLO.** *Cast not listed.*  
**COMMENT.** A New Opera. First performance in England. The Musick composed by Jomelli; text - Metastasio (Loewenberg, *Annals of Opera*, p. 112).
- Wednesday 24**      **ZARA.** As 25 March, but Nerestan - Davies; Selima - Mrs Davies. Also **LETHE.**  
**DL**      As 16 March.  
**SINGING.** By Beard.  
**COMMENT.** Benefit for Mr & Mrs Davies (Cross). Mainpiece: Acted but once these 17 years. Tickets and places to be had of Mr and Mrs Davies at their lodgings at Mr Evan's, in Tavistock Row, Covent Garden, and at The Stage Door. Receipts: £192 (Cross).
- CG**      **OROONOKO.** Oroonoko - Barry; Aboan - Sparks; Blandford - Ridout; Stanmore - Gibson; Governor - Anderson; Driver - Dunstall; Daniel - Collins; Hotman - Wignel; Charlotte - Mrs Bland; Widow - Mrs Pitt; Lucy - Mrs Baker; Imoinda - Mrs Elmy. Also **THE SHEEP SHEARING.** As 25 March, but Florizel - Smith; Alcon - Anderson; Perdita - Mrs Elmy; *Prologue* by Smith.  
**DANCING.** *Shepherd and Shepherdess* by Granier and Mlle Camargo.  
**COMMENT.** Benefit for Mrs Elmy.
- Thursday 25**      **CREUSA.** As 20 April.  
**DL**      **COMMENT.** Receipts: £120 (Cross).
- CG**      **THE DISTREST MOTHER.** As 14 March, but Andromache - Miss Bellamy. Also **THE DOUBLE DISAPPOINTMENT.** Loveless - Lowe; Gripe - Collins; Jeremy - R. Smith; Isabella - Miss Young; Fanfaron - Holtom; Phelim O'Blunder-Barrington.  
**DANCING.** I: *Dutch Dance*, as 18 Oct. 1753; III: *A Peasant Dance* by Cooke and Miss Hilliard, &c.; V: *By Particular Desire, a Louvre and Minuet* by Cooke and Miss Hilliard.  
**COMMENT.** Benefit for Barrington and Miss Hilliard. Last time of performing the mainpiece this season.
- King's**      **L'ALLEGRO IL PENSERO SO ED IL MODERATO.** *Cast not listed. Concerto on the Organ* - Stanley; *first violin* - Giardini.  
**COMMENT.** By Mr Handel. Benefit for Sga Frasi. To begin at 6:30 P.M. Tickets to be had of Sga Frasi, at her House in Gerrard St., Soho. All the Tickets delivered out for *Samson* will be taken. [See 2 April, King's.]

<b>MRS MIDNIGHT'S CONCERT.</b> <i>Cast not listed.</i> Also <b>THE ADVENTURES OF FIBBLE.</b> <i>Cast not listed,</i> but see 22 April.	<i>ENTERTAINMENT.</i> Mrs Midnight will give <i>Caudle.</i> [See 22 April.]	<i>Tuesday 25 HAY</i>
	<b>COMMENT.</b> Benefit of Joseph Woodbridge and D. Grant.	
<b>THE MAN OF MODE.</b> As 19 Feb., but Lady Woodvil, Busy omitted. Also <b>THE CHAPLET.</b> As 13 Sept. 1753.		<i>Friday 26 DL</i>
<b>DANCING.</b> I: <i>The Gipsey Tambourine</i> (see 12 Oct. 1753); II: <i>The Country Amusements</i> , as 16 April; III: A <i>Hornpipe</i> by Granier, Harrison, Morris; IV: A <i>Serious Dance</i> by Devisse, &c.		
<b>COMMENT.</b> Benefit for Mr Leviez (Cross). Tickets of Leviez at the last House on the right hand in Beaufort Buildings. No Building on Stage. Receipts: £130 (Cross).		
<b>THE EARL OF ESSEX.</b> As 25 March, but Burleigh - Sparks; Southampton - Smith; Raleigh - Usher; Nottingham - Mrs Vincent. Also <b>ROSAMOND.</b> King Henry - Lowe; Rosamond - Mrs Lampe; Sir Trusty - Howard; Grideline - Miss Young; Page - Miss Isabella Young, who performed in the <i>Oratorio of Alfred</i> ; Queen - Mrs Arne.		<i>CG</i>
<b>DANCING.</b> <i>Italian Peasants</i> , as 20 Nov. 1753.		
<b>COMMENT.</b> Benefit for Mrs Vincent and Mrs Lampe. Afterpiece: Not acted these 10 years. Written by Addison, set by Arne. No building on the Stage.		
<b>CREUSA.</b> As 20 April.		<i>Saturday 27 DL</i>
<b>COMMENT.</b> Receipts: £170 (Cross).		
<b>THE PROVOK'D HUSBAND.</b> As 8 Nov. 1753, but Myrtilla and Mrs Motherly omitted. Also <b>THE DEVIL TO PAY.</b> As 24 Sept. 1753.		<i>CG</i>
<b>DANCING.</b> III: <i>New Dance</i> by Gardner and Mme Camargo; V: <i>Louvre and Minuet</i> by Settree and Mme Huette.		
<b>COMMENT.</b> Benefit for Settree, Rawlings, Gardiner, Mrs Griffith.		
<b>ATTILIO REGOLO.</b> <i>Cast not listed.</i>		<i>King's</i>
<b>JANE SHORE.</b> As 22 Dec. 1753, but Jane Shore - Mrs Graham, 1st time. Darby, Catesby, Ratcliffe omitted. Also <b>FORTUNATUS.</b> As 14 March.		<i>Monday 29 DL</i>
<b>COMMENT.</b> Benefit y <sup>e</sup> Masters & Mrs Graham shar'd (Cross). Last time of performing the Mainpiece this season. Receipts: £160 (Cross).		
<b>THE FAIR PENITENT.</b> As 30 Nov. 1753, but Rossano omitted. Also <b>THE LOTTERY.</b> As 2 April, but Stocks - Dunstall; Chloe - Mrs Vincent.		<i>CG</i>
<b>DANCING.</b> I: <i>Les Tauteurs</i> ; II: <i>Les Sabotiers</i> ; IV: <i>Le Matelot</i> ; And by particular desire at end of play: A <i>Mock Minuet.</i> [All] by Maranesi and Sga Bugiani.		
<b>COMMENT.</b> Benefit for Maranesi.		
<b>MUCH ADO ABOUT NOTHING.</b> As 30 March, but Dogberry - Taswell; Don John - Bransby; Antonio and Verges omitted. Also <b>THE GRUMBLER.</b> Grumbler - Yates; Clever - Blakes; Worthy - Burton; Pedant - Taswell; Manage - Miss Minors; Angelica - Mrs Benett; Victoria - Miss Hippisley.		<i>Tuesday 30 DL</i>
<b>DANCING.</b> II: <i>Masquerade Dance.</i>		
<b>COMMENT.</b> Benefit for Mr Pritchard—pretty well (Cross). Tickets at Pritchard's Warehouse. The only time this play and farce will be performed this season. Afterpiece: Taken from Sir Charles Sedley. [The Larpent MS 112 indicates additional parts in <i>The Grumbler</i> : Lovemore - Jefferson; Capt. Bellmount - Ackman; Sir John Rightou'd - ?; Rigant - Marr; Shallow - Vaughan; Victoria - Mrs Simson; Sersnet - Miss ?; Footboy - ?; The MS contains prompt notes also.] Receipts: £160 (Cross).		

- Tuesday 30*      THE DOUBLE GALLANT. As 5 Oct. 1753, but Wilful – Marten. Also FLORA. CG As 5 Dec. 1753.  
*DANCING.* Drunken Peasant by Miles, the Clown – Bennet; Italian Peasants, as 30 Nov. 1753.  
 COMMENT. Benefit for Collins, Usher, Stede. [Cross suggests *The Lottery* as afterpiece.]
- King's      ATTILIO REGOLO. *Cast not listed.*  
 COMMENT. To begin at 7:00 P.M. [Repeated in the remaining bills.]

## May 1754

- Wednesday 1*      CREUSA As 20 April.  
 DL COMMENT. Benefit for y<sup>e</sup> Author (Cross). Receipts: £150 (Cross).
- CG      THE ORPHAN. As 22 Nov. 1753, but Chaplain, Ernesto, Page, Serina, and Florella not listed. Also COLOMBINE COURTEZAN; or, Harlequin Restor'd. Harlequin – Phillips; Magician – Howard; Spaniard – Bencraft; Columbine – Mrs Baker; Pierrot – LaLauze; concluding with a *Comic Dance* by Granier, Mme Camargo, &c.  
*DANCING.* IV: A Ball Minuet by LaLauze and a scholar of his Nine years old, who never appear'd before; v: Dutch Ballet, as 18 Oct. 1753.  
 COMMENT. Benefit for LaLauze. Afterpiece: Not acted these 6 years. [See 12 April 1749.] Mainpiece: By Particular Desire.
- Thursday 2*      KING RICHARD III. As 9 Jan., but King Henry – Burton. Stanley, Catesby, Lieutenant omitted. Also THE GRUMBLER. As 30 April.  
 DL SINGING. II: A New Ballad, by Beard; iv: A New Song call'd *The Return* by Vernon.  
*DANCING.* III: Country Amusements, as 16 April; v: A Minuet by Gerard and Miss Batchelor.  
 COMMENT. Benefit for Burton and Miss Minors. Tickets of Burton at the Lock and Key in Brownlow St., Long-Acre; of Miss Minors, at a Baker's in Bridges St., and at the Stage Door. Tickets deliver'd out by Marr, Miss Batchelor, and Mrs Gibbons will be taken. Receipts: £160 (Cross).
- CG      LOVE MAKES A MAN; or, The Fop's Fortune. Carlos – Smith, 1st time; Clodio – Dyer; Duart – Ryan; Antonio – Dunstall; Charino – Collins; Sancho – Cushing; Monsieur – Holtom; Manuel – Ridout; Governor – Usher; Choleric – Arthur; Elvira – Mrs Vincent; Angelina – Mrs Dyer; Louisa – Mrs Bland. Also PYRAMUS AND THISBE. Pyramus – Lowe; Lion – Howard; Wall – Baker; Moonshine – Roberts; Thisbe – Mrs Lampe.  
*DANCING.* Dutch Ballet, as 18 Oct. 1753.  
 SINGING. By Howard, particularly a new *Bacchanalian Song*, words by Dr Boyce.  
 COMMENT. Benefit for Howard. Afterpiece: Not acted these 2 years. [See 9 Dec. 1751.] Music composed by the late Mr Lampe.
- HAY      MRS MIDNIGHT'S CONCERT. *Cast not listed*, but see 25 April. Also THE ADVENTURES OF FRIBBLE. *Cast not listed*, but see 25 April.  
 COMMENT. Benefit for Timbertoe and Sga Gapatoona.
- Friday 3*      CREUSA. As 20 April.  
 DL COMMENT. Receipts: £80 (Cross).

**THE CONSCIOUS LOVERS.** As 26 March, but Myrtle - Ryan; Sir John - Gibson; *Singing* by Lowe not listed. Also **THE DOUBLE DISAPPOINTMENT.** Friday 3  
CG  
As 25 April, but Jeremy omitted.

**SINGING.** II: By Isabella Young, who sang in the Oratorio *Alfred*; III: *Honour and Arms* out of the Oratorio *Samson* by Legg; V: By Particular Desire, a *Bacchanal Song* by Legg.

**DANCING.** IV: *Italian Peasants*, as 20 Nov. 1753.

**COMMENT.** Benefit for Legg and Miss Young.

**THE CONSCIOUS LOVERS.** As 16 Nov. 1753. Also **THE ENGLISHMAN IN PARIS.** As 19 March. Saturday 4  
DL

**DANCING.** IV: *The Pierrot's Dance* by Dennison and Granier; V: *A Punch Dance*, by Dennison.

**COMMENT.** Benefit for Philips and Mrs Cowper. Tickets deliver'd by Jefferson, Dennison, Ward, and Mrs Wright will be taken. Buck in the afterpiece being by Particular Desire, and the last time of his performing it this season. Tickets of Philips at his house in Martlet Court, Bow St., Covent Garden; of Mrs Cowper, at Fryer's, Hosier, corner of James St., Long-Acre. Receipts: £140 (Cross).

**THE RECRUITING OFFICER.** As 31 Oct. 1753, but Kite - Marten; Ballance - Anderson; Sylvia - Mrs Bland. Also **THE DOUBLE DISAPPOINTMENT.** CG  
As 3 May, but Jeremy - R. Smith listed; Fanfaron omitted.

**DANCING.** *Minuet* and *Louvre* by Settree and Mlle Huette; *Italian Peasants* by Granier and Mlle Camargo.

**COMMENT.** Benefit for Holtom, Miss Cockayne, Crudge (Housekeeper), Miss Young, and others. Tickets deliver'd for Jervais, Mrs Gwinn, and Madam Huette will be taken.

**ATTILIO REGOLO.** *Cast not listed.* King's

**MACBETH.** As 14 Jan., but Malcolm - Scrase; Lennox - Ackman; Macduff - Lacey. Also **LETHE.** As 16 March, but Frenchman - Lacey; Drunken Man - Clough. Concluding with a *Minuet* by Particular Desire, by Lacey and Mrs Addison.

**COMMENT.** Benefit for Lacey & Miss Thomas (Cross). Tickets deliver'd by Clough, G. Burton, and Mrs Addison will be taken. Receipts: £130 (Cross).

**VENICE PRESERV'D.** As 14 Nov. 1753; but Priuli - Gibson, Bedamar - Anderson. Also **THE CONTRIVANCES.** As 14 Sept. 1753. CG

**DANCING.** *A Peasant Dance* by Cooke, Miss Hilliard, &c.; *The Italian Peasant*, as 20 Nov. 1753.

**COMMENT.** Benefit for White, Treasurer. No building on stage. Particular care will be taken to prevent any tickets sold at the doors of the theatre being admitted.

**MRS MIDNIGHT'S CONCERT.** *Cast not listed.* Also **THE ADVENTURES OF HAY FRIBBLE.** *Cast not listed*, but see 25 April.

**ENTERTAINMENT.** As 25 April.

**COMMENT.** The Last time of performing.

**THE BUSY BODY.** As 29 Dec. 1753. Also **THE GRUMBLER.** As 30 April, but to conclude with a *Minuet* by Morris and Mrs Addison. Tuesday 7  
DL

**SINGING.** I: *The School of Anacreon* by Beard; IV: *A Ballad* by Beard.

**DANCING.** II: *Country Amusements*, as 16 April; III: *The Drunken Peasant* by Morris, the Clown by Shawford; V: *A Hornpipe* by Morris &c.

**COMMENT.** Benefit for Mrs Mills. Tickets deliver'd out by Taswell and Morris will be taken. Tickets of Mrs Mills at her lodgings at Gardyner's a Printer, in Russel St., and at the Stage Door. Receipts: £130 (Cross).

Tuesday 7 CG	<b>THE MERRY WIVES OF WINDSOR.</b> Falstaff - Dunstall, 1st time; Ford - Ryan; Page - Ridout; Fenton - Gibson; Shallow - Collins; Caius - Stoppelaer; Slender - Bennet; Rugby - C. Smith; Evans - Arthur; Mrs Page - Mrs Barrington; Anne Page - Mrs Baker; Simple - Bencraft; Robin - Miss Mullart; Mrs Quickly - Mrs Pitt; Pistol - Cushing; Nym - Holtom; Bardolph - Wignel; Host - Marten; Mrs Ford - Mrs Bland. Also <b>THE DOUBLE DISAPPOINTMENT.</b> As 4 May, but Fanfaron - Holtom. <i>DANCING. Italian Peasants</i> , as 20 Nov. 1753; <i>Les Taileurs</i> , as 10 Dec. 1753. <b>COMMENT.</b> Benefit for Dunstall and Mrs Dunstall. Mainpiece: Not acted these two years. [See 25 Jan. 1751.]
King's	<b>ATTILIO REGOLO.</b> <i>Cast not listed.</i>
Wednesday 8 DL	<b>CREUSA.</b> As 20 April. <b>COMMENT.</b> Some Tickets to Lloyd &c. (Cross).
CG	<b>KING HENRY V.</b> As 17 April, but Fluellen - Arthur; Constable not listed; Dauphin - Usher; Hostess - Mrs Pitt. Also <b>THE DEVIL TO PAY.</b> As 24 Sept. 1753, but Nell - Mrs Chambers, 1st time. <b>SINGING. II:</b> <i>Jenny Bright as the Day</i> sung by Mrs Chambers; <b>IV:</b> <i>The Favourite Dialogue of No, Never</i> , by Legg and Mrs Chambers. <b>DANCING. III:</b> <i>Italian Peasants</i> , as 20 Nov. 1753. <b>COMMENT.</b> Benefit for Stevens, Mrs Chambers, Mrs Pitt. No building on Stage.
Thursday 9 DL	<b>KING HENRY VIII.</b> As 15 April, but add Lord Sands - Vaughan; Cromwell - Scrase; Suffolk omitted. Also <b>THE CHAPLET.</b> As 13 Sept. 1753. <b>COMMENT.</b> Benefit for Scrase, Vaughan, and the Sub-Treasurer [Boutcher]. Receipts: £202 (Cross).
CG	<b>THE MERCHANT OF VENICE.</b> As 6 April, but Duke - Marten; Launcelot - Collins; Gobbo - Bennet. Also <b>THE DEVIL TO PAY.</b> As 8 May, but Nell - Mrs Vincent. <b>DANCING. Italian Peasants</b> , as 20 Nov. 1753; <b>Dutch Ballet</b> , as 18 Oct. 1753. <b>COMMENT.</b> Benefit for Marten, Stoppelaer, Mme Gondou. Particular care will be taken to prevent tickets sold at the doors being taken.
Friday 10 DL	<b>THE MERRY WIVES OF WINDSOR.</b> As 20 Feb., but Fenton - Simson; William Page (to be restored) - Mas. Simson; Mrs Quickly - Mrs Simson; Mrs Ford - Mrs Pritchard; Rugby and Robin omitted. Also <b>THE ORACLE.</b> Oberon - Mas. Simson; Cynthia - Miss Simson; the Statue - Granier. With an <i>Occasional Prologue</i> spoken by Mas. Simson. The whole to conclude with a <i>Minuet</i> by the two principal characters of the Farce. <b>SINGING. I:</b> <i>Mary Scot</i> (by particular desire) by Beard; <b>III:</b> <i>A Scots Cantata</i> by Beard; <b>IV:</b> <i>Hooly and Fairly</i> by Beard. <b>DANCING. Country Amusements</b> , as 16 April. <b>COMMENT.</b> Benefit for Mr, Mrs and Master Simson. Tickets of Simson in Wild-Passage, Wild St., near Lincoln's Inn Fields, and at stage door. Mainpiece: Acted but once this season. Afterpiece: By Particular Desire. Receipts: £206 (Cross).
CG	<b>THE EARL OF ESSEX.</b> As 11 Dec. 1753. Also <b>HARLEQUIN SORCERER.</b> <i>Cast not listed.</i> <b>DANCING. Les Taileurs</b> , as 10 Dec. 1753. <b>COMMENT.</b> Play by Particular Desire.

**CREUSA.** As 20 April.

COMMENT. Benefit for y<sup>e</sup> Author (Cross). Last time of performing it this season. Receipts: £150 (Cross).

Saturday 11  
DL

**ATTILIO REGOLO.** *Cast not listed.*

COMMENT. Benefit for Vanneschi, manager of Operas (Larpent MS).

King's

**THE INCONSTANT.** As 1 Feb., but Petit - Ackman. Also **THE KING AND MILLER OF MANSFIELD.** King - Burton; Lord Lurewell - Ackman; Margery - Mrs Toogood; Dick - Blakes; Joe - Beard; Miller - Barry; Kate - Mrs Simson; Peggy - Miss Minors.

SINGING. III: By Miss Thomas.

DANCING. II: *The Pierrot's Dance*, as 4 May; IV: *A Hornpipe* to the tune of *Ali Croaker* by Walker.

COMMENT. Benefit for Dickenson and Ackman. [Dickenson was First-Gallery Office-keeper.] Receipts: £220 (Cross).

Monday 13  
DL

**LOVE FOR LOVE.** Valentine - Smith, 1st time; Sir Sampson - Dunstall; Scandal - Anderson; Tattle - Dyer; Ben - Cushing; Foresight - Arthur; Jeremy - Wignell; Trapland - Collins; Mrs Foresight - Mrs Elmy; Mrs Frail - Mrs Barrington; Miss Prue - Mrs Baker; Nurse - Mrs Pitt; Jenny - Miss Cockayne; Angelica - Mrs Bland. Also **THE DOUBLE DISAPPOINTMENT.** As 7 May, but Loveless omitted.

SINGING. I: Favourite *Dialogue No Never* by Lowe and Mrs Chambers; III: *If Love's a Sweet Passion* by Mrs Chambers.

DANCING. *Dutch Ballet*, as 18 Oct. 1753.

COMMENT. Benefit for Anderson, Cushing, and Wignell. Mainpiece: Not acted these 8 years. [See 26 March 1748.] No building on Stage. Particular care will be taken to prevent tickets sold at the doors being admitted.

CG

**LOVE FOR LOVE.** As 16 Jan., but Ben - Yates; Miss Prue - Miss Minors. Trapland omitted. Also **THE LONDON PRENTICE.** As 23 March.

Tuesday 14  
DL

DANCING. *The Pierrot's Dance*, as 4 May.

COMMENT. Benefit for Raftor, Mozeen and Wilder. That this Entertainment may be perform'd with the proper scenes and Decorations, there will be no building on the Stage. Receipts: £130 (Cross).

CG

**THEODOSIUS.** As 22 April, but Lucius - Anderson; Aranthes - Usher; Atticus - Marten. Also **THE LOTTERY.** As 29 April, but Chloe - Mrs Chambers.

DANCING. *Italian Peasants*, as 20 Nov. 1753.

COMMENT. Benefit for Redman, Paddick, White and Desse.

**ATTILIO REGOLO.** *Cast not listed.*

King's

**THE MERCHANT OF VENICE.** As 16 April, but Launcelot - Vernon; Gratianno - Palmer; Marochius - Burton. Also **THE KING AND THE MILLER.** As 13 May.

Wednesday 15  
DL

DANCING. III: *The Pierrot's Dance*, as 4 May; V: *A Hornpipe* by Walker, &c.

SINGING. A *Dialogue call'd Damon and Chloe* by Master Reinhold and Miss Thomas.

COMMENT. Benefit for Roger, Shawford, Reinhold, & Gerard, he run away (Cross). Mons Gerard left England. His tickets not admitted (Winston MS 8). Last time of performing the Mainpiece this Season. Receipts: £130 (Cross).

**THE STRATAGEM.** Archer - Dyer; Aimwell - Ridout; Scrub - Collins; Sullen - Dunstall; Boniface - Marten; Foigard - Barrington; Sir Charles - R. Smith; Dorinda - Mrs Chambers, 1st appearance that stage; Gibbett - Bennet; Gipsey -

CG

- Wednesday 15* CG Miss Young; Lady Bountiful – Mrs Bambridge; Cherry – Mrs Baker; Mrs Sullen – Mrs Bland. Also THE DOUBLE DISAPPOINTMENT. As 13 May.  
*SINGING.* I: *No Never* by Lowe and Mrs Chambers; III: Song by Mrs Chambers.  
*DANCING.* V: *Dutch Ballet*, as 18 Oct. 1753.  
*COMMENT.* Benefit for Bennett, Reed, R. Smith. No Building on Stage. [The usual notice about fraudulent tickets.]
- CHAPEL THE MESSIAH. *Cast not listed.* [Deutsch, *Handel*, pp. 750-52, lists 33 musicians, 18 singers, five servants, plus a number of organ blowers, porters, and constables who put on this performance. Among the singers the following from the theatres and the opera performed: Beard, Giulia Frasi, Sga Galli, Christina Passerini, Wass, Baildon, and Baildon Jr. Champness, Wilder, Dupre, Walz, Cox, and Legg.]  
*COMMENT.* At the Chapel of the Foundling Hospital. [Beard and Ch. Smith gave their services free. Deutsch notes that this is the first list of *Messiah* performers preserved at the Foundling Hospital. The treasurer of the Hospital recorded receipts from 1,219 tickets and by cash—£666 15s. and an outlay of £58 17s. 6d., for Musicians, singers, constables, &c. Net to Hospital: £607 17s. 6d.]
- Thursday 16* DL THE WAY OF THE WORLD. As 3 Jan. Also THE KING AND THE MILLER. As 13 May.  
*DANCING.* III: The *Pierrot's Dance*, as 4 May; v: A *Hornpipe* by Harrison.  
*SINGING.* IV: By Miss Thomas.  
*COMMENT.* Benefit for Harrison, Sturt, Bullbrick, Rooker. Receipts: £130 (Cross).
- CG [No Performance.]  
*COMMENT.* The Play of *Romeo and Juliet* oblig'd to be deferr'd till further notice. [Barry ill.]
- Friday 17* DL THE MISER. As 11 Sept. 1753. Also THE ANATOMIST. As 11 Sept. 1753.  
*SINGING.* I: A Ballad (by Desire) – Beard; IV: Song by Miss Thomas.  
*DANCING.* III: The *Pierrot's Dance*, as 4 May; v: *Hornpipe* to tune of *Ali Croaker* by Walker.  
*COMMENT.* Benefit for Parr, Berrisford, Robinson and Goodwin. Receipts: £200 (Cross).
- CG THE MISER. As 23 Nov. 1753, but Decoy – Redman. Also THE CONTRIVANCES. As 14 Sept. 1753.  
*DANCING.* *Dutch Ballet*, as 18 Oct. 1753.  
*ENTERTAINMENT.* *Epilogue* Riding on an Ass – Shuter.  
*COMMENT.* Benefit for the Box-Keepers Evans and Plummer. [Usual notice about fraudulent tickets.]
- Saturday 18* DL THE PROVOK'D HUSBAND. As 19 Jan. Also THE KING AND THE MILLER. As 13 May.  
*SINGING.* II and IV: *Singing* by Miss Thomas.  
*DANCING.* III: *Hornpipe* to tune of *Ali Croaker* by Walker.  
*COMMENT.* Benefit for Foley and Veil. Receipts: £210 (Cross).
- CG THE BEGGAR'S OPERA. As 10 Nov. 1753, but Mrs Peachum – Mrs Pitt. Mrs Slammekin and Betty Doxy omitted. Also The DOUBLE DISAPPOINTMENT. As 13 May.  
*DANCING.* *Italian Peasants*, as 20 Nov. 1753.  
*COMMENT.* Benefit for Driscoll, Barnard, Prince, Ross, Trott (Lobby Doorkeeper). Tickets deliver'd by Wilford, Browse and others will be admitted.
- King's ATILIO REGOLO. *Cast not listed.*

**THE BEGGAR'S OPERA.** As 9. Feb., but add Beggar - Simson; Player - Burton. *Monday 20*  
**Also THE KING AND THE MILLER.** As 13 May. *DL*

**DANCING. II:** The *Pierrot's Dance*, as 4 May.

**COMMENT.** Benefit for Gray, Dunbar, Smith and Broad. Receipts: £223  
 (Cross).

**THE CITY WIVES CONFEDERACY.** As 2 Nov. 1753. Also **THE LYING VALET.** As 18 March. *CG*

**SINGING. I:** *No Never* by Lowe and Mrs Chambers; **III:** *If Love's a Sweet Passion* by Mrs Chambers.

**DANCING. Dutch Ballet,** as 18 Oct. 1753.

**COMMENT.** Benefit for the Box-Keepers Condell and Green. [Care taken about fraudulent tickets.]

**THE RELAPSE.** As 8 Nov. 1753. Also **THE LYING VALET.** As 8 Sept. 1753. *Tuesday 21*  
**DANCING. III:** The *Pierrot's Dance*, as 4 May; **IV:** *Hornpipe* by Walker. *DL*

**COMMENT.** Benefit for Tomlingson, Baker & 4 more (Cross). [Bride, Robinson, Palmer, Walker.] Receipts: £200 (Cross).

**AS YOU LIKE IT.** As 22 Oct. 1753, but Frederick - Redman; Charles - Stevens; Adam - Gibson. Also **THE DOUBLE DISAPPOINTMENT.** As 3 May. *CG*

**DANCING. Italian Peasants,** as 20 Nov. 1753.

**COMMENT.** Benefit for the Box-Keepers, Lawrence and Vaughan. Mainpiece:  
 Acted but once these seven years.

**ATTILIO REGOLO.** *Cast not listed.* *King's*

**THE CONSTANT COUPLE.** As 1 Nov. 1753. Also **THE DEVIL TO PAY.** *Wednesday 22*  
 As 15 Sept. 1753. *DL*

**SINGING. II:** By Miss Thomas.

**DANCING. IV:** *Hornpipe* to tune of *Ali Croaker* by Walker.

**COMMENT.** Benefit for Varney. Receipts: £200 (Cross).

**ROMEO AND JULIET.** As 15 April. Also **HARLEQUIN SORCERER.** *Cast* *CG*  
*not listed.*

**DANCING.** By Maranesi and Sga Bugiani.

**COMMENT.** Last night of regular performing this season. Mainpiece: By Particular Desire.

**L'ALLEGRO AND IL PENSEROSSO.** *Cast not listed.* Also **ODE TO ST CELIA'S DAY** and **FIRST VIOLIN CONCERTO.** *Cast not listed*, save Concerto by Giardini. *Thursday 23* *CG*

**COMMENT.** Benefit for the Lock Hospital. Prices Box and Pit half a Guinea. First Gallery 5s. Upper Gallery 3s. 6d. At the Particular Desire of several Persons of Quality.

**EVERY MAN IN HIS HUMOUR.** As 4 April, but Cobb - Mozeen; Tib - Mrs Cross. Also **LETHE.** As 6 May, but Old Man - Blakes; Mrs Tattoo - Miss Minors; Drunken Man - Yates. *Friday 24* *DL*

**DANCING. Country Amusements,** as 16 April.

**COMMENT.** Mainpiece and dance: By Particular Desire. Receipts: £200 (Cross).

**ATTILIO REGOLO.** *Cast not listed.* *Saturday 25*  
**COMMENT.** Being the last Performance this Season. *King's*

- Monday 27* THE PROVOK'D WIFE. As 7 Nov. 1753, but Belinda - Mrs Mills. Also FORTUNATUS. As 7 Jan.  
DL COMMENT. Receipts: £120 (Cross).
- Tuesday 28* THE SUSPICIOUS HUSBAND. As 18 April, but Clarinda - Mrs Pritchard.  
DL Also FORTUNATUS. As 7 Jan.  
COMMENT. Last time this season for the afterpiece. By Particular Desire.  
Receipts: £100 (Cross).
- Wednesday 29* ELIZA. *Cast not listed.* [Britannia - Mrs Arne; Liberty - Miss Scott; Peace - Miss I. Scott; Shepherdess - Miss I. Young; Genius of England - Miss Poitier; Neptune-Champness; Shepherd - Sadler (Edition of 1754).]  
HAY COMMENT. A new Musical Entertainment. Written by Mr Rolt, and set to Musick by Mr Arne. To begin at 6:30 P.M. Pit and Boxes 5s. Gallery 3s. Originally announced for 4 Feb.; postponed to 11 Feb. because of the illness of Mrs Arne, and again. Mr Arne is obliged to inform the Publick . . . his new English Opera is called *Eliza* and the performance stopped by a Prohibition from the Lord Chamberlain (*Daily Advertiser*, 21 March).
- Thursday 30* THE STRATAGEM. As 26 March, but Gibbet - Bransby. Also THE KING AND THE MILLER OF MANSFIELD. As 13 May.  
DL DANCING. IV: *Country Amusements*, Devisse, Mlle Auretti.  
COMMENT. Benefit for Mrs Horton. Last time of the Company's performing.

## June 1754

- Tuesday 4* [ELIZA.] As 29 May.  
HAY COMMENT. [Not performed.] Last Night the new English Opera of *Eliza* was suppressed by an Order from superior Power, by which Means many Persons of Taste were deprived of a very elegant Entertainment, as it was universally acknowledg'd that this musical Performance has very extraordinary Merit, being a sensible Composition, calculated to convey the liveliest Ideas to the Fancy, and to awaken the Passions of every feeling Heart. It is said, that instigated by this Disappointment, Mr Arne will apply to P——t for a Bill to unnaturalize him, that he may then have the Privileges of an Englishman, as well as any Foreigner of them all (*Gray's Inn Journal* No 37, 8 June).

## July 1754

- Tuesday 2* THE BUSY BODY. Marplot - Cibber; Sir George Airy - Cross; Sir Francis Gripe - Shuter; Charles - Havard; Sir Jealous Traffick - Phillips; Whisper - Vaughan; Isabinda - Mrs Baker; Patch - Mrs Cross; Miranda - Mrs Clive. Also THE HUMOURISTS. Pistol - Cibber; Shallow - Shuter; Falstaff - Phillips; Silence - Stoppelaer; Bardolph - Clough; Mouldy - W. Vaughan; Feeble - Blakey; Shadow - Slim; Prince - Cross; Poins - Young Cross; Davy - H. Vaughan; Wart - Johnson; Dame Quickly - Mrs Cross; Doll Tearsheet - Miss Bradshaw. After which (by Desire) The Drunken Peasant - Phillips (his first Appearance on that Stage these Ten Years). Epilogue - Nobody.  
DL DANCING. Devisse, Mme Lussant.

**COMMENT.** By Particular Desire. Benefit for Cibber. Boxes 5s. Pit 3s. Gallery 2s. Upper Gallery 1s. To begin at 6:30 P.M. To prevent any interruption in the Performance, there will be no Building on the Stage. Afterpiece: The Dramatick Piece of Two Acts . . . is taken from the inimitable comic Scenes of Shakespeare, which contain the Humours of Antient Pistol, Justice Shallow, Sir John Falstaff, Justice Silence, the Hostees Doll Tearsheet, and the Recruits, etc. (*Daily Advertiser*). On Tuesday the 2d of July Mr The: Cibber had a play at Drury Lane, ye Busy Body, & farce from ye 2d pt of Henry 4th. & had 140 pounds in Money & 66 in Tick<sup>ss</sup> (Cross).

Tuesday 2  
DL

**THE BRITISH RORATORY;** or, Mrs Midnight's New Carnival Concert. *Cast not listed.*

Thursday 4  
HAY

**MUSIC.** Will be introduced a *New Concerto* for the *Tambour de Basque*; accompanied with the Original Jews-Harp, the Hurdy Gurdy, &c.

**DANCING.** By Banbaregines and Rerriminonies (just arrived from Piemons); End of Concert: a *New British Dance*, *The Cassey*, to which will be added a new Entertainment of Music and Dancing by a company of Lilliputians just arrived, being their first time of performing in England.

**COMMENT.** The Dances, Music, Dresses, Scenes and other Decorations entirely new. The House to be illuminated with Wax candles, and particular care taken to keep it cool. The Performance by Particular Desire. Boxes 5s. Pit 3s. Gallery 2s. Upper Gallery 1s. To begin at 7:00 P.M. Places for Boxes will be taken at the Theatre. [Prices, places, and opening time repeated.]

**THE BRITISH RORATORY.** As 4 July.

Friday 5  
HAY

**DANCING.** As 4 July.

**COMMENT.** The Second Night.

**THE BRITISH RORATORY.** As 4 July.

Tuesday 9  
HAY

**ENTERTAINMENT.** As 4 July, but *Le Nee Galon* instead of *The Cassey*.

**COMMENT.** The Third Day.

**THE BRITISH RORATORY.** As 4 July.

Thursday 11  
HAY

**DANCING.** As 4 July, but *Le Nie Jaloux*, by Sanbucio, Sga Remperino, instead of *The Cassey*.

**COMMENT.** The Fourth Day.

**THE BRITISH RORATORY.** As 4 July.

Saturday 13  
HAY

**DANCING.** As 11 July.

**COMMENT.** Benefit for a Gentleman.

**THE BRITISH RORATORY.** As 4 July.

Tuesday 16  
HAY

**DANCING.** As 11 July, but add Attenino.

**COMMENT.** The Sixth Day. Nothing under the full price will be Taken during the whole performance. [Repeated.]

**THE BRITISH RORATORY.** As 4 July.

Wednesday 17  
HAY

**DANCING.** As 16 July.

**COMMENT.** Seventh Day.

**THE BRITISH RORATORY.** As 4 July.

Thursday 18  
HAY

**DANCING.** As 16 July, but the dance of the Lilliputians now titled *The Old Woman's Whim*.

**COMMENT.** Eighth Day.

- Tuesday 23*  
HAY      THE BRITISH RORATORY. As 4 July, but (by Particular Desire) *The Owl* written by Shakespeare.  
*DANCING.* As 18 July.  
*COMMENT.* Ninth Day.
- Friday 26*  
HAY      THE BRITISH RORATORY. As 23 July.  
*DANCING.* As 18 July.  
*COMMENT.* Tenth Day.

## August 1754

- Thursday 1*  
HAY      THE BRITISH RORATORY. As 23 July.  
*DANCING.* As 18 July.  
*COMMENT.* Being positively the last time of the Lilliputians performing.
- Tuesday 6*  
HAY      MRS MIDNIGHT'S NEW CARNIVAL CONCERT. As 23 July.  
*DANCING.* As 18 July, but Lilliputians omitted and a new dance, *La Pantomime du Charpentier* replacing *Le Nie Jaloux*.  
*COMMENT.* Afterpiece [Charpentier]: A burlesque never performed before. The Company to perform on Tuesdays and Thursdays.
- Thursday 8*  
HAY      MRS MIDNIGHT'S NEW CARNIVAL CONCERT. As 23 July, but *The Owl* omitted.  
*DANCING.* As 6 Aug., but in which will be introduced a solemn procession to the Monument of the Lunns; and a *Prologue* - Carpentier. [All dancing reduced to this one.]  
*COMMENT.* By Particular Desire. The *Dirge* will be presented and given gratis at the Theatre.
- Tuesday 13*  
HAY      MRS MIDNIGHT'S NEW CARNIVAL CONCERT. As 8 Aug.  
*DANCING.* As 8 Aug.  
*COMMENT.* By Particular Desire of several Ladies of Quality.
- Thursday 15*  
HAY      MRS MIDNIGHT'S NEW CARNIVAL CONCERT. As 8 Aug.  
*DANCING.* As 8 Aug. Dancing by Banberigines, Sambuccio, Atterino, Rerriminoes, Tirenello, etc. restored. *Prologue* omitted.  
*COMMENT.* Benefit for Banberigines. No tickets sold at the door will be admitted.
- Tuesday 20*  
HAY      MRS MIDNIGHT'S NEW CARNIVAL CONCERT. As 8 Aug.  
*DANCING.* As 15 Aug.  
*COMMENT.* By Particular Desire. An extraordinary band of Musick is provided. N.B. Mr Bridgwater dy'd—an old actor & an honest man. He belong'd to Covent Garden. (Cross).
- Tuesday 27*  
HAY      MRS MIDNIGHT'S NEW CARNIVAL CONCERT. As 8 Aug.  
*DANCING.* As 15 Aug., but with several new dances by Bombasto and Bombazin (being the Originals) for this night only.  
*SINGING.* Several *Scots Songs* and a *Prologue* by Lauder.  
*COMMENT.* Benefit for Lauder.

MRS MIDNIGHT'S NEW CARNIVAL CONCERT. As 8 Aug.  
*DANCING.* As 15 Aug., and *The Cassey* danced by desire, in addition to *La Pantomime du Charpentier.* Thursday 29  
HAY

## September 1754

MRS MIDNIGHT'S NEW CARNIVAL CONCERT of Vocal and Instrumental Musick. *Cast not listed.* Also GLI AMANTI GELOSI; or, The Birth of Harlequin. By the Lilliputians who performed with such universal applause at the Haymarket, with Dancing by Sg and Sga Balletino, and others, just arrived. The whole to conclude with THE TRIUMPH OF LOVE in the Temple of Apollo. Tuesday 3  
BF

COMMENT. At the Large Commodious Room at the lower end of the Swan Inn Yard, West Smithfield, during the short time of Bartholemew Fair, which begins this day. The Characters dressed in the Italian manner. Scenes, Cloaths, Machinery, and other Decorations entirely New. To begin each day at 12:00 noon. A very extraordinary band of musick is provided, and the Room decorated in an elegant Manner, for the better reception of the Nobility and Gentry. There is a back door to Hosier Lane for the conveniency of those who don't chose to be crowded . . . The passages will be elegantly illuminated.

THE CREDULOUS HUSBAND; or, The Intriguing Wife. *Cast not listed.* Also HARLEQUIN MAGICIAN; or, Mezzetin Deceived. *Cast not listed.* BF

COMMENT. At Yeates Jun's Great Tiled Booth, George Inn Yard, West Smithfield. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d. From 12 to ten P.M. [Repeated.]

GLI AMANTI GELOSI. As 3 Sept. Also THE TRIUMPH OF LOVE. As 3 Sept. Wednesday 4  
BF

COMMENT. [See 3 Sept.] Swan Inn Yard.

THE CREDULOUS HUSBAND. *Cast not listed.* Also HARLEQUIN MAGICIAN. *Cast not listed.* BF

COMMENT. [See 3 Sept.] George Inn.

GLI AMANTI GELOSI. As 3 Sept. Also THE TRIUMPH OF LOVE. Thursday 5  
BF

COMMENT. As 3 Sept. Swan Inn Yard.

THE CREDULOUS HUSBAND. *Cast not listed.* Also HARLEQUIN MAGICIAN. *Cast not listed.* BF

COMMENT. [See 3 Sept.] George Inn.

GLI AMANTI GELOSI. As 3 Sept. Also THE TRIUMPH OF LOVE. As 3 Sept. Friday 6  
BF

COMMENT. [See 3 Sept.] Swan Inn Yard.

THE CREDULOUS HUSBAND. *Cast not listed.* Also HARLEQUIN MAGICIAN. *Cast not listed.* BF

COMMENT. [See 3 Sept.] George Inn.





## SEASON OF 1754-1755

TTHIS SEASON witnessed Charles Macklin's withdrawal from the stage to open a tavern and plan a series of lectures and debates open to the public for a small fee. The venture was humorously attacked in the papers by Foote and Christopher Smart in December. It failed in January and was followed by a course of lectures at the Haymarket by George Alexander Stevens. A note in the *Reports of the Historical MSS Commission* (see Covent Garden, 9 November) sets the tone of the season: "Great are the disputes at present between the rival theatres, vieing with each other in different characters which afford unusual entertainment to all frequenting the stage." Each of the patent theatres brought new sets of dancers from abroad, increased the singing and music, and put on new attractions. Roger Pickering's voice of constructive criticism in his shilling pamphlet, *Reflections upon Theatrical Expression in Tragedy* (see Drury Lane, 13 March), was notable in calling attention to matters of stage costume, "Taste in dress demands that an actor be conversant in the modes of dress ancient and modern, in other countries as well as his own. . . . Alexander and Cato were not masters of the snuff box, nor Greek women of French heels." Pickering also called upon the managers to create appropriate mood for the plays by selecting proper music between the acts. He roundly damned the manners of the audiences. Apparently he needed to, for a letter was inserted in the *Public Advertiser* (see 11 February) by Garrick deplored "the ill behavior of some persons in the Upper Gallery who threw down apples, potatoes, and other things into the Pit." But all-in-all the season was prosperous.

Garrick put on a new tragedy, John Brown's *Barbarossa* (17 December), a new masque *Britannia* (9 May) by David Mallet, with music by Arne, and

had Woodward create another new pantomime *Proteus; or Harlequin in China* (4 January). He also produced as afterpieces *The Fairies* (3 February) altered from *A Midsummer Night's Dream*, and *Marplot in Lisbon* (20 March), a farce made by Woodward from the second part of Mrs Centlivre's *The Busy Body*. For a somewhat novel mainpiece he put on (15 April) *The Schemers; or, The City Match*, William Bromfield's alteration of Jasper Mayne's *The City Match* (1639).

His company acted 182 nights. It was more modest in size than the company he employed the previous year, comprising only seventy-six performers, including fifteen dancers, six singers, three specialty musicians, and six children. His principal *Actors* and *Actresses* were: Ackman, Atkins, Beard, Mrs Bennet, Berry, Blakes, Mrs Bradshaw, Bransby, Burton, Master Cautherley, Mrs Cibber, Mrs Clive, Clough, Mrs Cross, Davies, Mrs Davies, Master Evans, Garrick, Mrs Graham, Miss Haughton, Havard, Mrs Hippisley, Mrs James, Jefferson, Mrs Jefferson, Johnston, Mrs Macklin, Miss Macklin, Marr, Mrs Mills, Miss Minors, Master Moore, Mossop, Mozeen, Palmer, Phillips, Mrs Pritchard, Raftor, Ross, Scrase, Simson, Mrs Simson, Master Simson, Taswell, Mrs Toogood, Usher, Vaughan, W. Vaughan, Vernon, Mrs Vernon, Master Wallace, Woodward, and Yates. His *Dancers* were: Mrs Addison, Madam Auretti, Campioni, Dennison, Harrison, Liviez, Madam Mariet, Mathews, Morris, Sabatini, Signora Sabatini, Sabatini Jr, Shawford, the Little Swiss, and Walker. His *Singers* were: Champness, Master Reinhold, Thomas Smith, Miss Thomas, Wilde, and Isabella Young. John Oram was his scene painter, Arne Jr, played the organ, and De Giardini the violin upon special occasions.

Rich this season gave a wide variety of plays, some eighty-one altogether, seventeen of which were played but once or twice. He revived some twenty-one older plays, including *Comus*, *The Non Juror*, *Cato*, and *Pbaedra and Hippolitus*. His was a season of experimental firsts for actors and actresses, his William Smith taking on five new major roles in *The Spanish Friar*, *Comus*, *The Mourning Bride*, *Jane Shore*, and *The Double Dealer*; Murphy attempting six—Archer, in the *Stratagem*, Bevil in the *Conscious Lovers*, Othello, Hamlet, Richard III, and Macbeth; Shuter trying Falstaff, Bayes in *The Rehearsal*, and Ben in *Love for Love*. Three dance pairs performed well for him: Granier and Mrs Granier; Frantzel and Rossina Balbi; and Poitier Jr, and Mlle Capdeville. The company performed 188 nights and the theatre was open in addition for eleven oratorios.

The principal performers in the Covent Garden Company were: *Actors* and *Actresses*: Miss Allen, Anderson, Arthur, Baker, Mrs Baker,

Mrs Bellamy, Bencraft, Bennet, Anna Castelli, Mrs Chambers, T. Cibber, Miss Cockayne, Collins, Mrs Copin, Costollo, Cushing, Miss Davis, Dunstall, Mrs Dunstall, Dyer, Mrs Dyer, Mrs Elmy, Miss Ferguson, Foote, Gibson, Mrs Glen, Mrs Green, Mrs Griffiths, Gaetano Guadagni, Miss Hallam, Mrs Hamilton (formerly Mrs Bland), Miss Helm, Holtom, Hurst, Christiano Tedeschini Korbitz, Lowe, Marten, Eugenia Mellini, Miss Mullart, Murphy, Paddick, Mrs Pitt, Gaetano Quilici, Redman, Ninetta de Rossenaw, Ryan, Sheridan, Shuter, Smith, R. Smith, Sparks, Stevens, Stoppelaer, Mrs Vallois, Mrs Vincent, White, Wignel, Mrs Woffington, and Miss Young. *Dancers*: Signora Rossina Balbi, Barrois, Madam Camargo, Mlle Capdeville, Francel, Granier, Mrs Granier, LaLauze, Lepy, Miles, Poitier Jr, Miss Poitier, Miss Toogood (aged 10 years), and Villeneuve. *Singers and Musicians*: Mrs Donaldson (nee Falkner), Howard, Mrs Lampe, Legge, Roberts; Barbant (organ), Rice (Welch Harp), Tacet (German flute).

The principal performers at the Opera were: Ciprandi, Signora Curioni, Colomba Mattei, Signora Mingotti, Signora Mondini, Ricciarelli, and, as *Dancers*, Elizabetta Buggiani, Anna Conti, Cosimo Maranesi, Isaia Nieri, and Pietro.

The principal *Actors* and *Actresses* at the minor houses included: Allen, Barrati, Miss Barton, Blakey, Carr, Miss Cary, Mrs Charke, Charles, Mrs Chetwood, Miss Cowslade, Mrs Fell, the Giordani family, Hackett, Harper, Mrs Harper, Hughes, Marshall, May, Sga Mellini, Metteer, Moore, Mulliner, Musardo, Paget, Parker, Pinner, Pittard, Pleaseaway, Mrs Price, Quelch, Mrs Quelch, Sadler, [Henry] Smith, Turner, Mrs Vaux, Venables, and Mrs Yeates. *Dancers*: Signora Fiorentina, Hussey, Mme Katharine, Phillips, Savoyard, and Settree. *Singers and Specialty Performers*: Dubourg (violin), Marella (violin), Miller (bassoon), Parry (harp), Miss Turner, Vincent (oboe), Miss Wilkinson (slack wire), and Woodbridge (kettledrums).

## September 1754

**SACK POSSET.** *Cast not listed*, but a new *Prologue* and *Epilogue* by particular desire by Mrs Midnight riding on an Ass. Also LA PANTOMIME DU CHARPENTIER. Harlequin - Walker. In which will be introduced a Solemn Procession to the Monuments of the Lunns.

Tuesday 10  
HAY

**ENTERTAINMENT.** Mad Tom by Sg Musardo; New Concerto on the *Tambour de Basque*, accompanied with the original *Jews Harp*, *Hurdy Gurdy*, &c.; and an Oration on the Salt Box by Mrs Midnight.

**DANCING.** Several New Dances by Bambaregines, Sambucio, Atterino.

**SINGING.** Several New Songs by Lauder and others.

- Tuesday 10*  
HAY      COMMENT. Mrs Midnight's Concert of Vocal and Instrumental Music after which for one night only will be given [Sack Posset, &c.] gratis. Benefit for Mrs Midnight. Boxes 5s. Pit 3s. Gallery 2s. To begin exactly at 7 P.M.
- Friday 13*  
HAY      MRS MIDNIGHT'S NEW CARNIVAL CONCERT. Set for a Smoking Pipe, a Tankard, a Bassoon, a Pair of Tongs, two Wooden Spoons, a Salt Box, and a Pair of Slippers, by the best Italian masters, viz.: Sigs Zappino, Sallybotino, Diavolino, Ferrareni, Cochinino, Batterino, Ciavartino, and several others just arrived from the Republic of San Marino. Also LA PANTOMIME DU CHARPENTIER. *Cast not listed.* Solemn Procession as 10 Sept. DANCING. By an Extraordinary Original who will not touch the Ground either with his hands or feet. COMMENT. Benefit for the Tambour de Basque. The dresses and Decorations entirely new. Afterpiece a burlesque entertainment of music and dancing.
- Saturday 14*  
DL      THE MISER. Frederick - Havard; Clerimont - Bransby; Ramilie - Palmer; Decoy - Simson; James - Clough; Miser - Yates; List - Marr; Furnish - Raftor; Mariana - Mrs Mills; Harriet - Mrs Davies; Wheedle - Mrs Bennet; Mrs Wisely - Mrs Cross; Lappet - Mrs Clive, in which character will be introduced *The Life of a Beau* song. Also THE KING AND THE MILLER OF MANSFIELD. King - Burton; Lord Lurewell - Ackman; Dick - Blakes; Joe - Beard; Miller - Berry; Margery - Mrs Toogood; Kate - Mrs Simson; Peggy - Miss Minors. SINGING. III: *The School of Anacreon* by Beard. COMMENT. Boxes 5s. Pit 3s. Gallery 2s. Upper Gallery 1s. Places for the Boxes to be had of Mr Varney at the Stage Door of the Theatre. No persons to be admitted behind the scenes, nor any money to be returned after the Curtain is drawn up. [Notice repeated throughout the season.] Receipts: £100 (Cross).
- Monday 16*  
CG      THE BEGGAR'S OPERA. Macheath - Lowe; Peachum - Arthur; Lockit - Dunstall; Player - Anderson; Beggar - Holtom; Mat - Stoppelaer; Budge - Bencraft; Filch - Cushing; Dreary - Smith; Twitcher - Redman; Drawer - Bennet; Mrs Peachum - Mrs Dunstall; Lucy - Miss Young; Coaxer - Miss Ferguson; Vixen - Mrs Griffiths; Jenny Diver - Miss Allen; Suky Tawdry - Miss Mullart; Molly Brazen - Miss Helm; Mrs Slammekin - Mrs Pitt; Betty Doxey - Mrs Vallois; Dolly Trull - Miss Davis; Polly - Mrs Chambers. *Hornpipe* in Act III, by Miles, and a *Country Dance* by the characters of the Opera. Also THE MOCK DOCTOR. Doctor - Dunstall; Sir Jasper - Collins; Leander - R. Smith; Hellebore - Stoppelaer; Charlotte - Miss Helm; Dorcas - Mrs Vincent. COMMENT. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. To begin exactly at Six o'clock. Places for the Boxes to be taken of Mr Crudge at the Stage Door of the theatre. [Customary notice for succeeding bills.]
- Tuesday 17*  
DL      THE INCONSTANT; or, The Way to Win Him. Duretete - Woodward; Petit - Vernon; Young Mirabel - Palmer; Old Mirabel - Yates; Dugard - Blakes; Oriana - Mrs Davies; Lamorce - Mrs Bennet; Bissarre - Mrs Clive. Also THE ANATOMIST. Le Medicin - Blakes; Crispin - Yates; Old Gerald - Clough; Beatrice - Mrs Bennet. SINGING. By Beard. COMMENT. Receipts: £70 (Cross).
- HAY      MRS MIDNIGHT'S CONCERT. As 13 Sept. Also LA PANTOMIME DU CHARPENTIER. As 13 Sept. COMMENT. Benefit for Edmonds, Boxkeeper.

**THE WAY OF THE WORLD.** Sir Wilful - Shuter; Mirabel - Ryan; Fainall - Ridout; Lady Wishfort - Mrs Pitt; Mrs Fainall - Mrs Barrington; Witwou'd - Dyer; Petulant - Cushing; Foible - Mrs Dunstall; Mincing - Miss Helm; Peg - Miss Ferguson; Waitwell - Arthur; Millamant - Mrs Vincent; Mrs Marwood - Mrs Elmy. Also **THE DEVIL TO PAY.** Loverule - Lowe (into which he will introduce *The Early Horn*); Lady Loverule - Mrs Pitt; Jobson - Dunstall; Nell - Mrs Vincent.

*Wednesday 18*  
CG

**COMMENT.** On Saturday next will be publish'd in *The Westminster Journal*, (over and above the Essay as usual) No 1 of *The Theatrical Kalandar*. In which not only will be kept an accurate register of all the plays, farces, and Entertainments exhibited at both Theatres Royal, but the respective merits of the performances, as well as performers, will be critically and impartially considered. To be continued weekly during the season. Note This is the first thing of its kind attempted in England, and it is humbly presumed, that it will have something still more than Novelty to recommend it (*Public Advertiser*). [See numbers 4 May 1754 and 17 Oct. 1755 of this magazine.]

**THE DISTRESS'D MERCHANT;** or, *The Jew of Venice*. *Cast not listed.* Also **THE ESCAPES OF HARLEQUIN;** or, *Fribble Trick'd*. Harlequin - Phillips. **DANCING.** A Comic Dance, *Humours of Cloth Fair*.

SF

**COMMENT.** At Phillips's Great Theatrical Booth, Bowling Green. To begin each day at 12 Noon. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. During the time of the Fair the Town will be entertain'd with an excellent droll, *The Distress'd Merchant* . . . Mr Phillips has been at great Expense in getting proper Machinery, Habits, and Decorations.

**THE TENDER HUSBAND;** or, *The Artful Wife*. *Cast not listed.* Also **HARLEQUIN BARBER;** or, *Mezzetin in the Suds*. *Cast not listed.*

SF

**COMMENT.** At Yeates's Booth. Afterpiece: Never performed before. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. Acted from 12 Noon to 10 P.M.

**OROONOKO.** Oroonoko - Ross; Aboan - Berry; Stanmore - Bransby; Blandford - Palmer; Driver - Taswell; Daniel - Yates; Governor - Burton; Jack Stanmore - Mozeen; Hotman - Clough; Charlotte - Mrs Bennet; Lucy - Miss Minors; Imoinda - Miss Haughton; Widow - Mrs James. Also **THE DEVIL TO PAY**. Sir John Loverule - Beard; Jobson - Berry; Lady Loverule - Mrs Bennet; Nell - Mrs Clive.

*Thursday 19*  
DL

**COMMENT.** Receipts: £50 (Cross).

**THE DISTRESS'D MERCHANT.** *Cast not listed.* Also **THE ESCAPES OF HARLEQUIN.** As 18 Sept.

SF

**COMMENT.** At Phillips's Booth.

**THE TENDER HUSBAND.** *Cast not listed.* Also **HARLEQUIN BARBER.** *Cast not listed.*

SF

**COMMENT.** At Yeates's Booth.

**HARLEQUIN CONJUROR;** or, *Pantaloons Disected*. *Cast not listed,* but by the Facetious Mr Punch and his Merry Family. Also **THE GRAND ASSEMBLY OF LILLIPUTIANS.** Perform'd by the noted Hill.

SF

**ENTERTAINMENT.** *Italian Fireworks* by Benjamin Clitherow who has permission from his Majesty's Officer of Ordinance and was the real Engineer to Cuper's and Marybone Gardens.

SF

**COMMENT.** At Hill's Large Theatrical Booth on the Bowling Green, Main-piece an Italian Comic Farce translated into English by the celebrated Punch, Poet Laureate to the Grand Mogul.

*Tbursday 19* SF THE OLD WOMAN'S ORATORY. *Cast not listed*, but see 13 Sept. Also THE BIRTH OF HARLEQUIN; or, The Old Woman's Whim. *Cast not listed.* DANCING. To conclude with a Dance in the Ancient British Taste by Choice Spirits from *Comus's Court*. MUSIC. New Concerto set for the *Tambour de Basque*.

COMMENT. Mrs Midnight will entertain the Town with her Grand Carnival Concert. After the Concert, gratis, will be given . . . at Bence's Booth, upper end of Bowling Green. The Afterpiece: a Pantomime Burletta by the Company of Lilliputians. To begin at 12 Noon each day. To prevent mistaking the Booth, Mrs Midnight has thought proper to hoist English Colours. [Bill repeated each day.]

*Friday 20* CG KING RICHARD III. Richard - Ryan; King Henry - Ridout; Richmond - Dyer, Buckingham - Sparks; Stanley - Redman; Catesby - Gibson; Ratcliff - Anderson; Tressel - Cushing; Norfolk - Wignell; Oxford - Bencraft; Tirrel - Dunstall; Lieut. - White; Blunt - Holtom; Lord Mayor - Marten; Prince Edward - Miss Mullart; Duke of York - Miss Hallam; Lady Anne - Mrs Barrington; Duchess of York - Mrs Bambridge; Queen - Mrs Vincent. Also THE CONTRIVANCES. Rovewell - Lowe; Hearty - Redman; Robin - Dunstall; Argus - Collins; Betty - Mrs Pitt; Arethusa - Mrs Chambers.

COMMENT. [The *Public Advertiser* includes this day a 78-line poem in octasyllabic couplets on J. Lewis's portrait of Mrs Woffington:

*Her Shape, ber Features, and ber Dress  
As far as colours can express  
Friend Lewis' pencil has design'd:  
Poet 'Tis yours to paint ber mind . . .*

And the versifier proceeds to describe her as she affects audiences in the theatre.]

SF THE DISTRESS'D MERCHANT. *Cast not listed*. Also THE ESCAPES OF HARLEQUIN. As 18 Sept.  
COMMENT. At Phillips's Booth.

SF THE TENDER HUSBAND. *Cast not listed*. Also HARLEQUIN BARBER.  
*Cast not listed.*  
COMMENT. At Yeates's Booth.

SF THE OLD WOMAN'S ORATORY. See 13 Sept. Also THE BIRTH OF HARLEQUIN. *Cast not listed.*  
ENTERTAINMENT. As 19 Sept.  
COMMENT. At Bence's Booth.

*Saturday 21* DL THE CARELESS HUSBAND. Lord Foppington - Woodward; Sir Charles - Havard; Morelove - Palmer; Lady Easy - Mrs Davies; Lady Graveairs - Mrs Bennet; Edging - Mrs Clive; Lady Betty - Mrs Pritchard. Also A DUKE AND NO DUKE. Trappolin - Woodward.  
DANCING. IV: *Hornpipe* - Matthews.  
COMMENT. Receipts: £110 (Cross).

SF THE DISTRESS'D MERCHANT. *Cast not listed*. Also THE ESCAPES OF HARLEQUIN. As 18 Sept.  
COMMENT. At Phillips's Booth.

SF THE TENDER HUSBAND. *Cast not listed*. Also HARLEQUIN BARBER.  
*Cast not listed.*  
COMMENT. At Yeates's Booth.

**THE OLD WOMAN'S ORATORY.** See 19 Sept. Also **THE BIRTH OF HARLEQUIN.** *Cast not listed.* **ENTERTAINMENT.** As 13 Sept. **COMMENT.** At Bence's Booth.

**THE MISER OUTWITTED;** or, Phelim in the Suds. By a company of comedians from the Theatre in Bath. SF

**DANCING.** A Grand Dance in the British Manner.

**COMMENT.** At the Great Theatrical Booth, Bowling Green. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d. To begin each day at 12 Noon. Comedy never performed before.

**THE MERCHANT OF VENICE.** Shylock - Arthur; Antonio - Sparks; Bassanio - Ryan; Duke - Anderson; Gratiano - Dyer; Lorenzo (with Songs in character) - Lowe; Salarino - Ridout; Solanio - Gibson; Gobbo - Collins; Tubal - Stoppelaer; Launcelot - Shuter; Jessica (with a song adapted to the character) - Mrs Chambers; Nerissa - Mrs Barrington; Portia - Mrs Vincent. Also **THE LYING VALET.** Sharp - Shuter.

**THE DISTRESS'D MERCHANT.** *Cast not listed.* Also **THE ESCAPES OF HARLEQUIN.** As 18 Sept. **COMMENT.** At Phillips's Great Theatrical Booth, Bowling Green.

**THE TENDER HUSBAND.** *Cast not listed.* Also **HARLEQUIN BARBER.** *Cast not listed.* SF **COMMENT.** At Yeates's Booth.

**THE OLD WOMAN'S ORATORY.** *Cast not listed.* Also **THE BIRTH OF HARLEQUIN.** *Cast not listed.* **ENTERTAINMENT.** As 19 Sept. **COMMENT.** At Bence's Booth.

**THE MISER OUTWITTED.** As 21 Sept. Also **CANNING'S ESCAPE.** *Cast not listed.* SF **COMMENT.** At the Great Theatrical Booth.

**MACBETH.** Duncan - Berry; Macduff - Havard; Malcolm - Usher; Lennox - Scrase; Hecate - Beard; Macbeth - Mossop; Siward - Bransby; Lady Macduff - Mrs Mills; Lady Macbeth - Mrs Pritchard; Witches - Burton, Blakes, Yates; Donalbain - Vernon; Ross - Davies; Banquo - Ross; Angus - Simson; Vocal parts by Beard, Wilder, Miss Thomas, &c. Also **THE DEVIL TO PAY.** As 19 Sept.

**COMMENT.** Mainpiece: As written by Shakespeare, Afterpiece: By Particular Desire. Receipts: £110 (Cross).

**THE DISTRESS'D MERCHANT.** *Cast not listed.* Also **THE ESCAPES OF HARLEQUIN.** As 18 Sept. **ENTERTAINMENT.** As 18 Sept. **COMMENT.** At Phillips's Booth.

**THE TENDER HUSBAND.** *Cast not listed.* Also **HARLEQUIN BARBER.** *Cast not listed.* SF **COMMENT.** At Yeates's Booth.

- Tuesday 24* SF THE OLD WOMAN'S ORATORY. *Cast not listed.* Also THE BIRTH OF HARLEQUIN. *Cast not listed.*  
ENTERTAINMENT. As 19 Sept.  
COMMENT. At Bence's Booth.
- SF THE MISER OUTWITTED. As 21 Sept. Also CANNING'S ESCAPE. *Cast not listed.*  
COMMENT. At the Great Theatrical Booth, Bowling Green.
- Wednesday 25* CG AS YOU LIKE IT. Orlando - Smith; Jaques - Sparks; Duke Senior - Ridout; Duke Frederick - Redman; Oliver - Anderson; Sylvius - R. Smith; Touchstone - Shuter; Corin - Dunstall; Le Beau - White; Jaques du Bois - Holtom; William - Collins; Adam - Gibson; Amiens (with songs adapted to the play) - Lowe; Audrey - Mrs Pitt; Phoebe - Mrs Cockayne; Celia - Mrs Barrington; Rosalind - Mrs Vincent. Also FLORA. Sir Thomas - Arthur; Friendly - Lowe; Dick - Anderson; Betty - Mrs Pitt; Hob - Dunstall; Flora - Miss Young.
- Thursday 26* DL THE RECRUITING OFFICER. Capt. Plume - Palmer; Bullock - Taswell; Worthy - Havard; Capt. Brazen - Woodward; Recruits - Yates, Vaughan; Welch Collier - Blakes; Rose - Miss Minors; Lucy - Mrs Bennet; Sylvia - Miss Macklin; Melinda - Mrs Davies; Balance - Burton; Serj. Kite - Berry. Also THE LYING VALET. Sharp - Yates; Gayless - Blakes; Melissa - Mrs Bennet; Kitty Pry - Mrs Minors.  
COMMENT. Miss Macklin did Sylvia—G[reat] Ap[plause]. Receipts: £100 (Cross).
- HAY NEW CARNIVAL CONCERT. As 13 Sept., but add Mason's *Ode*, set by Gilder, Words by Jackson, sung by Masons; *New Mason's Song* - Lauder. Also LA PANTOMIME DU CHARPENTIER. Pierot - Settree; Charpentier - Pittard.  
COMMENT. Miss Midnight will give Tea. &c. Benefit for Pittard le Charpentier and a Free Mason.
- Friday 27* CG THE PROVOK'D WIFE. Brute - Sparks; Heartfree - Ryan; Constant - Ridout; Razor - Anderson; Rake - Gibson; Justice - Marten; Taylor - Collins; Comet - Miss Ferguson; Bully (with a song in character) - Lowe; Lady Fanciful - Mrs Vincent; Belinda - Mrs Barrington; Mademoiselle - Miss Helm; Lady Brute - Mrs Elmy. Also THE LYING VALET. As 23 Sept., but add Melissa - Mrs Dunstall; Kitty Pry - Mrs Pitt.
- Saturday 28* DL THE RECRUITING OFFICER. As 26 Sept. Also THE ENGLISHMAN IN PARIS. Buck - Woodward; Lucinda - Miss Macklin.  
COMMENT. Receipts: £120 (Cross).
- Monday 30* CG THE CITY WIVES CONFEDERACY. Clarissa - Mrs Dyer; Gripe - Dunstall; Moneytrap - Arthur; Dick - Dyer; Brass - Shuter; Mrs Amlet - Mrs Pitt; Araminta - Mrs Barrington; Flippanta - Mrs Vincent; Corinna - Mrs Baker. Also THE WHAT D'YE CALL IT. Timothy - Collins; Sir Roger - Marten; Sir Humphrey - Wignell; Statute - Redman; Nettle - Cushing; Filbert - Arthur; Steward - Anderson; Stave - Stoppelaer; Dorcas - Mrs Dunstall; Parish Girl - Miss Hallam; Kitty - Mrs Vincent.

## October 1754

**KING RICHARD III.** Richard III - Mossop; Duchess of York - Mrs Bennet; King Henry - Berry; Buckingham - Palmer; Richmond - Havard; Stanley - Bransby; Lieut. - Mozeen; Catesby - Marr; Edward v - Miss Minors; Duke of York - Master Simson; Tressel - Blakes; Queen Elizabeth - Mrs Pritchard; Lady Anne - Mrs Davies. Also **THE ANATOMIST**. As 17 Sept.  
**COMMENT.** Receipts: £100 (Cross).

**MRS MIDNIGHT'S NEW CARNIVAL CONCERT.** As 13 Sept. Also **LA HAY PANTOMIME DU CHARPENTIER**. As 26 Sept.  
**SINGING.** Lauder; and a new Song in praise of *Barrel'd October* by a choice Spirit.

**THE FUNERAL;** or, Grief a-la-Mode. Lord Brumpton - Anderson; Hardy - Ridout; Camply - Dyer; Puzzle - Dunstall; Tom - Collins; Cabinet - White; Grave Digger - Wignell; Trusty - Gibson; Sable - Arthur; Trim - Shuter; Tatter - Bencraft; Rag - Bennet; Matchlock - Redman; Kate Matchlock - Stop-pelaer; Bumpkin - Paddick; Swagger - Barrington; Lady Harriet - Mrs Vincent; Lady Charlotte - Mrs Barrington; Tattleaid - Mrs Pitt; Mademoiselle - Miss Mullart; Lady Brumpton - Mrs Hamilton (the Late Mrs Bland). Also **THE DOUBLE DISAPPOINTMENT**. Loveless - Lowe; Gripe - Collins; Jeremy - R. Smith; Fansaron - Holtom; Isabella - Miss Young; O'Blunder - Barrington.  
**COMMENT.** [The Gentleman's Magazine, xxiv, p. 485, has an important note on Shuter's interpretation of Trim.]

**THE STRATAGEM.** Archer - Garrick; Aimwell - Palmer; Sullen - Burton; Boniface - Berry; Scrub - Woodward; Gibbet - Bransby; Sir Charles - Blakes; Foigard - Yates; Dorinda - Mrs Davies; Lady Bountiful - Mrs Cross; Cherry - Miss Minors; Mrs Sullen - Mrs Pritchard. Also **THE CHAPLET**. Damon - Beard; Palemon - Wilder; Laura - Miss Thomas; Pastora - Mrs Clive. To conclude with a *Rural Dance*, by Mathews, Dennison, &c.  
**SINGING. IV:** By Desire, *The School of Anacreon* by Beard.  
**COMMENT.** Receipts: £174 (Cross).

**THE SUSPICIOUS HUSBAND.** Ranger - Dyer; Strictland - Ridout; Frankly - Ryan; Bellamy - Gibson; Meggot - Cushing; Simson - Wignell; Tester - Collins; Buckle - Anderson; Lucetta - Mrs Pitt; Mrs Strictland - Mrs Barrington; Jacynta - Mrs Vincent; Clarinda - Mrs Hamilton. With a *country dance* by the character of the play. Also **THE LOVER HIS OWN RIVAL**. Clerimont - Lowe; Fretful - Collins; Matchwood - Bennet; Frederick - Cushing; Lucy - Mrs Pitt; Harriet - Mrs Chambers.

**THE CONSCIOUS LOVERS.** Young Bevil - Ross; Indiana - Mrs Cibber; Tom - Woodward; Phillis - Mrs Clive; Sir John Bevil - Burton; Sealand - Berry; Myrtle - Palmer; Cimberton - Taswell; Humphrey - Blakes; Lucinda - Miss Minors; Mrs Sealand - Mrs Cross; Isabella - Mrs Bennet. In Act II *Singing* by Beard. Also **THE ENGLISHMAN IN PARIS**. As 28 Sept.  
**COMMENT.** Afterpiece: By Particular Desire. Receipts: £150 (Cross).

**THE BEAUX STRATAGEM.** *Cast not listed.*  
**COMMENT.** Benefit for the Poor by Mr Philips Company of Comedians. At the Playhouse by the Hand. Deferr'd from the 30<sup>th</sup> (*Daily Advertiser*).  
**Monday 7**  
**KS**

- Monday 7* CG **SHE WOU'D AND SHE WOU'D NOT; or, the Kind Imposter.** Manuel – Arthur; Philip – Ryan; Octavio – Ridout; Diego – Marten; Soto – Collins; Trappanti – Shuter; Rosara – Mrs Barrington; Flora – Mrs Vincent; Viletta – Mrs Pitt; Hypolita – Mrs Hamilton. Also **DAMON AND PHILLIDA.** Damon – Lowe; Arcas – Anderson; Corydon – Bennet; Cymon – Collins; Mopsus – Dunstall; Phillida – Miss Young.
- Tuesday 8* DL **THE REVENGE.** Zanga – Mossop; Alvarez – Burton; Carlos – Ross; Alonzo – Havard; Don Manuel – Mozeen; Lenora – Miss Haughton; Isabella – Mrs Mills. Also **THE ENGLISHMAN IN PARIS.** As 28 Sept.  
**DANCING. II:** A New Dance, *The Shepherd's Holiday* by Campioni, his first appearance in 5 years, Mad Auretti.  
**SINGING. IV:** *The School of Anacreon* by Beard.  
**COMMENT.** Receipts: £150 (Cross).
- Wednesday 9* CG **THE COMMITTEE;** or, **The Faithful Irishman.** Teague – Barrington; Careless – Ryan; Blunt – Sparks; Day – Collins; Abel – Cushing; Lt Story – Anderson; Bookseller – Dunstall; Mrs Chat – Mrs Bambridge; Obadiah – Arthur; Mrs Day – Mrs Pitt; Arabella – Mrs Dyer; Ruth – Mrs Barrington. Also **THE KING AND MILLER.** King – Gibson; Miller – Marten; Dick – Anderson; Peggy – Miss Cockayne; Joe – Lowe.
- Thursday 10* DL **KING HENRY VIII.** King Henry – Berry; Wolsey – Mossop; Buckingham – Ross; Norfolk – Palmer; Surrey – Davies; Lord Chamberlain – Bransby; Suffolk – Blakes; Sands – Phillips; Cromwell – Mozeen; Surveyor – Simson; Lovel – Ackman; Guilford – Marr; Brandon – Wilder; Capuchius – Scrase; Dr Butts – Vaughan; Denny – Vernon; Old Lady – Mrs James; Cranmer – Havard; Gardiner – Taswell; Anne Bullen – Mrs Jefferson; Queen – Mrs Pritchard. With the representation of the Coronation and the Ceremony in Westminster Hall.  
**SINGING. II:** *The School of Anacreon* by Beard.  
**COMMENT.** [The bill contains the customary advertisement for this play—“Containing the death of Duke of Buckingham; the tryal and divorce of Queen Catherine; the death of Cardinal Wolsey; the Christening of Princess Elizabeth, and many other historical passages.” Repeated on subsequent bills.] Receipts: £120 (Cross).
- HAY **THE CARNIVAL CONCERT.** *Cast not listed*, but *Prologue* – Smith. Also **LA PANTOMIME DU CHARPENTIER.** *Cast not listed*, but see 13 Sept.  
**COMMENT.** Benefit for Smith. It is the last time of performing (*Daily Advertiser*).
- Friday 11* DL **ROMEO AND JULIET.** Romeo – Garrick; Escalus – Bransby; Capulet – Berry; Paris – Scrase; Benvolio – Mozeen; Montague – Simson; Tibalt – Blakes; Fryar – Lawrence – Havard; Mercutio – Woodward; Lady Capulet – Mrs Bennet; Nurse – Mrs James; Juliet – Mrs Cibber. With the additional scene representing the Funeral Procession to the Monument of the Capulets. The Vocal parts by Beard, Wilder, Vernon &c. In Act I a *Masquerade Dance* proper to the play, by Matthews, Dennison, &c.  
**COMMENT.** Receipts: £170 (Cross).
- CG **THE MISER.** Miser – Shuter; Frederick – Gibson; Clerimont – Ridout; James – Collins; Decoy – Marten; Ramilie – Dyer; Mariana – Mrs Barrington; Harriet – Mrs Vincent; Mrs Wisely – Mrs Bambridge; Wheedle – Miss Ferguson; Lappet – Mrs Green (from the theatre in Dublin) in which character will be introduced the song of *The Life of a Beau*. Also **THE LOTTERY.** Lovemore – Lowe; Stocks – Dunstall; Jack Stocks – Dyer; Chloe – Mrs Chambers.  
**COMMENT.** Afterpiece: With the Scene of the Drawing in Guildhall.

**LOVE MAKES A MAN;** or, The Fop's Fortune. Carlos - Ross, first time; Antonio - Philips; Charino - Taswell; Don Duart - Berry; Governor - Bransby; Don Choleric - Yates; Manuel - Mozeen; Sancho - Clough; Jacques - Vaughan; Page - Mas. Simson; Monsieur - Blakes; Angelina - Mrs Davies; Elvira - Mrs Mills; Louisa - Mrs Bennet; Clodio - Woodward. Also **THE INTRIGUING CHAMBERMAID.** Lettice - Mrs Clive; Drunken Colonel - Woodward.

**DANCING. II:** *Shepherd's Holiday*, as 8 Oct.

COMMENT. Receipts: £110 (Cross).

Saturday 12  
DL

**THE BEGGAR'S OPERA.** Macheath - Beard; Peachum - Yates; Lockit - Berry; Filch - Raftor; Mat-o-Mint - Blakes; Beggar - Simson; Player - Bransby; Lucy - Mrs Clive; Mrs Peachum - Mrs Cross; Diana Trapes - Mrs Havard; Polly - Miss Macklin, first time; In Act III, a *Hornpipe*, by Mathews and others. To conclude with a *Country Dance* by the characters of the play. Also **THE LYING VALET.** As 26 Sept.

COMMENT. Miss Macklin did Polly—Well (Cross). Receipts: £100 (Cross).

Monday 14  
DL

**THE OLD BACHELOR.** Fondlewife - Foote; Sharper - Ridout; Heartwell - Sparks; Bellmour - Ryan; Belinda - Mrs Elmy; Vainlove - Gibson; Araminta - Mrs Barrington; Sylvia - Mrs Baker; Sir Joseph - Cushing; Setter - Bencraft; Bluff - Marten; Barnaby - Paddick; Lucy - Mrs Pitt; Betty - Miss Allen; Laetitia - Mrs Bellamy. Also **THE KNIGHTS.** Principal parts by Foote, Costollo, Shuter.

CG

**THE BEGGAR'S OPERA.** As 14 Oct., but Filch, Mat, Beggar, and Player omitted. Also **LETHE.** Fine Gentleman - Woodward; Aesop - Bransby; Drunken Man - Yates; Old Man - Blakes; Mrs Tattoo - Miss Minors; Fine Lady - Mrs Clive.

**DANCING. I:** *Shepherd's Holiday*, as 8 Oct.

COMMENT. Receipts: £80 (Cross).

Tuesday 15  
DL

**THE INCONSTANT;** or, The Way to Win Him. Young Mirabel - Smith; Old Mirabel - Shuter; Duretete - Dyer; Dugard - Anderson; Petit Cushing; First Bravo - Dunstall; Second Bravo - Stoppelaer; Oriana - Mrs Baker; Lamorce - Mrs Pitt; Bisarre - Mrs Hamilton. Also **THE SCHOOLBOY.** Schoolboy - Shuter; Major Rakish - Dunstall; Young Rakish - Anderson; Benedict - Holtom; Friendly - White; Tom - R. Smith; Lettice - Mrs Baker; Lady Manlove - Mrs Pitt.

CG

COMMENT. Mainpiece: Written by the late Mr Farquhar.

**HAMLET, PRINCE OF DENMARK.** Hamlet - Garrick; King - Davies; Ghost - Berry; Horatio - Havard; Polonius - Taswell; Laertes - Blakes; Ostrick - Woodward; Rosencraus - Simson; Guildenstern - Scrase; Bernado - Vernon; Francisco - Raftor; Pl. King - Bransby; Pl. Queen - Mrs Bennet; Gravediggers - Yates and Vaughan; Ophelia - Mrs Cibber; Queen - Mrs Pritchard.

Wednesday 16  
DL

COMMENT. Receipts: £180 (Cross).

**THE PROVOK'D HUSBAND.** Townly - Ryan; Manly - Sparks; Sir Francis - Arthur; Richard - Collins; Miss Jenny - Mrs Baker; Lady Wronghead - Mrs Pitt; Basset - Dyer; Moody - Dunstall; Mrs Motherly - Mrs Bambridge; Trusty - Mrs Ferguson; Myrtilla - Mrs Dunstall; Lady Grace - Mrs Elmy; Lady Townly - Mrs Hamilton. Also **THE SCHOOLBOY.** As 15 Oct.

CG

**THE RECRUITING OFFICER.** As 26 Sept. Also **THE ENGLISHMAN IN PARIS.** As 28 Sept.

COMMENT. Mainpiece: By particular Desire. Receipts: £100 (Cross).

Thursday 17  
DL

- Thursday 17* CG VOLPONE; or, The Fox. Volpone - Sparks; Mosca - Ryan; Voltore - Ridout; Corvino - Stevens; Bonario - Gibson; Peregrine - White; Corbaccio - Shuter; Sir Politic - Arthur; Avocatori - Anderson; Second Avocatori - Dunstall; Third Avocatori - Redman; Notary - Wignell; Lady Wou'dbe - Mrs Vincent; Celia - Mrs Bellamy. Also THE WHAT D'YE CALL IT. As 30 Sept.
- Friday 18* DL THE RELAPSE. Foppington - Woodward; Loveless - Havard; Young Fashion - Blakes; Worthy - Palmer; Lory - Yates; Miss Hoyden - Mrs Clive; Sir Tunbelly - Philips; Nurse - Mrs James; Amanda - Mrs Davies; Berinthia - Mrs Pritchard. Also FORTUNATUS. Harlequin - Woodward; Others by - Johnson, Clough, Blakes, Miss Minors, Mrs Jefferson, Mad Mariet, &c. To Conclude by Desire, with the last new Dance, *The Shepherd's Holiday* [See 8 Oct.]  
COMMENT. Receipts: £102 (Cross).
- CG OTHELLO, MOOR OF VENICE. Othello - a Gentleman who never appeared on any stage before; Iago - Ryan; Brabantio - Sparks; Cassio - Ridout; Roderigo - Dyer; Lodovico - Anderson; Gratiano - Redman; Duke - Marten; Montano - White; Emilia - Mrs Hamilton; Desdemona - Mrs Bellamy. With an *Occasional Prologue*. Also THE CONTRIVANCES. As 20 Sept.  
COMMENT. [This Othello was Murphy. See 15 Nov.]
- Saturday 19* DL THE BEGGAR'S OPERA. As 15 Oct. Also FORTUNATUS. As 18 Oct., with dancing, *Shepherd's Holiday*. As 8 Oct.  
COMMENT. Receipts: £110 (Cross).
- CG OTHELLO. As 18 Oct. Also DAMON AND PHILLIDA. As 7 Oct.
- Monday 21* DL ORPHAN. Chamont - Garrick; Page - Mas. Simson; Castalio - Ross; Polydore - Havard; Acasto - Berry; Florella - Mrs Bennet; Serina - Miss Minors; Chaplain - Blakes; Ernesto - Simson; Monimia - Mrs Cibber. Also THE INTRIGUING CHAMBERMAID. As 12 Oct.  
COMMENT. Receipts: £130 (Cross).
- CG OTHELLO. As 18 Oct. Also THE DEVIL TO PAY. As 18 Sept.  
COMMENT. Tomorrow will be reviv'd a Comedy not acted these 6 years, call'd *The Non-Juror*; the part of Maria to be performed by Mrs Woffington, being the first time of her appearing on that stage these 3 years.
- Tuesday 22* DL THE BUSY BODY. Busy Body - Woodward; Sir George - Palmer; Sir Francis - Yates; Sir Jealous - Berry; Charles - Havard; Isabinda - Mrs Davies; Patch - Mrs Cross; Miranda - Mrs Clive.  
DANCING. II: A New Pantomime Dance, call'd *Li Pescatori Italiana*, or *The Italian Fishermen*, by Sg and Sga Sabatani, first time of their appearing on the English stage; End of Play, a Pantomime Dance call'd *Il Maestro di Cappella*, or *The Music Master*, by Sg and Sga Sabatini.  
COMMENT. Receipts: £100 (Cross).
- CG THE NON-JUROR. Dr Wolf - Cibber (second appearance there in 5 years); Sir John - Ridout; Heartly - Smith; Colonel - Dyer; Charles - White; Lady Woodville - Mrs Elmy; Maria - Mrs Woffington (first appearance there in 3 years). Also THE SCHOOL BOY. As 15 Oct.  
COMMENT. Mainpiece: Not acted these 6 years. [See 27 April 1750.]
- Wednesday 23* DL THE WAY OF THE WORLD. Mirabel - Palmer; Fainall - Havard; Witwou'd - Woodward; Petulant - Blakes; Waitwell - Philips; Sir Willful - Yates; Mrs

Marwood - Mrs Clive; Lady Wishfort - Mrs James; Mrs Fainall - Mrs Mills; Foible - Miss Minors; Millamant - Mrs Pritchard.	<i>Wednesday 23</i> DL
DANCING. Sg and Sga Sabartini [sic] (Cross); II and at end of play, as 22 Oct. COMMENT. Receipts: £70 (Cross).	
THE NON-JUROR. As 22 Oct. Also MISS IN HER TEENS. Biddy - Mrs Green; Fribble - Cushing; Loveit - Anderson; Puff - Dunstall; Tag - Mrs Vincent; Flash - Shuter.	CG
KING RICHARD III. As 1 Oct., but Richard - Garrick, and Catesby - Usher ( <i>playbill</i> ). Catesby - Marr ( <i>Public Advertiser</i> ). Also THE ANATOMIST. As 17 Sept. COMMENT. Receipts: £200 (Cross).	<i>Thursday 24</i> DL
HAMLET. Hamlet - Sheridan, first appearance there in 10 years; King - Sparks; Horatio - Ridout; Ghost - Ryan; Rosencraus - Wignell; Guildenstern - White; Marcellus - Anderson; Bernado - Bencraft; Queen - Mrs Elmy; Ostrick - Cushing; Francisco - Holtom; Pl. King - Redman; Pl. Queen - Mrs Bambridge; Laertes - Dyer; Gravediggers - Shuter and Stoppelaer; Polonius - Arthur; Ophelia - Mrs Vincent.	CG
THE DRUMMER. Sir George Truman - Havard; Vellum - Yates; Tinsel - Woodward; Coachman - Philips; Fantome - Davies; Butler - Taswell; Gardner - Blakes; Abigail - Mrs Clive; Lady Truman - Mrs Pritchard. Being the first time of their appearing in those characters [i.e. the ladies]. DANCING. II and End of Play as 22 Oct. COMMENT. Mainpiece: Written by Addison not acted 10 years. [See 25 Nov. 1745.] Hiss'd much—Mr Pegna a linnen Draper at Charing Cross begun it (Cross). Receipts: £100 (Cross).	<i>Friday 25</i> DL
THE FUNERAL. As 2 Oct., but Tattleaid - Mrs Bambridge. Also MISS IN HER TEENS. As 23 Oct.	CG
ROMEO AND JULIET. As 11 Oct., but Montague - Burton. COMMENT. Play by Particular Desire of several Persons of Quality. Receipts: £180 (Cross).	<i>Saturday 26</i> DL
KING RICHARD III. As 20 Sept., but Richard - Sheridan; King Henry - Ryan; Richmond - Ridout; Catesby - Wignell; Tressel - a Gentleman who never appeared before; Norfolk - Gibson. Oxford omitted. Also THE DOUBLE DISAPPOINTMENT. As 2 Oct.	CG
THE DRUMMER. As 25 Oct. Also FORTUNATUS. As 18 Oct., with dancing the <i>Shepherd's Holiday</i> , as 8 Oct. COMMENT. Receipts: £80 (Cross).	<i>Monday 28</i> DL
THE PROVOK'D HUSBAND. As 16 Oct., but Townly - Sheridan; Jenny - Mrs Green; Poundage - Stoppelaer; Myrtilla - Mrs Baker; Lady Townly - Mrs Woffington. Also THE LOVER HIS OWN RIVAL. As 4 Oct.	CG
THE DISTREST MOTHER. Pyrrhus - Ross, first time; Orestes - Mossop; Pylades - Havard; Hermione - Mrs Pritchard; Phoenix - Bransby; Cleone - Miss Minors; Cephisa - Mrs Bennet; Andromache - Mrs Cibber; Also FORTUNATUS. As 18 Oct., including the <i>Shepherd's Holiday</i> . COMMENT. Receipts: £120 (Cross).	<i>Tuesday 29</i> DL

- Tuesday 29* CG LOVE'S LAST SHIFT; or, The Fool in Fashion. Sir Novelty - Cibber; Loveless - Ryan; Elder Worthy - Ridout; Young Worthy - Dyer; Sir William Wisewou'd - Arthur; Snap - Shuter; Narcissa - Mrs Bellamy; Hillaria - Mrs Barrington; Flareit - Mrs Green; Amanda - Mrs Hamilton. Also THE VIRGIN UNMASK'D. Lucy - Mrs Green; Quaver - Lowe; Coupee - Shuter; Goodwill - Redman; Blister - Marten; Wormwood - Stoppelaer; Thomas - R. Smith.  
COMMENT. Mainpiece: Not acted these 6 years. [See 21 April 1749.]
- Wednesday 30* DL EVERY MAN IN HIS HUMOUR. Kitely - Garrick; Old Knowell - Berry; Young Knowell - Ross; Wellbred - Palmer; Bobadil - Woodward; Downright - Bransby; Mas. Mathew - Vaughan; Clement - Taswell; Mas. Stephen - Vernon; Brainworm - Yates; Cash - Blakes; Bridget - Miss Minors; Mrs Kitely - Mrs Davies. Also THE CHAPLET. As 3 Oct.  
COMMENT. [Cross lists no receipts.]
- CG THE MERCHANT OF VENICE. As 23 Sept., but Shylock - Sheridan; Nerissa - Mrs Vincent; Portia - Mrs Woffington. Also THE VIRGIN UNMASK'D. As 29 Oct.
- Thursday 31* DL THE DISTREST MOTHER. As 29 Oct. Also QUEEN MAB. Harlequin - Woodward; others by Liviez, Blakes, Ackman, Atkins, the Little Swiss, Mrs Toogood, Mas. Moore, Mad Mariet, &c.  
COMMENT. Mainpiece: By desire. Receipts: £100 (Cross).
- CG THE PROVOK'D HUSBAND. As 28 Oct., but Richard - Shuter. Poundage not listed. Also THE DOUBLE DISAPPOINTMENT. As 2 Oct.  
COMMENT. Both pieces by command of his Royal Highness the Prince of Wales.

## November 1754

- Friday 1* DL KING HENRY VIII. As 10 Oct., but Surveyor, Lovell, Guildford, Brandon, Capuchius, Dr Butts, Denny, Old Lady omitted. Also QUEEN MAB. As 31 Oct.  
COMMENT. Receipts: £80 (Cross).
- CG THE CONSTANT COUPLE; or, A Trip to the Jubilee. Wildair - Mrs Woffington; Standard - Sparks; Vizard - Ridout; Smuggler - Arthur; Beau Clincher - Cibber; Young Clincher - Shuter; Dicky - Costollo; Constable - Marten; Tom Errand - Bennet; Angelica - Mrs Dyer; Lady Darling - Mrs Bambridge; Parley - Mrs Pitt; Lady Lurewell - Mrs Hamilton. Also THE VIRGIN UNMASK'D. As 29 Oct.
- Saturday 2* DL MACBETH. As 24 Sept., but Macbeth - Garrick. Also THE DEVIL TO PAY. As 19 Sept.  
COMMENT. Receipts: £200 (Cross).
- CG HAMLET. As 24 Oct., but Ostrick - Cibber; Ophelia - Mrs Chambers, first time; Francisco not listed. Also THE LYING VALET. As 27 Sept.  
COMMENT. By Desire.

**TAMERLANE.** Tamerlane - Havard; Bajazet - Mossop; Moneses - Ross; Axalla - Palmer; Arpasia - Mrs Pritchard; Selima - Mrs Davies; Prince of Tanais - Blakes; Omar - Burton; Dervisse - Bransby; Haly - Simson; With the *Usual Prologue*. Also **QUEEN MAB**. As 31 Oct.

Monday 4  
DL

**SINGING.** IV: The Original Song, *O' Gentle Sleep*, (New Set) by Beard.

**COMMENT.** Sg and Sga Sabatini have prepared a New Dance in Comic characters, call'd *Pandours*, which will be performed at Drury Lane tomorrow. The Comedy call'd the *Chances* will be performed at the same theatre this week. The characters will all be New-Dress'd after the old Italian and Spanish manner. Receipts: £150 (Cross).

**TAMERLANE.** Tamerlane - Sheridan; Moneses - Ryan; Axalla - Smith; Omar - Gibson; Prince of Tanais - Anderson; Dervise - Arthur; Hali - White; Stratocles - Stevens; Zama - Redman; Bajazet - Sparks; Selima - Mrs Elmy; Arpasia - Mrs Hamilton. The song *To Thee O Gentle Sleep* by Lowe. And the *Usual Prologue*. Also **THE SCHOOLBOY**. As 15 Oct.

CG

**COMMENT.** In a fews days will be reviv'd at Covent Garden, the Tragedy of *Phaedra and Hippolytus*, in which Mr Sheridan will perform the part of Theseus, and Mrs Woffington that of Phaedra. Sg Francel and Sga Rossina Balbi, two Italian Dancers, arrived on Friday last from the Court of Bareith in Germany, and are engaged to perform at the same theatre.

**THE DRUMMER.** As 25 Oct. Also **QUEEN MAB**. See 31 Oct., but Harlequin - Woodward; Fairy - Master Moore; Colombine - Mad Mariet. Others omitted.

Tuesday 5  
DL

**DANCING.** I: A New Dance in Comic Characters call'd *The Pandours* by Sg and Sga Sabatini; IV: *The Italian Fishermen*, as 22 Oct.

**COMMENT.** Receipts: £150 (Cross).

**THE COMMITTEE.** As 9 Oct. Also **HARLEQUIN SKELETON**. Chasseur Royal - Lowe; Aerial Spirits - Mr and Mrs Granier, &c.; Jupiter in the character of Harlequin - Miles; Doctor - Bencraft; Colombine - Mrs Dunstall; Merlin - Howard; Mercury - Baker; Anatomist - Stoppelaer; Pierot - La Lauze.

CG

**COMMENT.** *Public Advertiser*: As I saw in the papers that the tragedy of *Phaedra* is shortly to be acted at Covent Garden, I thought that the following lines, written upon Mrs Woffington's performance of the character in Ireland would not be unacceptable to you, or to your readers. They fell casually into my hands. If you think them worth inserting, they are at your service [a poem of 104 lines follows]:

*Oft has the poet sweetly sung in vain  
When tasteless actors chaunt the heavenly strain . . .*

But Woffington seems reserved to play the part magnificently. The analysis, tho' fettered to the couplet, is more specific as to her gestures and expression, and tone, than most such commentaries.

**THE FAIR PENITENT.** Lothario - Garrick; Sciolto - Berry; Rossano - Jefferson; Horatio - Mossop; Lavinia - Mrs Davies; Calista - Mrs Cibber; Altamont - Ross; Lucilla - Miss Minors. Also **LETHE**. As 15 Oct.

Wednesday 6  
DL

**DANCING.** As 5 Nov.

**COMMENT.** Receipts: £180 (Cross).

**THE RELAPSE; or, Virtue in Danger.** Foppington - Cibber; Loveless - Smith; Young Fashion - Dyer; Sir Tunbelly - Marten; Coupler - Arthur; Worthy - Ridout; Seringe - Shuter; Lory - Stevens; Varole - Bennet; Shoemaker - Paddick; Bull - Stoppelaer; Amanda - Mrs Elmy; Hoyden - Mrs Green; Nurse - Mrs Pitt; Berinthia - Mrs Woffington. Also **HARLEQUIN SKELETON**. As 5 Nov.

CG

**COMMENT.** Tomorrow (Never acted there before) *Phaedra and Hypolitus*.

- Tursday 7*    **THE CHANCES.** Don John - Garrick; Don Frederick - Palmer; Duke - Usher; Petruchio - Blakes; Peter - Philips; Antony - Vaughan; Surgeon - Clough, Francisco - W. Vaughan; Antonio - Yates; First Constantia - Miss Macklin; Mother - Mrs Clive; Landlady - Mrs Macklin; Kinswoman - Mrs Hippisley; Second Constantia - Mrs Cibber.  
*DANCING.* *Shepherd's Holiday*, as 8 Oct.  
 COMMENT. The play revived. The Characters to be Dress'd after the Old Italian and Spanish Manner. Receipts: £190 (Cross).
- CG**    **PHAEDRA AND HIPPOLITUS.** Theseus - Sheridan; Hippolitus - Smith; Lycon - Ridout; Ismene - Mrs Baker; Phaedra - Mrs Woffington.  
 COMMENT. A Tragedy [by Edmond Smith] revived. Never acted there before.
- Friday 8*    **THE CHANCES.** As 7 Nov.  
**DL**    *DANCING.* *The Pandours*, as 5 Nov.  
 COMMENT. Receipts: £140 (Cross).
- CG**    **PHAEDRA AND HIPPOLITUS.** As 7 Nov. Also **THE VIRGIN UNMASK'D.** As 29 Oct.
- HAY**    **AETHIOPIAN CONCERT.** *Cast not listed.*  
 COMMENT. At Cleopatra's Cataract between the several acts of her concert, will be pour'd upon the Town a cataract of Originals and Amazing Geniusse, brought by that antient Soverign from Anamamboo, Upper Egypt, and the renown'd Kingdom of Abyssinia. These being an entire new set of performers will exhibit that evening in a new manner several strange and surprising Feats of an Egyptian Broomstick, the Ghosts, Witches, Imps, modern Saints, Ballad Singer, Conjuror, and Elizabeth Canning. Boxes 5s. Pit 3s. Gallery 2s. To begin at 6 P.M. [A cryptic "puff" in the *Daily Advertiser* suggests that Mrs Midnight has abdicated in favour of Cleopatra, who will now take over the Haymarket.]
- Saturday 9*    **THE DRUMMER.** As 25 Oct. Also **QUEEN MAB.** As 5 Nov.  
**DL**    COMMENT. Mainpiece: By Desire. Receipts: £100 (Cross).
- CG**    **THE PROVOK'D HUSBAND.** As 31 Oct. Also **THE KING AND MILLER.** As 9 Oct., but Peggy - Mrs Baker.  
 COMMENT. Both pieces by His Majesty's command. [John Pringle wrote to Blayney Townley on 14 Nov.: "Great are the disputes at present between the rival theatres, vieing with each other in different characters which afford unusual entertainment to all frequenting the stage. His Majesty on Saturday night paid his first visit to Covent Garden in preference to the opera at Drury Lane, when Lady Townley by Pegg Woff[lington] gave him great pleasure, with the addition of unusual huzzas in a part of the *Miller of Mansfield*." - *Historical MS Commission, 10th Report*, Appendix, Part IV (London 1887), p. 257.]
- King's**    **L'IPERMESTRA.** Hypermestra - Sga Mingotti; Lynceus - Ricciarelli; Danaus - Ciprandi; Elpinice - Sga Mattei; Plisthenes - Sga Curioni; Adrastus - Sga Mondini (Libretto of 1754).  
*DANCING.* By Pietro, Isaia Nieri, Arna Conti, Elizabetta Buggiani, Cosimo Marralesi.  
 COMMENT. By His Majesty's Command No Persons Whatsoever to be admitted behind the scenes. A new Opera [Altered from Metastasio; Music by Hasse and Lampugnani.] with New Decorations and Dances. To begin at 6 P.M. Pit and Boxes a half guinea. Gallery 5s. [Repeated in the bills.]

CORIOLANUS.	Coriolanus - Mossop; Menenius - Berry; Tullus Aufidius - Harvard; Cominius - Davies; Sicinius Velutius - Bransby; Junius Brutus - Burton; Roman Citizens by Yates, Blakes, Mozeen, Vaughan, Clough, W. Vaughan, &c.; Senator - Walker; Edile - Jefferson; Roman - Ackman; Lieutenant - Scrase; Servants to Aufidius - Taswell, Philips, Vernon; Virgilia - Mrs Davies; Valeria - Mrs Bennet; Volumnia - Mrs Pritchard.	<i>Monday 11</i> DL
COMMENT.	Never Acted there. The Principal Characters New Dress'd. As written by Shakespear (Cross). Receipts: £70 (Cross).	
THE BEGGAR'S OPERA.	As 16 Sept. Also HARLEQUIN SKELETON. As 5 Nov.	CG
AETHIOPIAN CONCERT.	<i>Cast not listed</i> , but see 8 Nov.	HAY
THE CHANCES.	As 7 Nov. <i>DANCING. Shepherd's Holiday</i> , as 8 Oct. COMMENT. Receipts: £160 (Cross).	<i>Tuesday 12</i> DL
THE OLD BACHELOR.	As 14 Oct. Also THE ENGLISHMAN IN PARIS. Buck - Foote; Subtle - Costollo; Classic - Anderson; Roger - Dunstall; Sir John - Gibson; Marquis - Holtom; Lucinda - Mrs Pitt. With a Song by Lowe.	CG
L'IPERMESTRA.	<i>Cast not listed</i> , but see 9 Nov.	King's
CORIOLANUS.	As 11 Nov., but add Titus Lartius - Simson. In Act II will be introduc'd the Representation of a Roman Triumph. COMMENT. Receipts: £50 (Cross).	<i>Wednesday 13</i> DL
THE CONSTANT COUPLE.	As 1 Nov. Also THE LYING VALET. As 27 Sept., but add Gayless - Anderson; Dick - Stoppelaer; Guttle - Dunstall.	CG
THE CHANCES.	As 7 Nov., but To conclude with a New <i>Country Dance</i> by the Characters in the play. COMMENT. Receipts: £200 (Cross).	<i>Thursday 14</i> DL
KING RICHARD III.	As 26 Oct., but Tressel - Cushing; Oxford - Bencraft; Queen - Mrs Hamilton; Duchess of York - Mrs Pitt. Also HARLEQUIN SKELETON. As 5 Nov., but Colombine - Mrs Dyer.	CG
AETHIOPIAN CONCERT.	<i>Cast not listed</i> . See 8 Nov. COMMENT. The third Night.	HAY
CORIOLANUS.	As 13 Nov. <i>DANCING. A New Dance</i> by Sga Sabatini and others. COMMENT. Receipts: £70 (Cross).	<i>Friday 15</i> DL
OTHELLO.	As 18 Oct., but Othello now identified as Murphy, "being the fourth time of his appearing on any stage." Also THE CONTRIVANCES. As 20 Sept.	CG
THE CHANCES.	As 14 Nov. <i>DANCING. A New Dance</i> by Sga Sabatini, as 15 Nov. COMMENT. We staid 'till ten Minutes after six when ye Audience made a great noise to begin, & when the Curtain went up, pelted the Actors and wou'd not suffer 'em to go on 'till Mr Garrick told 'em, we began by the green room Clock, & that we had not much exceeded the time—one above call'd out it was half an hour after six but we proceeded without farther Interruption (Cross). Receipts: £200 (Cross).	<i>Saturday 16</i> DL

- Saturday 16* CG **MACBETH.** Macbeth - Sheridan; Macduff - Ryan; King - Gibson; Banquo - Sparks; Malcolm - Anderson; Donalbain - Bennet; Seyward - White; Lenox - Ridout; Hecate - Arthur; First Murderer - Bencraft; Second Murderer - Marten; Witches - Dunstall, Collins, Cushing; Lady Macduff - Mrs Barrington; Lady Macbeth - Mrs Woffington. With the *Original Music*. The Vocal parts by Lowe, Howard, Legg, Baker, Roberts, Mrs Lampe, Mrs Chambers, Miss Young, Mrs Vincent, &c. And the *Dances* and Decorations incident to the play.  
 COMMENT. On Monday a New Italian Burletta, call'd *L'Arcadia in Brenta*.
- King's DL **L'IPERMESTRA.** *Cast not listed*, but see 9 Nov.  
 COMMENT. To begin at 6:30 P.M. [Repeated.]
- Monday 18* DL **CORIOLANUS.** As 13 Nov. Also **QUEEN MAB.** As 5 Nov.  
 COMMENT. This Day a Paragraph appear'd in the papers that we always began by ye green room Clock which was kept by Mr Grignions regulator of equal time, & was now slower than ye Sun 16 Minutes (Cross). Receipts: £120 (Cross).
- CG **L'ARCADIA IN BRENTA.** *Cast not listed*. [The printed version 1755 (Larpent 114) as acted at Covent Garden gives the following: Fabrizio Fabroni - Sg Francesco Baratti; Giacinto - Gaetano Guadagni; Rosana - Sga Ninetta de Rossennaw; Mlle Lindora - Sga Anna Castelli; Conte Bellezza - Gaetano Quilici; Laura - Sga Eugenia Mellini; Foresto - Christiano Tedeschini Koerbitz.]  
 COMMENT. Play a New Italian Burletta. The first performance in England. Libretto by Goldoni; Music by Galuppi (Loewenberg, *Annals of Opera*, p. 107). Books of the Opera will be sold at the theatre. Ladies send servants by half past three. Nothing but full prices will be taken during the performance.
- Tuesday 19* DL **THE CHANCES.** As 14 Nov.  
**DANCING. II:** A *New Dance*, by Sga Sabatini, as 15 Nov.  
 COMMENT. By Command of The King (Cross). Receipts: £210 (Cross).
- CG **THE NON-JUROR.** As 22 Oct.  
**DANCING.** A new Pantomimic Entertainment of Dancing call'd *L'Hôte du Village*, by Sg Frantzel, Sga Rossina Balbi, and others, being the second time of their appearing on the English Stage, with New Habits and other decorations.
- King's **L'IPERMESTRA.** *Cast not listed*, but see 9 Nov.
- Wednesday 20* DL **CORIOLANUS.** As 13 Nov. Also **QUEEN MAB.** As 5 Nov.  
 COMMENT. Receipts: £120 (Cross).
- CG **ROMEO AND JULIET.** Romeo - Sheridan; Capulet - Sparks; Montagu - Redman; Escalus - Anderson; Benvolio - Gibson; Paris - Hurst; Lady Capulet - Mrs Barrington; Friar Lawrence - Ridout; Gregory - Bennet; Sampson - Collins; Abram - Dunstall; Balthazar - White; Mercutio - Dyer; Tibalt - Cushing; Nurse - Mrs Pitt; Juliet - Mrs Bellamy; With a *Masquerade Dance* proper to the play. And an additional scene will be introduced representing the **FUNERAL PROCESSION** of Juliet. Which will be accompanied with a **SOLEMN DIRGE**. The vocal parts by Lowe, Howard, Legg, Baker, Roberts, Mrs Lampe, Miss Young, Mrs Chambers, &c. Also **THE VIRGIN UNMASK'D.** As 29 Oct.
- Thursday 21* DL **THE CHANCES.** As 14 Nov.  
**DANCING. II:** A *New Dance* by Sga Sabatini, as 15 Nov.  
 COMMENT. Receipts: £180 (Cross).

THE SUSPICIOUS HUSBAND. As 4 Oct. Also HARLEQUIN SKELETON. *Tbursday 21*  
As 14 Nov. CG

MUCH ADO ABOUT NOTHING. Benedict - Garrick; Don John - Bransby; Friar - Burton; Dogberry - Taswell; Verges - Philips; Conrade - Mozeen; Town Clerk - W. Vaughan; Sexton - Clough; Margaret - Mrs Havard; Hero - Mrs Davies; Balthasar - Beard; Beatrice - Mrs Pritchard; Don Pedro - Havard; Leonato - Berry; Claudio - Palmer; Antonio - Simson; Borachio - Blakes; Ursula - Miss Minors. In Act II, a *Masquerade Dance*. Play to conclude with a *Country Dance* by the characters. Also THE CHAPLET. As 3 Oct.

COMMENT. Mainpiece: By Particular Desire. Tickets deliver'd by Mrs James will be taken. For ye Benefit of Mrs James, tho' her name was not put up, who is going to leave the Stage, and retire as said to a Nunnery. Mr Macklin's Oratory open'd at his house in ye Piazza (Cross). *Public Advertiser* 22 Nov.: At Macklin's Great Room in Hart St. Covent Garden this day... will be opened THE BRITISH INQUISITION. This Inquisition is upon the plan of the ancient Greek, Roman and modern French, Italian Societies of liberal investigation ... &c. First lecture to be on *Hamlet*. [See *Mackliniana* (2 Vols. Folger Shakespeare Library) MS notes by Isaac Reed, from the *Public Advertiser*, 22 Nov. Macklin's lecture series was repeated on 23, 28 Nov., 2, 5, 7, 9, 11, 13, 16, 18, 20, 23, 26, 28 Dec.] Receipts: £200 (Cross).

L'ARCADIA IN BRENTA. As 18 Nov., but into which will be introduced several new Comic Airs.

DANCING. As 18 Nov.

CORIOLANUS. As 13 Nov. Also FORTUNATUS. As 18 Oct. *Saturday 23*  
COMMENT. Receipts: £160 (Cross). DL

VENICE PRESERV'D; or, A Plot Discovered. Pierre - Sheridan; Priuli - Gibson; Bedamar - Anderson; Jaffier - Murphy; Duke - Marten; Renault - Ridout; Belvidera - Mrs Bellamy. Also THE SCHOOLBOY. As 15 Oct.

DANCING. By Granier, Madam Camargo, &c.  
COMMENT. By Desire.

L'IPERMESTRA. *Cast not listed*, but see 9 Nov. King's

THE DISTREST MOTHER. As 29 Oct. Also THE ENGLISHMAN IN PARIS. As 28 Sept. *Monday 25*

DANCING. II: *New Dance* by Sga Sabatini, as 15 Nov.

COMMENT. Benefit for one Barbat—no name in ye bills (Cross). Both pieces by Desire. Tickets deliver'd out for this night will be taken. Receipts: £210 (Cross).

THE WAY OF THE WORLD. As 18 Sept., but Millament - Mrs Hamilton. CG  
Also HARLEQUIN SKELETON. As 14 Nov.

COMMENT. The Burlotta designed to be performed this evening is oblig'd to be deferr'd. Tomorrow (by Desire) *Venice Preserv'd*.

THE CHANCES. As 14 Nov. *Tuesday 26*  
SINGING. II: By Desire *The School of Anacreon* by Beard. DL

DANCING. IV: *New Dance* by Sga Sabatini, as 15 Nov.

COMMENT. Receipts: £170 (Cross).

VENICE PRESERV'D. As 23 Nov. CG

DANCING. New Pantomime Entertainment call'd the *Italian Bagpiper*, by Poitier Jr and Mlle Capdeville, lately arriv'd from Paris. Their first appearance on that stage.

- Tuesday 26*      L'IPERMESTRA. *Cast not listed*, but see 9 Nov.  
 King's                COMMENT. Several persons of Quality having often times complained of the disturbance and indecent behavior of the Livery Servants, therefore this is to give them Notice, that on the first complaint the Footman's gallery will be shut up, and no admission for the future. [Notice repeated several times.]
- Wednesday 27*     CORIOLANUS. As 13 Nov. Also FORTUNATUS. As 18 Oct.  
 DL                    COMMENT. Receipts: £90 (Cross).
- CG                    CATO. Cato - Sheridan; Portius - Ryan; Marcus - Dyer; Juba - Smith; Sempronius - Sparks; Lucius - Anderson; Syphax - Ridout; Decius - Stevens; Lucia - Mrs Baker; Marcia - Mrs Bellamy. Also MISS IN HER TEENS. As 23 Oct. DANCING. By Poitier Jr and Mlle Capdeville.
- Thursday 28*       THE CHANCES. As 14 Nov.  
 DL                    SINGING. II: By Desire *The School of Anacreon* by Beard.  
                       DANCING. IV: New Dance by Sga Sabatini, as 15 Nov.  
                       COMMENT. Receipts: £150 (Cross).
- CG                    THE DOUBLE DEALER. Maskwell - Sparks; Touchwood - Anderson; Mellefont - Ridout; Brisk - Dyer; Careless - Smith, first time; Froth - Gibson; Sir Paul Shuter - ; Lady Froth - Mrs Bellamy; Cynthia - Mrs Baker; Lady Touchwood - Mrs Hamilton; Lady Pliant - Mrs Woffington. Also HARLEQUIN SKELETON. As 14 Nov.
- HAY                  AETHIOPIAN CONCERT. Cleopatra will entertain the town with the surprizing History of Elizabeth Canning. Song - Smith; Cantata - Sadler; Clown - Mulliner; Singing: Sadler and Mrs Yeates; Singing - Lauder; Dance - Mme Katharine.  
                       COMMENT. Benefit for Henry Smith. Concert divided into five parts. To begin at 6:30 P.M. Boxes 4s. Pit 2s. 6d. Gallery 1s. 6d.
- Friday 29*          CORIOLANUS. As 13 Nov. Also QUEEN MAB. As 5 Nov.  
 DL                    COMMENT. Receipts: £80 (Cross).
- CG                    THE RELAPSE. As 6 Nov., but Lory - Cushing; Shoemaker - Costollo; Bull and Varole not listed. Also HARLEQUIN SKELETON. As 14 Nov.
- King's                L'IPERMESTRA. *Cast not listed*, but see 9 Nov.  
                       COMMENT. By Particular Desire.
- Saturday 30*       JANE SHORE. Hastings - Garrick; Shore - Mossop; Gloster - Davies; Bellmour - Blakes; Darby - Burton; Catesby - Mozeen; Ratcliff - Simson; Alicia - Mrs Cibber; Jane Shore - Mrs Pritchard. Also LETHE. As 15 Oct., but Mercury - Wilder.  
                       COMMENT. Mrs Cibber taken ill Miss Haughton did Alicia. Printed Notice deliver'd at the Doors (Cross). Receipts: £150 (Cross).
- CG                    THE BEGGAR'S OPERA. As 16 Sept., but Dolly Trull - Miss Cockayne. Also HARLEQUIN SKELETON. As 14 Nov.

## December 1754

<b>THE DRUMMER.</b> As 25 Oct. Also <b>QUEEN MAB.</b> As 5 Nov.	<i>Monday 2</i>
COMMENT. Mainpiece: By Desire. Last time of performing the afterpiece this season. Receipts: £90 (Cross).	DL
<b>THE MISER.</b> As 11 Oct., but Mrs Wisely – Mrs Dunstall. Also <b>HARLEQUIN SORCERER; or, The Loves of Pluto and Proserpine.</b> <i>Cast not listed.</i>	CG
COMMENT. As any obstruction in the movements of the machinery will greatly prejudice the Performance of the Entertainment, it is hop'd no Persons will be displeased at their being refused Admittance behind the Scene. [Note repeated throughout the season for this afterpiece.]	
<b>AETHIOPIAN CONCERT.</b> <i>Cast not listed.</i> See 28 Nov.	<i>HAY</i>
COMMENT. The sixth Night. As some of Mr Smith's Friends could not get Places to their Minds on Thursday last, and others that had taken tickets could not come, such Tickets will be admitted that Night.	
<b>EVERY MAN IN HIS HUMOUR.</b> As 30 Oct. Also <b>THE CHAPLET.</b> As 3 Oct.	<i>Tuesday 3</i>
COMMENT. Receipts: £180 (Cross).	DL
<b>THE CITY WIVES CONFEDERACY.</b> As 30 Sept. Also <b>THE DOUBLE DISAPPOINTMENT.</b> As 2 Oct., but Gripe and Jeremy omitted.	CG
<b>DANCING.</b> <i>Comic Entertainment</i> by Poitier and Mlle Capdeville.	
<b>L'IPERMESTRA.</b> <i>Cast not listed,</i> but see 9 Nov.	<i>King's</i>
<b>THE CHANCES.</b> As 14 Nov., but Second Constantia – Miss Haughton.	<i>Wednesday 4</i>
SINGING. II: (By desire) <i>The School of Anacreon</i> by Beard.	DL
<b>DANCING.</b> IV: <i>The Shepherd's Holiday</i> , as 8 Oct.	
COMMENT. Miss Haughton did second Constantia—Mrs Cibber gave it up—some days ago (Cross). [Early in the next year was published <i>The Devil upon Crutches in England</i> ; or, Night Scenes in London. By a Gentleman of Oxford. Chapter v gives a "Short View of the Theatres" including sharp criticism of "the most barefaced bawdry Farce . . . that ever disgraced the stage, in which the Manager, who has caused it to be reviv'd, is to perform the principal part. The play, Sir, is call'd the CHANCES . . . and this is the tenth night of its representation to crowded houses . . . Your fair country women . . . are fond of the most fulsome obscenity on the stage."] Receipts: £150 (Cross).	
<b>THE DOUBLE DEALER.</b> As 28 Nov., but Lady Touchwood – Mrs Elmy.	CG
Also <b>HARLEQUIN SORCERER.</b> <i>Cast not listed.</i>	
<b>THE RECRUITING OFFICER.</b> As 26 Sept. Also <b>THE GENII.</b> Harlequin – Woodward; Others – Leviez, Blakes, Clough, Miss Minors, Mas. Simson, the Little Swiss, Mad Mariet, &c. The <i>Dances</i> by Campioni, Mlle Auretti, &c.	<i>Thursday 5</i>
COMMENT. Afterpiece: An Arabian Night's Entertainment in two parts. Receipts: £150 (Cross).	DL
<b>OTHELLO.</b> As 15 Nov., but Emilia – Mrs Green. Also <b>THE LOVER HIS OWN RIVAL.</b> As 4 Oct.	CG
<b>DANCING.</b> As 3 Dec.	

- Friday 6*      THE DRUMMER. As 25 Oct. Also THE GENII. As 5 Dec.  
 DL                COMMENT. A poor Woman had Tickets,—a great Snow (Cross). Tickets deliver'd out for *The Chances* will be taken this night. Mainpiece: By Particular Desire. Receipts: £50 (Cross).
- CG                CATO. As 27 Nov. Also HARLEQUIN SORCERER. *Cast not listed.*
- Saturday 7*     THE SUSPICIOUS HUSBAND. Ranger — Garrick; Strictland — Berry; Frankly — Palmer; Bellamy — Blakes; Meggot — Woodward; Jacintha — Miss Macklin, first time; Mrs Strictland — Mrs Davies; Lucetta — Miss Minors; Clarinda — Mrs Pritchard. To Conclude with a *Country Dance* by the characters of the play. Also THE INTRIGUING CHAMBERMAID. As 12 Oct.  
*DANCING II:* Dance by Sga Sabatini, as 15 Nov.  
 COMMENT. Receipts: £140 (Cross).
- CG                THE CONSTANT COUPLE. As 1 Nov., but Lady Lurewell — Mrs Vincent. Also THE CONTRIVANCES. As 20 Sept.  
*DANCING.* As 3 Dec.  
 COMMENT. Mainpiece: By Desire.
- King's            L'IPERMESTRA. *Cast not listed*, but see 9 Nov.
- Monday 9*      PHAEDRA AND HIPPOLITUS. Theseus — Mossop; Hippolitus — Ross, first time; Lycon — Davies; Phaedra — Mrs Pritchard; Cratander — Burton; Attendant — Miss Minors; Ismena — Mrs Graham, first time. Also THE GENII. As 5 Dec., but Miss Haughton replaces Mad Mariet in the bills.  
 COMMENT. Receipts: £130 (Cross).
- CG                LA FAMIGLIA DE BERTHOLDI, ALLA CORTE DEL RE ALBOINO. *Cast not listed.* [The Larpent copy, 116 (Amsterdam, 1754) lists the parts: Alboino (King); Ipsicratea (Queen); Erminio (Confidant of the King); Bertoldo; Bertoldino (his son); Menghina (Son's wife and mother of) Cacasmemo.]  
*DANCING.* [Unspecified.]  
 COMMENT. Text — Goldoni; first performance in England. Music by Sg Vincenzi Ciampi. Play a New Italian Burletta. Printed books of the opera will be sold at the theatre. Ladies send servants at half past three. [The *Epilogue* (Larpent MS 117) suggests lovemaking in crowded theatres (see 8 Jan. 1755)]:  
*Close pack'd they sit and woo with secret squeeze,  
 Attracting elbows, sympathetic knees . . .*
- HAY              AETHIOPIAN CONCERT. *Cast not listed*, but see 28 Nov.  
*DANCING.* A *Dance* by three people who are but two persons; *Hornpipe* by an Egyptian Spirit.  
*SINGING.* A *Song* upon Everybody to be sung by a Nobody; and by Particular Desire, a *Song* by M Savoyard accompanied by a dance by Mlle Katharine, being the second time of her dancing.  
 COMMENT. Benefit for a Gentleman under Misfortunes and Mr Mulliner.
- Tuesday 10*     THE INCONSTANT. As 17 Sept. Also THE GENII. As 9 Dec.  
 DL                *SINGING.* By Beard.  
 COMMENT. Receipts: £120 (Cross).
- CG                CORIOLANUS; or, The Roman Matron. Coriolanus — Sheridan; Cominius — Ridout; Menenius — Shuter; Sicinius — Bennet; Brutus — Stevens; Plebians — Barrington, Dunstall, Collins, Stoppelaer, Costollo, &c.; Tullus — Ryan; Volusius — Sparks; Galesus — Gibson; Minucius — Anderson; First Senator — Redman; Second

Senator - Wignell; Aedile - Hurst; Officer - Holtom; Titus - Cushing; Herald - White; Gentlewoman - Miss Helme; Volumnia - Mrs Bellamy; Veturia - Mrs Woffington. In the First Act will be introduced a Military Entry after the Manner of a Roman Ovation (playbill and Hogan, p. 160).	Tuesday 10 CG
COMMENT. Never acted there before. Partly taken from Shakespear and partly from Thomson (playbill).	
L'IPERMESTRA. <i>Cast not listed</i> , but see 9 Nov. COMMENT. To begin at 7 P.M. precisely. By Particular Desire.	King's
MUCH ADO ABOUT NOTHING. As 22 Nov. Also THE GENII. As 9 Dec. COMMENT. Mainpiece: By Particular Desire. Receipts: £180 (Cross).	Wednesday 11 DL
CORIOLANUS. As 10 Dec.	CG
EVERY MAN IN HIS HUMOUR. As 30 Oct. Also FORTUNATUS. As 18 Oct., but Miss Haughton replaces Mad Mariet in the bills. DANCING. I: By command, a <i>Dance</i> , by Sga Sabatini, as 15 Nov. COMMENT. Command of the Prince of Wales (playbill). Prince of Wales, Edward—Augusta, and another (Cross). Receipts: £200 (Cross).	Thursday 12 DL
CORIOLANUS. As 10 Dec. DANCING. As 3 Dec.	CG
THE MERRY WIVES OF WINDSOR. Falstaff - Berry; Ford - Havard; Sir Hugh Evans - Clough; Shallow - Taswell; Dr Caius - Blakes; Page - Burton; Fenton - Scrase; Host - W. Vaughan; Slender - Woodward; Robin - Mas. Simson; Mrs Page - Mrs Mills; Ann Page - Miss Minors; Mrs Quickly - Mrs Macklin; Mrs Ford - Mrs Pritchard. Also THE GENII. As 9 Dec. COMMENT. Receipts: £120 (Cross).	Friday 13 DL
THE RECRUITING OFFICER. Plume - Ryan; Worthy - Ridout; Kite - Anderson; Scale - Redman; Scruple - Wignell; Constable - Stoppelaer; Ballance - Sparks; Brazen - Dyer; Bullock - Dunstall; Welch Collier - Collins; Rose - Mrs Dyer; Lucy - Mrs Dunstall; Recruits - Bencraft and Costollo; Melinda - Mrs Barrington; Silvia - Mrs Woffington. Also THE WHAT D'YE CALL IT. As 30 Sept. COMMENT. Mainpiece: At the request of several persons of Distinction, for the Benefit of a gentleman who served as an Officer in Flanders with Reputation during the late war, now under misfortunes.	CG
THE CHANCES. As 4 Dec. Also THE GENII. As 9 Dec. COMMENT. Mainpiece: By Particular Desire. Receipts: £180 (Cross).	Saturday 14 DL
CORIOLANUS. As 10 Dec. DANCING. As 3 Dec.	CG
L'IPERMESTRA. <i>Cast not listed</i> , see 9 Nov. COMMENT. To begin at 6:30 P.M. [Repeated.]	King's
THE CARELESS HUSBAND. As 21 Sept. Also THE DEVIL TO PAY. As 19 Sept. DANCING. II: A <i>Hornpipe</i> by Mathews; IV: A Dance by Sga Sabatini, as 15 Nov. COMMENT. Benefit for the Widow Vince (Cross). Tickets at Temple-Exchange Coffee House; Fleet St.; Mr Hanson's, Poulterer, Corner Fleet Market; the Cock at Temple Bar, and at Stage Door (playbill). This night Mr Foote open'd an Oratory against Macklin at ye little Haymarket House—great crowd—great Applause (Cross). Receipts: £190 (Cross).	Monday 16 DL

- Monday 16*      LA FAMIGLIA DE BERTHOLDI. As 9 Dec.  
 CG                  DANCING. As 9 Dec.
- HAY                A WRIT OF INQUIRY WILL BE EXECUTED ON THE INQUISITOR GENERAL. By Mr Foote.  
 COMMENT. Nusquam hodie effugies, veniam quocumque vocaris. Rare Words. I wonder where he stole 'em. *Swift*. To begin at 7 P.M. Boxes 3s. Pit 2s. Gallery 1s. [A contest was in the making. This night Macklin advertised at his Great Room in Hart St.: "At the request of most of the Wits, Witlings, Scorners, Laughers, Jokers, Sneerers, and other Choice Spirits of this Metropolis . . . will come on before the Inquisitor General, the Trial of the egregius Sam. Smatter, alias Woud'be, alias Mimic, alias Buffon, alias Critt, alias Wit, alias Beau, alias fine Gentleman, and vulgarly call'd Esquire, for a public cheat and Imposter. The whole public are summoned to be on the Jury. Common Sense their Forman. Nusquam hodie effugies, veniam quocumque vagaris. Rare words, I wonder where he stole 'em. *Swift*. Out of Mr —'s Portmanteau; the particulars of which Sam Smatter can inform any person of who shall ask him that favour."]
- Tuesday 17*     BARBAROSSA. Parts by Garrick, Mossop, Havard, Davies, Usher, Mozeen, Walker, Miss Macklin, Miss Minors, Mrs Cibber. [Achmet - Garrick; Barbarossa - Mossop; Othman - Havard; Sadi - Davies; Aladin - Usher; Officer - Mozeen; Slave - Walker; Irene - Miss Macklin; Slave - Miss Minors; Zaphira - Mrs Cibber. Music adapted to the play. *Prologue*, written and spoken by Garrick in the Character of a Country Boy. *Epilogue*, written by Garrick, and spoken by Woodward in the Character of a Fine Gentleman (Edition of 1755).]  
 DL                COMMENT. New Tragedy by John Brown never Acted before (playbill). This author is conceal'd, but is it ye first dramatic piece he ever wrote—Great Applause and deservedly (Cross). Receipts: £160 (Cross).
- CG                SHE WOU'D AND SHE WOU'D NOT. As 7 Oct. Also THE LOVER HIS OWN RIVAL. As 4 Oct.  
 COMMENT. Benefit for a Citizen's Family under misfortunes.
- King's            PENELOPE. *Cast not listed.*  
 COMMENT. [Possibly a pasticcio, as Galuppi's name is not mentioned. (See Loewenberg, *Annals of Opera*, p. 101).]
- Wednesday 18*    BARBAROSSA. As 17 Dec.  
 DL                COMMENT. New Music, Scenes, and Habits (playbill). Receipts: £160 (Cross).
- CG                CORIOLANUS. As 10 Dec.  
 DANCING. As 3 Dec.
- HAY                WRIT OF INQUIRY. As 16 Dec.  
 COMMENT. Continued (by adjournment). *Veniam quocumque vocaris*, a properer motto for the Inquisitor than that he has chosen, being in English nothing more than, *coming Sir*. After the Inquiry the following questions will be debated: Whether these Argumentative Societies are useful or pernicious to the public, and if the former, Whether the superintendance of them should be given to the Inquisitor, Dr R——, or Tiddy Doll, being three gentlemen who have eloquently distinguished themselves from the Tub, Chaise, and Barrow. [Macklin was advertising at his Great Room TIT FOR TAT, with a trial of Sam. Smatter for a dramatic cheat and imposter.]
- Thursday 19*     BARBAROSSA. As 17 Dec.  
 DL                COMMENT. Benefit for ye Author (Cross). Receipts: £170 (Cross).

LA FAMIGLIA DE BERTHOLDI. As 9 Dec. <i>DANCING.</i> As 9 Dec.	<i>Thursday 19</i> CG
BARBAROSSA. As 17 Dec. <i>COMMENT.</i> Receipts: £170 (Cross).	<i>Friday 20</i> DL
THE MISER. As 2 Dec. Also THE CONTRIVANCES. As 20 Sept. <i>COMMENT.</i> Benefit for a Liveryman of the City of London, under Misfortunes.	CG
BARBAROSSA. As 17 Dec. <i>COMMENT.</i> Receipts: £180 (Cross).	<i>Saturday 21</i> DL
CORIOLANUS. As 10 Dec. <i>DANCING.</i> As 3 Dec.	CG
PENELOPE. <i>Cast not listed.</i>	King's
BARBAROSSA. As 17 Dec. <i>COMMENT.</i> Benefit for the Author (Cross). Being the last time of performing till the Holidays. Receipts: £190 (Cross).	<i>Monday 23</i> DL
LA FAMIGLIA DE BERTHOLDI. As 9 Dec. <i>DANCING.</i> As 9 Dec. <i>COMMENT.</i> Last time of Company's acting till the Holidays and last Burletta till after the Christmas Holidays.	CG
WRIT OF INQUIRY. See 16 Dec. <i>COMMENT.</i> The contest finally determined between that Gentleman [the Inquisitor], Dr R—, and Tiddy Doll, and as it is presumed the election will fall upon Frontinbras, his investiture with the Inquisitorial dignity will be triumphantly executed, after the manner of a St Giles's Oration. [Macklin had dropped the contest, this night lecturing on the "Constitution of the French and British Theatres, &c."]	HAY
THE DRUMMER. As 25 Oct. Also GENII. As 9 Dec., but concluding with a <i>Dance</i> by Sga Sabatini, &c. <i>COMMENT.</i> Receipts: £150 (Cross).	<i>Thursday 26</i> DL
ROMEO AND JULIET. As 20 Nov., but Paris - White; Balthazar - Wignell. Also HARLEQUIN SKELETON. As 14 Nov. <i>COMMENT.</i> Mainpiece: As Usually performed.	CG
THE BEGGAR'S OPERA. As 15 Oct. Also THE GENII. As 26 Dec. <i>COMMENT.</i> Receipts: £130 (Cross).	<i>Friday 27</i> DL
ROMEO AND JULIET. As 26 Dec. Also HARLEQUIN SKELETON. As 14 Nov.	CG
WRIT OF INQUIRY. As 23 Dec.	HAY
KING RICHARD III. As 24 Oct., but Richard - Mossop; Catesby - Usher. Also THE GENII. As 26 Dec. <i>COMMENT.</i> Receipts: £100 (Cross).	<i>Saturday 28</i> DL
KING RICHARD III. As 14 Nov. Also HARLEQUIN SORCERER. <i>Cast not listed.</i>	CG

- Saturday 28      **PENELOPE.** *Cast not listed.*  
 King's
- Monday 30      **BARBAROSSA.** See 17 Dec.  
 DL                COMMENT. Receipts: £170 (Cross).
- CG                **THE REHEARSAL.** Bayes – Cibber; Johnson – Ridout; Smith – Sparks; Two Kings of Brentford – Costollo and Stoppelaer; Drawcansir – Dunstall; General – Wignell; Thunder – Barrington; Lightening – Miss Mullart; Prince Volscius – Dyer; Prince Prettyman – Gibson; Player – White; Tom Thimble – Collins; Gentleman Usher – Shuter; Physician – Arthur; Sun – Bencraft; Moon – Howard; Earth – Baker; Pallas – Cushing; Armarillis – Mrs Baker; Cloris – Mrs Griffiths; Two Sing-song Dancing Spirits – Mrs Lampe and Miss Young; Soldiers, horse and foot; Cardinals, Judges, Lord Mayor, Lords, Ladies, Mourners – by the rest of the Comedians. With all the Music, Songs, Dances, Scenes, Machines, and other Decorations proper to the Play. Also an additional Reinforcement of Mr Bayes, new-rais'd troops. Also **THE SCHOOLBOY.** See 15 Oct., but only Shuter listed.  
*DANCING.* As 3 Dec.  
 COMMENT. Mainpiece: Not acted these 8 years. [See 5 Feb. 1748.]
- Tuesday 31      **BARBAROSSA.** See 17 Dec.  
 DL                COMMENT. Receipts: £160 (Cross).
- CG                **THE REHEARSAL.** As 30 Dec. Also **HARLEQUIN SKELETON.** As 14 Nov.
- King's            **L'IPERMESTRA.** *Cast not listed,* but see 9 Nov.  
 COMMENT. By Particular Desire.

## January 1755

- Wednesday 1      **BARBAROSSA.** See 17 Dec. 1754.  
 DL                COMMENT. Benefit for the Author (Cross). Receipts: £180 (Cross).
- CG                **THE REHEARSAL.** As 30 Dec. 1754. Also **HARLEQUIN SKELETON.** As 14 Nov. 1754.
- HAY               **WRIT OF INQUIRY.** See 16 Dec. 1754.  
 COMMENT. On the last of these days [Wednesday and Friday] the Jury will be discharged, the Process concluded, and the Judgment given. The Inquisitor will be deliver'd up to the public, when it is not doubted but the goodness of his Head and the Integrity of his Heart will be amply rewarded by a discerning munificent people. The Inquiry will be closed with an Address to the Public, gratefully acknowledging their indulgence and impartiality during the whole course of the trial.
- Thursday 2      **BARBAROSSA.** See 17 Dec. 1754.  
 DL                COMMENT. Receipts: £160 (Cross).
- CG                **THE NON JUROR.** As 22 Oct. 1754. Also **HARLEQUIN SORCERER.** *Cast not listed.*  
*DANCING.* As 3 Dec. 1754.  
 COMMENT. Both pieces by command of Her Royal Highness the Princess of Wales.

BARBAROSSA. See 17 Dec. 1754.		Friday 3
COMMENT. By Particular Desire. Receipts: £170 (Cross).	DL	
LA FAMIGLIA DE BERTHOLDI. As 9 Dec. 1754.	CG	
DANCING. As 9 Dec. 1754.		
COMMENT. Being the last time of performing this Burletta.		
WRIT OF INQUIRY. See 16 Dec. 1754.	HAY	
COMMENT. Positively the last time of performing. "Destroy his Fib or Sophistry, in vain the puppy's at his dirty work again." The Inquisitor will plead for himself by his Proxy, Mr Foote, and after the evidence is summ'd up and judgment given, the Inquiry will be closed.		
THE DRUMMER. As 25 Oct. 1754. Also PROTEUS; or, Harlequin in China.	Saturday 4	
Cast not listed. New Entertainment, New Music, Scenes, Habits, Machines &c.	DL	
COMMENT. Afterpiece went off but Indiff' scenes lik'd but not the action (Cross). [Full Prices. Ladies asked to send servants at half past three.] N.B. It is hop'd no Gentleman will take it ill that they cannot possibly be admitted behind the scenes. The Scenes painted by Mr John Oram. [This note occurs on all subsequent bill for <i>Proteus</i> this season.]		
THE TWIN RIVALS. Wou'd be - Sparks; Elder Wou'd be - Ryan; Trueman - Anderson; Richmore - Ridout; Teague - Barrington; Alderman - Arthur; Clear-account - Collins; Constance - Mrs Vincent; Aurelia - Mrs Woffington.	CG	
DANCING. <i>A Pas de Quatre</i> by Frantzel, Barrois, Lepy, and Sga Balbi; <i>A Chinese Dance</i> by Granier and Lepy; a Pantomime <i>Peasant Dance</i> by Frantzel, Lepy, and Sga Balbi; <i>Comic Entertainment</i> by Poitier and Mlle Capdeville.		
COMMENT. By His Majesty's Command.		
L'IPERMESTRA. Cast not listed, but see 9 Nov. 1754.	King's	
TWELFTH NIGHT. Viola - Mrs Davies, first time; Sir Andrew - Woodward; Orsino - Havard; Sir Toby Belch - Berry; Clown - Blakes; Olivia - Mrs Clive; Malvolio - Yates; Sebastian - Palmer; Maria - Miss Minors. Also PROTEUS.	Monday 6	
Cast not listed.	DL	
COMMENT. Afterpiece went off better (Cross). Receipts: £180 (Cross).		
THE BEGGAR'S OPERA. As 30 Nov. 1754. Also HARLEQUIN SORCERER.	CG	
Cast not listed.		
THE INCONSTANT. As 17 Sept. 1754. Also PROTEUS. Cast not listed.	Tuesday 7	
COMMENT. Afterpiece better still (Cross). Receipts: £190 (Cross).	DL	
THE CARELESS HUSBAND. Easy - Sheridan; Foppington - Cibber; More-love - Ridout; Lady Easy - Mrs Elmy; Lady Graveairs - Mrs Hamilton; Edging - Mrs Green; Lady Betty - Mrs Woffington. Also THE MOCK DOCTOR. Doctor - Cibber; Dorcas - Mrs Vincent.	CG	
DANCING. As 4 Jan.		
COMMENT. Mainpiece: Not acted these 6 Years. [See 14 April 1749.]		
L'IPERMESTRA. Cast not listed, but see 9 Nov. 1754.	King's	
PHAEDRA AND HIPPOLOTTUS. As 9 Dec. 1754. Also PROTEUS. Cast not listed.	Wednesday 8	
COMMENT. Receipts: £190 (Cross).	DL	

*Wednesday 8* CG THE SUSPICIOUS HUSBAND. As 4 Oct. 1754, but with an *Occasional Epilogue* spoken by Mrs Woffington. Also THE CHEATS OF SCAPIN. Scapin – Shuter, first time; Thrifty – Bennet; Gripe – Costollo; Leander – Gibson; Octavian – Anderson; Shift – Dunstall; Sly – R. Smith; Clara – Mrs Vincent; Lucia – Mrs Baker.

COMMENT. Benefit for the Lying-In Hospital for Married Women, in Brownlow Street, Long Acre. [On 18 Jan. appeared in the *Public Advertiser* the *Occasional Epilogue*]:

*After this bounteous, well-intentioned play  
You think I'm come to banter all away;  
To mock the soft compassion in the breast,  
And turn at once all charity to jest . . .  
Tir'd of such arts, I'm now so serious grown  
I mean to speak plain sentiments alone.*

[Then addressing each part of the house, with appropriate comment—and a good deal of banter—she praises marriage as an institution, and this hospital as an aid.]

*Metbinks I spy some amorous pairs above [to upper gallery]  
Drawn here by tender flames of mutual love.  
Close pack'd they sit,—and woo with secret squeeze,  
With conscious elbows, sympathetic knees.  
Go on my friends,—true to connubial law,  
And leave to us the Woman in the straw.*

HAY

A COURSE OF COMIC LECTURES. By George Alexander Stevens.

COMMENT. At the New Theatre in the Haymarket (where Mr Foote lately appeared), an Orator's head will be dissected *secundum artem*. The Orators will be shewn lying in state with Heiroglyphicks and Monumental Inscriptions. The Question will be whether they will be allow'd Christian burial? If 'tis granted, a funeral Oration will be pronounced by *Martinus Scriblerus*. Places for the Boxes to be taken at the theatre. “Thus orator to orator succeeds / Another and another after him / and the last.”

*Thursday 9* DI.

MUCH ADO ABOUT NOTHING. As 22 Nov. 1754. Also PROTEUS. *Cast not listed.*

COMMENT. By command of Princess of Wales and 6 more (Cross). Receipts: £200 (Cross).

CG

THE WAY OF THE WORLD. As 25 Nov. 1754, but Foible – Mrs Green. Also HARLEQUIN SORCERER. *Cast not listed.*

*Friday 10* DL

THE MERRY WIVES OF WINDSOR. As 13 Dec. 1754, but Sir Hugh – Yates. Also PROTEUS. *Cast not listed.*

COMMENT. Receipts: £170 (Cross).

CG

OEDIPUS, KING OF THEBES. Oedipus – Sheridan; Creon – Sparks; Phorbas – Ryan; Aegeon – Ridout; Tiresias – Gibson; Manto (with a song in character) – Mrs Chambers; Alcander – Cushing; Haemon – White; Ghost of Laius – Anderson; Pyraemon – Redman; Adrastus – Smith; Eurydice – Mrs Bellamy; Jocasta – Mrs Woffington. With all proper decorations. Also THE CHEATS OF SCAPIN. As 8 Jan., but only Scapin – Shuter listed.

COMMENT. Not acted in 12 Years. [See the Dryden-Lee text, and 15 Jan. 1740.]

*Saturday 11* DL

THE CONSCIOUS LOVERS. As 5 Oct. 1754. Also PROTEUS. *Cast not listed.*

COMMENT. Receipts: £180 (Cross).

OEDIPUS.	As 10 Jan. Also THE CHEATS OF SCAPIN.	As 10 Jan.	Saturday 11
DANCING.	<i>Chinese Dance</i> , as 4 Jan.		CG
PENELOPE.	<i>Cast not listed.</i>		King's
THE DRUMMER.	As 25 Oct. 1754. Also PROTEUS.	<i>Cast not listed.</i>	Monday 13
COMMENT.	Mainpiece: By Desire. Receipts: £150 (Cross).		DL
THE PROVOK'D HUSBAND.	As 31 Oct., but Mrs Motherly - Mrs Copin.	Also HARLEQUIN SORCERER.	CG
COMMENT.	The tragedy of <i>Oedipus</i> oblig'd to be deferr'd on account of the Indisposition of Mrs Bellamy.		
COURSE OF COMIC LECTURES.	See 8 Jan.		HAY
ROMEO AND JULIET.	<i>Cast not listed</i> , but with the Funeral Procession of Juliet to the tomb of the Capulets, with the <i>Solemn Dirge</i> .		SOU
COMMENT.	At the Old Playhouse, Bowling Green, Southwark. By Particular Desire. By Mr Philips and his Company, a Concert. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. After the concert will be given, gratis, . . . To begin at 7 P.M. [Repeated in the bills.]		
THE SUSPICIOUS HUSBAND.	As 7 Dec. 1754. Also PROTEUS.	<i>Cast not listed.</i>	Tuesday 14
COMMENT.	Receipts: £200 (Cross).		DL
THE REVENGE.	Zanga - Sheridan; Alonso - Ryan; Carlos - Dyer; Alvarez - Anderson; Manuel - Ridout; Isabella - Mrs Baker; Leonora - Mrs Bellamy. Also THE KNIGHTS.	See 14 Oct. 1754, but parts assigned: Hartop - Foote; Gregory - Shuter; Tim - Costollo; With the <i>Original Prologue</i> , and an <i>Occasional Epilogue</i> , written and to be spoken by Foote.	CG
COMMENT.	Benefit towards Compleating the Additional Building of a Public Charity.		
SIROE.	<i>Cast not listed</i> , but with New Dances.		King's
COMMENT.	A new Opera. The Musick Compos'd by Sg Lampugnani.		
LOVE FOR LOVE.	Valentine - Havard; Scandal - Palmer; Sir Sampson Legend - Berry; Tattle - Woodward; Angelica - Miss Haughton; Miss Prue - Miss Macklin; Mrs Frail - Mrs Clive; Foresight - Taswell; Jeremy - Blakes; Trapland - W. Vaughan; Nurse - Mrs Bradshaw; Mrs Foresight - Mrs Bennet; Ben - Yates, with a song and dance in character.	Also PROTEUS.	Wednesday 15
COMMENT.	<i>Cast not listed.</i> Receipts: £140 (Cross).		DL
OEDIPUS.	As 10 Jan., but Eurydice - Mrs Vincent.	Also THE CHEATS OF SCAPIN.	CG
DANCING.	<i>Comic Entertainment</i> , as 3 Dec. 1754.		
COMMENT.	[The horror of the piece seemed too much for the sensibilities of Mrs Bellamy, so the part of Eurydice given to Mrs Vincent. See Genest, IV, 420. See also <i>Apology for the Life of George Anne Bellamy</i> , written by herself (4th ed., 1786), III, 30]. This day publish'd at 2s. 6d. <i>Coriolanus; or, The Roman Matron</i> , taken partly from Shakespeare and partly from Thomson, as it is now performing at Covent Garden. To which is added the Order of the Ovation. Printed for A. Miller in the Strand.		

- Thursday 16*    THE ORPHAN. As 21 Oct. 1754. Also PROTEUS. *Cast not listed.*  
 DL                COMMENT. Receipts: £200 (Cross).
- CG                HAMLET. See 2 Nov. 1754, but Francisco - Holtom listed, add Lucianus - Collins; Pl. Queen - Miss Ferbridge [Printer's error. Apparently Miss Ferguson was taking over the role from Mrs Bambridge. See 3 March.] Also THE CHEATS OF SCAPIN. As 10 Jan.  
 COMMENT. Mainpiece: By Desire.
- SOU              ROMEO AND JULIET. As 13 Jan. Also THE LYING VALET. *Cast not listed.*  
 COMMENT. At Old Playhouse, Bowling Green, Southwark.
- Soho             PHOEBE. *Cast not listed.* [Personae: Linco, Sylvio, Phoebe, Celia (Edition of 1748).]  
 COMMENT. At Mr Ogle's Great Room, Dean St., Soho. A Pastoral Opera [by John Hoadley] set by Dr Green. To begin at 7 P.M. Tickets 5s. Books of the Opera at place of Performance at 6d. Benefit for Robinson, organist of Westminster Abbey.
- Friday 17*     THE PROVOK'D WIFE. Sir John Brute - Garrick; Constant - Havard; Lady Brute - Mrs Cibber; Belinda - Miss Haughton; Heartfree - Palmer; Lady Fanciful - Mrs Clive; Mademoiselle - Mrs Cross; Col. Bully (with proper songs) - Beard; Razor - Yates. Also PROTEUS. Cast not listed.  
 DL                COMMENT. Macklin's Coffee House taken (Winston MS 8). Receipts: £170 (Cross).
- CG                THE CARELESS HUSBAND. As 7 Jan. Also HARLEQUIN SORCERER.  
*Cast not listed.*
- Saturday 18*    THE CARELESS HUSBAND. As 21 Sept. 1754. Also PROTEUS. *Cast not listed.*  
 DL                COMMENT. Mainpiece: By Desire. Receipts: £160 (Cross).
- CG                THE DOUBLE DEALER. As 4 Dec. 1754, but Lady Touchwood - Mrs Hamilton; Lady Froth - Mrs Green. Also THE CONTRIVANCES. As 20 Sept. 1754. DANCING. Chinese Dance, as 4 Jan.; Comic Entertainment, as 3 Dec. 1754.
- King's           SIROE. *Cast not listed.*
- Monday 20*     THE STRATAGEM. As 3 Oct. 1754. Also PROTEUS. *Cast not listed.*  
 DL                COMMENT. Mr Woodward's Night for ye Pantomime. Receipts: £205 (Cross).
- CG                THE BEGGAR'S OPERA. As 30 Nov. 1754, but Dolly Trull - Miss Davis; Hornpipe in Act III omitted. Also HARLEQUIN SORCERER. *Cast not listed.*  
 COMMENT. The Trip to the Jubilee deferr'd on account of the Indisposition of Sparks.
- SOU              HAMLET, PRINCE OF DENMARK. *Cast not listed.* Also HARLEQUIN RESTOR'D. Harlequin - Phillips; Columbine - Mrs Vaux.  
*ENTERTAINMENT.* Dancing and Quaker's Sermon on Violin - Phillips.  
 COMMENT. Benefit for Phillips, at the Playhouse, Bowling Green, Southwark. [Concert formula. To begin at 6 P.M.]
- Tuesday 21*    LOVE MAKES A MAN. As 12 Oct. 1754, but Elvira - Miss Haughton; Governor - Burton. Also PROTEUS. *Cast not listed.*  
 DL                COMMENT. Receipts: £120 (Cross).

- THE FUNERAL.** As 25 Oct. 1754, but Tattleaid - Mrs Pitt. Also **THE CHEATS OF SCAPIN.** As 10 Jan. **DANCING.** *Chinese Dance*, as 4 Jan. Tuesday 21  
CG
- THE MAN OF MODE.** Sir Fopling - Woodward; Dorimont - Ross; Medley - Havard; Old Bellair - Philips; Young Bellair - Palmer; Belinda - Mrs Davies; Emilia - Mrs Graham; Lady Townly - Mrs Bennet; Pert - Mrs Cross; Busy - Miss Minors; Mrs Loveit - Mrs Cibber; Harriet - Miss Haughton; Lady Woodvil - Mrs Havard. Also **PROTEUS.** *Cast not listed.* Wednesday 22  
DL
- COMMENT. Receipts: £130 (Cross).
- THE CONSTANT COUPLE.** As 7 Dec. 1754, but Lady Lurewell - Mrs Hamilton; Col. Standard - Anderson; Lady Darling - Mrs Copin. Also **HARLEQUIN SKELETON.** *Cast not listed.* **DANCING.** As 3 Dec. 1754. CG
- COMMENT. Mainpiece: By Desire.
- THE WAY OF THE WORLD.** As 23 Oct. 1754, but Lady Wishfort - Mrs Macklin. Also **PROTEUS.** *Cast not listed.* Tbursday 23  
DL
- COMMENT. Mainpiece: At the particular Desire of several persons of Quality. Receipts: £110 (Cross).
- VENICE PRESERV'D.** As 23 Nov. 1754. Also **THE CHEATS OF SCAPIN.** As 10 Jan. **DANCING.** *Pas de Quatre*, and *Chinese Dance*, as 4 Jan. CG
- COMMENT. Mainpiece: By Desire.
- MUCH ADO ABOUT NOTHING.** As 22 Nov. 1754. Also **PROTEUS.** *Cast not listed.* Friday 24  
DL
- COMMENT. Receipts: £170 (Cross).
- OTHELLO.** As 5 Dec. 1754, but Emelia - Mrs Hamilton; Brabantio - Gibson. Also **HARLEQUIN SKELETON.** As 14 Nov. 1754. CG
- THE MOURNING BRIDE.** Osmyn - Garrick; Almeria - Miss Macklin, first time; King - Berry; Gonzales - Havard; Garcia - Palmer; Zara - Mrs Pritchard; Heli - Blakes; Alonso - Burton; Selim - Simson; Perez - Mozeen; Leonora - Mrs Bennet. Also **THE CHAPLET.** As 3 Oct. 1754. Saturday 25  
DL
- COMMENT. The New Entertainment [*Proteus*] is deferr'd in order to give some respite to [the performers]. Receipts: £180 (Cross).
- THE NON JUROR.** As 22 Oct. 1754. Also **THE CHEATS OF SCAPIN.** As 10 Jan. **DANCING.** *Chinese Dance*, as 4 Jan.; *Comic Entertainment*, as 3 Dec. 1754. CG
- SIROE.** *Cast not listed.* King's
- COMMENT. Care has been taken to make the House warmer, by the addition of two more Stoves, one being fixed under the Centre of the Pit, and the other near his Majesty's Box.
- THE MOURNING BRIDE.** As 25 Jan. Also **THE ANATOMIST.** As 17 Sept. 1754. Monday 27  
DL
- COMMENT. Receipts: £170 (Cross).
- CORIOLANUS.** As 10 Dec. 1754. Also **HARLEQUIN SKELETON.** As 14 Nov. 1754. CG

- Monday 27*     VENICE PRESERVED. *Cast not listed.* Also HARLEQUIN RESTORED. *Cast not listed.*  
 SOU              MUSIC. [Unspecified.]  
                     COMMENT. At the New Theatre, Bowling Green, Southwark.
- Tuesday 28*    THE BUSY BODY. As 22 Oct. 1754. Also PROTEUS. As 4 Jan.  
 DL                COMMENT. Receipts: £120 (Cross).
- CG                JULIUS CAESAR, WITH THE DEATHS OF BRUTUS AND CASSIUS.  
                   Brutus - Sheridan; Caesar - Sparks; Trebonius - Anderson; Metellus - Stevens;  
                   Cinna - Redman; Lepidus - Bencraft; Antony - Smith, first time; Cassius - Ryan;  
                   Decius Brutus - White; Pindarus - R. Smith; Soothsayer - Marten; Antony's  
                   Servant - Cushing; Caska - Ridout; Octavius - Gibson; Plebians - Arthur,  
                   Collins, Barrington, Dunstall, Stoppelaer, &c.; Calpurnia - Mrs Vincent; Portia -  
                   Mrs Hamilton. Also THE VIRGIN UNMASK'D. As 29 Oct. 1754.  
                   DANCING. *Chinese Dance*, as 4 Jan.
- King's          SIROE. *Cast not listed.*
- HAY              THE FEMALE INQUISITION. *Cast not listed.*  
                   COMMENT. Miss Wilkinson has not only complied with the Vulgar Method  
                   of printing Bills, but as more elegant Form of Invitation, has sent complimentary  
                   Cards to all the Ladies of Distinction. [A debate on the superiority of the fair  
                   sex, after which Miss Wilkinson performed on the wire. A Praemium and peroration  
                   were spoken by George Alexander Stevens. Well advertised in advance bills.  
                   It began at 7 P.M. Boxes 5s. Pit 3s. Gallery 2s. This performance, soon changed  
                   to "A Short Comic Oratorio" and had a run here, almost always advertised as  
                   by the particular desire of several ladies of quality.]
- Wednesday 29* THE MOURNING BRIDE. As 25 Jan. Also LETHE. As 15 Oct. 1754, but  
 DL                Mercury - Wilder.  
                   COMMENT. Receipts: £190 (Cross).
- CG                THE TWIN RIVALS. As 4 Jan. Also ORPHEUS AND EURYDICE, INTER-  
                   MIX'D WITH METAMORPHOSES OF HARLEQUIN. *Cast not listed.*  
                   COMMENT. Afterpiece: Not acted these 8 years. [See 1 May 1747.] With New  
                   Cloaths, Scenes, and Decorations. No after money will be taken. None admitted  
                   behind scenes. [This note accompanies all performances of this pantomime this  
                   season.]
- HAY              LA SERVA PADRONA. Vocal parts by Sga Mellini, Baratti, and others.  
                   MUSIC. First violin by Marella. The rest by the best hands in town.  
                   COMMENT. Compos'd by Sg Pergolesi. Benefit of the Managers of the Italian  
                   Company who played the Burlettas at Covent Garden Theatre this Season.  
                   Boxes 5s. Pit 3s. Gallery 2s. To begin at 7 P.M. Will be presented the Second  
                   Concert of Vocal and Instrumental Musick . . . Between the first and second  
                   part of the Concert will be given, gratis, an Italian Interlude, called, *La Serva  
                   Padrona*.
- Friday 31*     EVERY MAN IN HIS HUMOUR. As 30 Oct. 1754. Also THE DEVIL TO  
 DL                PAY. As 19 Sept. 1754.  
                   COMMENT. Receipts: £170 (Cross).
- CG                THE INCONSTANT. As 15 Oct. 1754. Also ORPHEUS AND EURYDICE.  
                   *Cast not listed.*

## February 1755

<b>BARBAROSSA.</b> As 17 Dec. 1754. COMMENT. Receipts: £180 (Cross).	Saturday 1 DL
<b>THE MISER.</b> As 2 Dec. 1754. Also <b>ORPHEUS AND EURYDICE.</b> <i>Cast not listed.</i>	CG
<b>SIROE.</b> <i>Cast not listed.</i>	King's
<b>THE FAIRIES.</b> Theseus – Beard; Egeus – Chamnys [MacMillan lists Wilder]; Lysander – Curioni [but Guadagni listed by Cross, MacMillan, and first edition]; Demetrius – Atkins [MacMillan lists Vernon]; Hermia – Sga Passeroni; Helena – Mrs Vernon; Hippolita – Mrs Jefferson; Oberon – Mas. Reinhold; Titania – Miss Young; Puck – Mas. Moore; Fairy – Mas. Evans; <i>Prologue</i> written and spoken by Garrick [first edition].	Monday 3 DL
<b>DANCING.</b> <i>Comic Dance</i> by Sabatini, Sga Sabatini, and Sabatini jun, his first time. COMMENT. Taken from a <i>Midsummer Night's Dream</i> written by Shakespeare. The Songs form Shakespeare, Milton, Waller, Dryden, Lansdown, Hammond. Music – Smith. [First edition Text by John Christopher Smith; see Garrick to James Murphey French, Dec. 1756; H. Walpole to R. Bentley 23 Feb. 1755.] Besides our own Singers, we had Sg Guadagni, Sga Passerini, Miss Potier [i.e., Mrs Vernon], and Savage's Boys. Very great Applause; Sabatini danced after it and fell down, not hurt (Cross). [See "A Midsummer Night's Dream in the Hands of Garrick and Colman," G. W. Stone Jr, <i>PMLA</i> (June 1939).] Receipts: £200 (Cross).	
<b>THE RECRUITING OFFICER.</b> As 13 Dec. 1754. Also <b>ORPHEUS AND EURYDICE.</b> <i>Cast not listed.</i>	CG
<b>L'ALBERGATRICE.</b> <i>Cast not listed.</i> COMMENT. A New Comic Opera presented by Mr Giordani, with his Company, and La Signora Spiletti.	HAY
<b>BARBAROSSA.</b> As 17 Dec. 1754. COMMENT. Receipts: £180 (Cross).	Tuesday 4 DL
<b>THE DISTRESS'D MOTHER.</b> Orestes – Sheridan; Pyrrhus – Sparks; Pylades – Ridout; Phoenix – Anderson; Andromache – Mrs Bellamy; Cephisa – Mrs Barrington; Cleone – Mrs Baker; Hermione – Mrs Woffington. Also <b>ORPHEUS AND EURYDICE.</b> <i>Cast not listed.</i>	CG
<b>SIROE.</b> <i>Cast not listed.</i>	King's
<b>TWELFTH NIGHT.</b> As 6 Jan. Also <b>PROTEUS.</b> <i>Cast not listed.</i> COMMENT. The Russian Ambassador's ball at Somerset House (Cross). [The Tuner, Letter No. 5, noted that Guards were stationed on the stage at this time.] Receipts: £100 (Cross).	Wednesday 5 DL
<b>THE SUSPICIOUS HUSBAND.</b> As 4 Oct. 1754. Also <b>ORPHEUS AND EURYDICE.</b> <i>Cast not listed.</i>	CG

- Tbursday 6*      THE FAIRIES. *Cast not listed*, but see 3 Feb.  
 DL                  DANCING. As 3 Feb.  
                       COMMENT. Receipts: £140 (Cross).
- CG                  THE COMMITTEE. As 9 Oct. 1754, but Mrs Chat – Mrs Copin. Also ORPHEUS AND EURYDICE. *Cast not listed.*
- Friday 7*        ROMEO AND JULIET. As 26 Oct. 1754, but Nurse – Mrs Macklin; [Old Capulet – Johnston; Friar John – Jefferson; Balthazar – Ackman; Gregory – W. Vaughan; Sampson – Clough; Abraham – Marr (Hogan from 1763 acting edition).]  
 DL                  COMMENT. At the particular desire of several Persons of Quality. Receipts: £140 (Cross).
- CG                  CATO. As 27 Nov. 1754. Also ORPHEUS AND EURYDICE. *Cast not listed.*
- HAY                LA SERVA PADRONA. As 29 Jan.  
                       COMMENT. Benefit for the Company who performed the Burlettas at Covent Garden.
- Saturday 8*     THE PROVOK'D WIFE. As 17 Jan. Also PROTEUS. *Cast not listed.*  
 DL                  COMMENT. *As You Like It* deserr'd Occasioned by the Indisposition of Miss Macklin. Receipts: £150 (Cross).
- CG                  LOVE FOR LOVE. Valentine – Smith; Sir Sampson – Dunstall; Scandal – Ridout; Foresight – Arthur; Tattle – Dyer; Trapland – Collins; Nurse – Mrs Pitt; Jeremy – Barrington; Ben – Shuter, first time; Mrs Foresight – Mrs Elmy; Miss Prue – Mrs Green; Angelica – Mrs Hamilton; Mrs Frail – Mrs Woffington. Also ORPHEUS AND EURYDICE. *Cast not listed.*  
                       DANCING. *Hornpipe* (By Particular Desire) – Poitier.
- King's            SIROE. *Cast not listed.*  
                       COMMENT. [Subscription period for next season announced in the *Public Advertiser.*.]
- Monday 10*      THE FAIRIES. *Cast not listed*, but see 3 Feb.  
 DL                  DANCING. See 3 Feb.  
                       COMMENT. Benefit for the Composer (Cross). Receipts: £170 (Cross).
- CG                  SHE WOU'D AND SHE WOU'D NOT. As 7 Oct. 1754. Also ORPHEUS AND EURYDICE. *Cast not listed.*
- HAY                MRS MIDNIGHT'S ROUT. *Cast not listed.* Also LA PANTOMIME DU CHAR-PENTIER. *Cast not listed*, but a Grand Procession to the Monument of the Luns; solemn Dirge in the manner of that in *Romeo and Juliet*.  
                       ENTERTAINMENT. *Burlesque Ode* after the manner of "Alexander's Feast."  
                       COMMENT. Benefit for Settree. [Concert formula.]
- Tuesday 11*     BARBAROSSA. As 17 Dec. 1754.  
 DL                  COMMENT. [The *Public Advertiser* for 15 Feb. noted the following concerning this night's performance: "Whereas several complaints, by letter and otherwise, have been lately made to the Managers of Drury Lane Theatre, of the ill Behavior of some persons in the Upper Gallery, who throw down Apples, Potatoes, and other things into the Pit.: This is therefore to assure the Ladies and Gentlemen that the Managers will take all imaginable care to discover and prosecute any person or persons, who shall, disturb, or insult them for the future. If any person will discover who it was that flung a hard piece of cheese, of near half a Pound Weight, from one

of the Galleries last Tuesday Night [11 Feb.] and greatly hurt a young Lady in the Pit, shall receive Ten Guineas from Mr Pritchard, the Treasurer of the Theatre.”]	Tuesday 11 DL
Receipts: £190 (Cross).	
THE REHEARSAL. As 30 Dec. 1754. Also ORPHEUS AND EURYDICE. <i>Cast not listed.</i>	CG
SIROE. <i>Cast not listed.</i>	King's
THE FAIRIES. <i>Cast not listed</i> , but see 3 Feb. <i>DANCING.</i> See 3 Feb. COMMENT. Receipts: £180 (Cross).	Thursday 13 DL
THE WAY OF THE WORLD. As 9 Jan. Also ORPHEUS AND EURYDICE. <i>Cast not listed.</i> COMMENT. <i>The Mourning Bride</i> , advertised for this day, could not be perform'd on account of the Indisposition of Sheridan.	CG
POPE'S UNIVERSAL PRAYER. <i>Cast not listed.</i> MUSIC. Solo on the <i>Violin</i> – Morella; Solo on the <i>German Flute</i> – Tacet; Concerto on the <i>Hautboy</i> and a voluntary on the <i>Organ</i> – Barbandt. COMMENT. At the instance of several of the Nobility and Gentry. Pope's prayer set to music by Charles Barbandt in the manner of an Oratorio.	HAY
ALEXANDER'S FEAST. <i>Cast not listed.</i> Also THE CHOICE OF HERCULES. <i>Cast not listed.</i> [Parts were: Virtue, Pleasure, Hercules, Chorus of attendants on Virtue; Chorus of Attendants on Pleasure (Larpent MS).] COMMENT. Pit and Boxes put together, and no persons to be admitted without tickets, which will be deliver'd this day at the Office in the Theatre at Half a Guinea each. First Gallery 5s. Second Gallery 3s. 6d. Galleries to be opened at half an hour after four o'clock. Pit and Boxes at Five. To begin at exactly half an hour after Six.	Friday 14 CG
BARBAROSSA. As 17 Dec. 1754. COMMENT. On Tuesday will be reviv'd <i>Measure for Measure</i> . Receipts: £170 (Cross).	Saturday 15 DL
LOVE FOR LOVE. As 8 Feb., but the <i>Hornpipe</i> by Poitier introduced. Also ORPHEUS AND EURYDICE. <i>Cast not listed.</i>	CG
SIROE. <i>Cast not listed.</i>	King's
THE FAIRIES. <i>Cast not listed</i> , but 3 Feb. <i>DANCING.</i> <i>The Shepherd's Holiday</i> , by desire. [See 8 Oct. 1754.] COMMENT. Receipts: £160 (Cross).	Monday 17 DL
THE PROVOK'D HUSBAND. As 13 Jan. Also ORPHEUS AND EURYDICE. <i>Cast not listed.</i> COMMENT. By Particular Desire.	CG
L'ALBERGATRICE. <i>Cast not listed</i> , but see 3 Feb. COMMENT. A New Italian Comic Opera. Benefit for Sga Spiletti and Giordani.	HAY
AS YOU LIKE IT. Touchstone – Woodward; Orlando – Palmer; Jaques – Berry; Duke Senior – Blakes; Duke Frederick – Bransby; Oliver – Burton; Amiens (with proper songs) – Beard; Adam – Havard; Corin – Taswell; Silvius – Jefferson;	Tuesday 18 DL

- Tuesday 18*      Caelia – Mrs Clive; Phebe – Mrs Bennet; Le Beau – Ackman; William – Vaughan; Charles – Wilder; Audrey – Mrs Bradshaw; Rosalind – Miss Macklin, first time. Also PROTEUS. *Cast not listed.*  
 DL                    COMMENT. Receipts: £130 (Cross).
- CG*                KING HENRY v. Henry – Smith, first time; Exeter – Ridout; Canterbury - Sparks; France – Gibson; Dauphin – White; Fluellin – Arthur; Hostess – Mrs Pitt; Pistol – Dyer; Catherine – Mrs Dyer; Chorus – Ryan. Also ORPHEUS AND EURYDICE. *Cast not listed.*
- King's*            RICIMERO. *Cast not listed.*  
 COMMENT. A new Opera.—The Musick composed by Sg Galuppi. New Cloaths, Scenes, and Dances.
- Wednesday 19*    ALEXANDER'S FEAST. *Cast not listed.* Also THE CHOICE OF HERCULES.  
 CG                    COMMENT. The SHAKESPEARE SOCIETY will meet this day at Tomkyn's, in the Piazza, Covent Garden. Dinner to be on the table at Three. None to be admitted without tickets.
- Thursday 20*     THE FAIRIES. *Cast not listed*, but see 3 Feb.  
 DL                    DANCING. *Shepherd's Holiday*, as 8 Oct. 1754.  
 COMMENT. Benefit for ye Composer (Cross). On Saturday will be reviv'd a play (not acted these five years) call'd *Measure for Measure*. Mr Boucher subtreasurer died 19 Feb. (Cross). Receipts: £170 (Cross).
- CG                    THE MOURNING BRIDE. Bride – Mrs Bellamy; King – Sparks; Gonzales - Ridout; Osmyn – Sheridan; Garcia – Dyer; Selim – White; Alonzo – Stevens; Heli – Cushing; Perez – R. Smith; Leonora – Mrs Barrington; Zara – Mrs Woffington. Also ORPHEUS AND EURYDICE. *Cast not listed.*  
 COMMENT. Mainpiece: Not acted these 6 years. [See 3 April 1750.]
- HAY                L'ALBERGATRICE. *Cast not listed*, but see 3 Feb.
- Friday 21*        [No Performance (Cross).]  
 DL                    COMMENT. Mr Leveridge dy'd aged 95 he had left ye Stage some years (Cross).
- CG                    L'ALLEGRO AND IL PENSERO. *Cast not listed.* Also SONG FOR ST CELIA'S DAY. *Cast not listed.*
- Saturday 22*    MEASURE FOR MEASURE. Duke – Mossop, first time; Lucio – Woodward; Angelo – Havard; Claudio – Davies; Clown – Yates; Provost – Blakes; Escalus - Bransby; Elbow – Taswell; Abhorson – Vaughan; Peter – Walker; Bernardine - Clough; Mariana – Mrs Bennet; Isabella – Mrs Cibber. Also PROTEUS. *Cast not listed.*  
 DL                    COMMENT. Receipts: £150 (Cross).
- CG                    THE MOURNING BRIDE. As 20 Feb. Also ORPHEUS AND EURYDICE. *Cast not listed.*
- King's*            RICIMERO. *Cast not listed.*
- Monday 24*      THE FAIRIES. *Cast not listed*, but see 3 Feb.  
 DL                    DANCING. As 3 Feb.  
 COMMENT. Receipts: £160 (Cross).

THE EARL OF ESSEX. Essex - Smith; Burleigh - Sparks; Southampton - Dyer; Queen - Mrs Hamilton; Raleigh - Anderson; Nottingham - Mrs Vincent; Rutland - a Gentlewoman, who never appeared on any stage. With an *Occasional Prologue*. Also ORPHEUS AND EURYDICE. *Cast not listed.*  
 COMMENT. [The Gentlewoman was perhaps Mrs Glen. See 19 April.]

CREUSA. Aletes - Garrick; Phorbas - Mossop; Ilyssus - Miss Macklin; Creusa - Mrs Pritchard; Xuthus - Berry; Pythia - Miss Haughton; Lycea - Mrs Bennet. *Tuesday 25*  
 Also LETHE. As 29 Jan.  
 COMMENT. Receipts: £180 (Cross).

THE REHEARSAL. As 30 Dec. 1754. Also ORPHEUS AND EURYDICE. *CG*  
*Cast not listed.*  
 COMMENT. Mainpiece: By Desire.

RICIMERO. *Cast not listed.* *King's*

SAMSON. *Cast not listed.* [Parts were: Samson, Manoa, Micah, Israelite Officer; Chorus of Israelites; Dalila, Harapha, Chorus of Philistine Women and Priests of Dagon (Larpent MS).] *Wednesday 26*  
*CG*

MEASURE FOR MEASURE. As 22 Feb. Also PROTEUS. *Cast not listed.* *Thursday 27*  
 COMMENT. Receipts: £160 (Cross). *DL*

EARL OF ESSEX. As 24 Feb. Also ORPHEUS AND EURYDICE. *Cast not listed.* *CG*  
 COMMENT. On Saturday a new Tragedy call'd *Appius*.

JOSEPH AND HIS BRETHREN. *Cast not listed.* [Parts were: Pharoah, David, Reuben, Simeon, Judah, Benjamin, Potiphera, Phanor, Asenath, Chorus of Egyptians, Hebrews, &c.] *Friday 28*  
*CG*

## March 1755

CREUSA. As 25 Feb. Also DUKE AND NO DUKE. As 21 Sept. 1754. *Saturday 1*  
 COMMENT. Afterpiece: By Particular Desire. Receipts: £170 (Cross). *DL*

THE MOURNING BRIDE. As 20 Feb. Also ORPHEUS AND EURYDICE. *CG*  
*Cast not listed.*  
 COMMENT. The Tragedy of *Appius* deferr'd on account of the Indisposition of Smith.

RICIMERO. *Cast not listed.* *King's*

FAIRIES. *Cast not listed.* See 3 Feb. *Monday 3*  
 DANCING. See 3 Feb.  
 COMMENT. Receipts: £140 (Cross). *DL*

HAMLET. As 16 Jan. Also ORPHEUS AND EURYDICE. *Cast not listed.* *CG*  
 COMMENT. Mainpiece: By Desire.

- Tuesday 4* KING LEAR. King Lear – Garrick; Cordelia – Mrs Davies, first time; Regan – Miss Haughton; Kent – Bransby; Gent Usher – Vernon; Gloster – Berry; Edgar – Havard; Bastard – Palmer; Cornwall – Blakes; Burgundy – Jefferson; Goneril – Mrs Bennet; Albany – Mozeen. Also THE INTRIGUING CHAMBER MAID. As 12 Oct. 1754.  
 COMMENT. Mainpiece: By Particular Desire. The greatest crowd I ever saw since the Delevals play'd. This (tis said) was Mr Garrick's Benefit (Cross). Receipts: £220 (Cross).
- CG THE WAY OF THE WORLD. As 13 Feb. Also ORPHEUS AND EURYDICE. *Cast not listed.*
- King's RICIMERO. *Cast not listed.*
- Wednesday 5* THEODORA. *Cast not listed.* [Parts were: Valens, Didymus, Septimus, Theodora Irene, Chorus of Christians, Chorus of Heathens.]  
 CG
- Thursday 6* MACBETH. As 2 Nov. 1754. Also THE ANATOMIST. As 17 Sept. 1754.  
 DL COMMENT. Mainpiece: By Particular Desire. Receipts: £210 (Cross).
- CG APPIUS. Principal parts by Sheridan, Sparks, Smith, Ridout, Gibson, Anderson, Mrs Elmy, and Mrs Bellamy. [Appius – Sparks; Valerius – Ridout; Horatius – Anderson; Icilius – Smith; Numitorius – Stevens; Claudius – Gibson; Sicinius – Bennet; Duellius – White; Pomponius – R. Smith; Flaminius – Redman; Virginia – Mrs Bellamy; Cornelia – Mrs Elmy; Dara – Miss Copen. *Prologue* – Mrs Cibber; *Epilogue*, written by a Friend, spoken by Mrs Bellamy (Edition of 1755).]  
 COMMENT. Mainpiece: A Tragedy [by John Moncrieff] never acted before. [The *Biographia Dramatica* states it was brought on by Moncrieff's friend Sheridan, who altered it to suit his purposes and lopped off the whole fifth act.]
- Friday 7* SAMSON. See 26 Feb.  
 CG
- Saturday 8* PHAEDRA AND HIPPOLITUS. As 9 Dec. 1754. Also PROTEUS. *Cast not listed.*  
 DL COMMENT. Receipts: £100 (Cross).
- CG APPIUS. As 6 March.
- King's RICIMERO. *Cast not listed.*
- Monday 10* THE FAIRIES. *Cast not listed*, but see 3 Feb.  
 DL DANCING. See 3 Feb.  
 COMMENT. Benefit for ye Composer—tho' not in ye Bills (Cross). Receipts: £160 (Cross).
- CG APPIUS. As 6 March.  
 COMMENT. Benefit for the Author.
- Tuesday 11* KING LEAR. As 4 March. Also THE LYING VALET. As 26 Sept. 1754, but Gayless, Melissa, and Kitty Pry omitted.  
 DL COMMENT. N.B. Mrs Cibber's Benefit oblig'd to be deferr'd on account of her illness. Receipts: £200 (Cross).
- CG APPIUS. As 6 March.

**ESTHER.** *Cast not listed.*

**SINGING.** I: *Praise the Lord* accompanied by Parry.

**MUSIC.** II: Concerto (Arne) on Harpsichord – Miss Turner.

**COMMENT.** By Handel. Benefit for Miss Turner. Oratorios by Handel. At the Great Room, Dean St., Soho. To begin at 7 P.M. Tickets 5s.

Tuesday 11  
Soho

**ABEL.** *Cast not listed.*

**MUSIC.** Giardini who plays the first violin will perform a *Concerto*.

**COMMENT.** Music of the Oratorio composed by Arne.

Wednesday 12  
DL

**JUDAS MACCHABAEUS.** *Cast not listed.* [Parts were: Judas, Israelite Man, Israelite Woman, Chorus, Simon (Brother to Judas), Messenger, Eupolemus (Jewish Ambassador to Rome) (Larpent MS).]

CG

**COMMENT.** This day publish'd at 3s. *The Actor; or, A Treatise on the Art of Playing. A New Work written by the Author of the former* [See DL 30 Oct. 1753]; and adapted to the present state of the Theatres. Containing impartial Observations on the Performance, Manner, Perfections, and Defects of: Garrick, Barry, Woodward, Foote, Havard, Palmer, Ryan, Berry, Mrs Cibber, Mrs Pritchard, Mrs Woffington, Mrs Gregory, Mrs Clive, Mrs Green, Miss Nossiter, Mrs Bellamy, &c., &c. in their capital parts. Printed for R. Griffiths.

**THE MISTAKE.** Parts by Garrick, Woodward, Bransby, Palmer, Yates, Taswell, Burton, Blakes, Mrs Clive, Mrs Davies, Mrs Bennet, Mrs Pritchard. [Don Carlos – Garrick; Sancho – Woodward; Lopez – Yates; Lorenzo – Palmer; Leonora – Mrs Pritchard; Jacintha – Mrs Clive (Genest, IV, 408).] Also **THE ENGLISHMAN IN PARIS.** As 28 Sept. 1754.

Thursday 13  
DL

**SINGING.** II: *The Cantata of Cimon and Iphigenia* by Beard.

**COMMENT.** Benefit for Mrs Pritchard (Cross). Mainpiece: Not acted these 30 years. This day Publish'd. Price 1s. *Reflections upon Theatrical Expression in Tragedy.* [By Roger Pickering. This is a defense of the theatrical profession, "which in all countries is considered low and contemptible." Author's thesis: "A master of theatrical expression in all its extensive significance must be possess'd of such accomplishments, as to set the profession above all contempt." Garrick is mentioned as best example. True tragic expression "requires Genius, Education, Reading, Experience . . . and a solidity of thought which never accompanies abject morals" (p. 11). Includes an interesting treatise on acting—sections on figure, voice, ear, memory, management of feet and legs. Comments on costume: "Taste in dress demands that an actor be conversant in the modes of dress ancient and modern, in other countries as well as in our own. . . . Alexander and Cato were not masters of the snuff box, nor Greek women of French heels." The appendix asks why all our plays are not dressed in character in point of time and place, and why they do not contain at least one "scene" proper to the country. The author (p. 61) sees need for variety in acting same role, especially when a play has a continuous run of several nights. He calls (p. 77) for creation of appropriate mood for the play by selection of proper music between the acts. Wants a softening of the prompter's bell. Concludes by damning contemporary audience manners, especially those of the stage loungers (pp. 79–81).] Receipts: £314 (Cross).

**APPIUS.** As 6 March. Also **ORPHEUS AND EURYDICE.** *Cast not listed.*

CG

**COMMENT.** Mainpiece: By command of the Princess of Wales. Tomorrow Noon will be publish'd *Appius, a Tragedy*, as it is acting at Covent Garden. Printed for A. Miller, D. Wilson, and T. Durham in the Strand at 1s. 6d.

**ABEL.** *Cast not listed.*

**MUSIC.** I: Degiardini will Perform a *Concerto* on the Violin. II: An Organ *Concerto* composed by Arne, will be performed by Mr Arne Jun.

Friday 14  
DL

- Friday 14*      COMMENT. The Oratorio is publish'd this evening and will be sold at the theatre. We can assure the Public, that Mrs Cibber is very much recovered from her late indisposition; and will certainly appear tomorrow night in the character of Belvidera in *Venice Preserved* for the benefit of Mossop. This day publish'd at 4s. Songs in the New English Opera call'd *The Fairies*. Composed by Mr Smith. Printed for J. Walsh.
- DL
- CG      *JUDAS MACCHABAEUS.* *Cast not listed.*
- Saturday 15*      VENICE PRESERVED. Jaffier - Garrick; Pierre - Mossop; Belvidera - Mrs Cibber; Duke - Bransby; Pruli - Havad; Renault - Burton; Elliot - Mozeen; Bedamour - Blakes; Spinoza - Simson. Also THE INTRIGUING CHAMBERMAID. As 12 Oct. 1754.  
*DANCING.* *Cymon and Iphigenia* by Beard.
- DL
- COMMENT. Benefit for Mr Mossop. Tickets at his lodgings at Newton's Warehouse in Tavistock St., opposite Charles St., Covent Garden, and at Stage Door. Receipts: £224 (Cross).
- CG      *APPIUS.* As 6 March.  
*DANCING.* By Poitier, Mlle Capdeville, &c.  
COMMENT. Benefit for the Author.
- King's      RICIMERO. *Cast not listed*, but Sga Frasi is to perform Sga Mingotti's Part, on account of her not being recovered of her Indisposition.
- Monday 17*      EVERY MAN IN HIS HUMOR. As 30 Oct. 1754, but Mrs Kitely - Mrs Clive. Also THE LONDON PRENTICE. Princess - Mrs Clive; Prentice - Beard; Emperor - Wilder; Humdrumeda - Miss Thomas; Vizir - Vernon.  
*DANCING.* By three Sabatinis, as 3 Feb.  
COMMENT. Benefit for Mrs Clive (Cross). Music of Afterpiece by De Fesch. Tickets at her lodgings at the Wheatsheaf in Henrietta St., and at the Stage Door. Afterpiece: Never performed but twice. Part of Pit to be laid into the boxes. Receipts: £210 (Cross).
- DL
- CG      THE CONSTANT COUPLE. As 22 Jan., but Standard - Sparks; Parly - Mrs Dunstall. Constable and Tom not listed. Also THE CHEATS OF SCAPIN. As 10 Jan.  
*DANCING.* II: (By Particular Desire) *Hornpipe* by Poitier Jr; IV: A *Minuet* by Mrs Woffington, in the character of Sir Harry, and Mlle Capdeville; End of Play: *Comic Entertainment*, as 3 Dec. 1754.
- King's      ENTERTAINMENT OF VOCAL AND INSTRUMENTAL MUSIC. Part I: New Overture composed by DuBourg. *Non Pensi* (Latilles) sung by Mondini; *Cantata* (Arne) - Beard; *Voglio Amor* - Sga Curioni; *Concerto* on violincello by Pasqualino; *Pensa che amante* (Cocchi) - Guadagni; *S'e spose* (Hasse) - Mingotti. Part II: *Concerto* on Bassoon by Miller; *Per lei fra l'armi* - Ciprandi; *Sorge nell'alma mia* (Perez) - Sga Mattei; *Concerto* on Violin by Dubourg; *Tremende oscuri atroc* (Pergolesi) - Sga Frasi; *Fra quest'ombra* (Hasse) - Ricciarelli. Part III: *Concerto* on oboe by Vincent; *Non via Piaque* (Conforto) - Sga Mingotti; *Destrir che all'armi usato* (Ciampi) - Guadagni; *Return O God of Hosts* (Handel) - Sga Frasi; *Uniti a Lapi* (Hasse) - Ricciarelli. Grand *Concerto* by Handel.  
COMMENT. For the Benefit and Increase of a Fund to Support Decay'd Musicians, or their Families. Boxes and Pit at Half a Guinea. Gallery 5s. Tickets delivered to Subscribers to this Charity will admit one Person into any Part of the House.

**TANCRED AND SIGISMUNDA.** Tancred – Garrick; Sigismunda – Mrs Cibber; Siffredi – Berry; Osmond – Havard; Rhodolpho – Blakes; Laura – Mrs Haughton; Officers – Burton, Simson, &c. Also *LETHE*. As 29 Jan. *Tuesday 18*  
DL

**SINGING.** I: By Beard.

**COMMENT.** Benefit for Mrs Cibber (Cross). Tickets delivered for the 11<sup>th</sup> will be taken (playbill). Receipts: £280 (Cross).

**ALZIRA.** Zamor – Murphy; Alvarez – Sparks; Carlos – Dyer; Ezmont – Ridout; Alzira – Mrs Bellamy. Also *TASTE*. Lord Dupe – Shuter; Carmine – White; Brush – Holtom; Puff – Cushing; Pentweazle – Bennet; Caleb – Costollo; Lady Pentweazle – Foote. *CG*

**DANCING.** Comic Entertainment by Poitier, Mlle Capdeville, &c.

**COMMENT.** Benefit for Mrs Bellamy. Tragedy reviv'd and never acted there before. Afterpiece: Written by Foote.

**RICIMERO.** *Cast not listed.*

*King's*

**DANCING.** Three several entertainments of Dancing: A *New Pantomime Dance* by Sga Bugiani in men's clothes, after which *Minuet* by Maranesi and Sga Bugiani.

**COMMENT.** Benefit for Sga Bugiani and Maranesi.

**ALFRED.** *Cast not listed*, but with a Solemn Dirge in honour of the Heroes who dye in Service of their country. *Wednesday 19*  
DL

**MUSIC.** I: *Concerto* on Violin, as 14 March; II: *Concerto* on Organ, as 14 March.

**COMMENT.** Tickets may be had of Arne in Chelsea St., Covent Garden, and of Varney at the Stage Door where Places may be taken. N.B. Those nightly Tickets which did not come in at the two performances of *Abel*, will be received at this performance.

**THE MESSIAH.** *Cast not listed.*

*CG*

**HAMLET.** See 16 Oct. 1754, but only Hamlet – Garrick; Polonius – Woodward (first appearance in that character); Queen – Mrs Pritchard; Ophelia – Mrs Cibber are listed. Also *MARPLOT IN LISBON*. Marplot – Woodward; Charles – Palmer; Don Perriera – Taswell; Don Lopez – Burton; Col. Ravelin – Usher; Donna Perriera – Miss Haughton; Margaritta – Miss Bradshaw; Isabinda – Mrs Davies; Dona Martona – Miss Hippisley.

*Tbursday 20*  
DL

**COMMENT.** Farce never performed before, taken from second part of *ye Busy Body* (Cross). For the benefit of Woodward. Garrick had Woodward act Polonius seriously (Genest, IV, 408). Receipts: £300 (Cross).

**ALZIRA.** As 18 March. Also **ORPHEUS AND EURYDICE.** *Cast not listed.* *CG*

**ABEL.**

**MUSIC.** As 14 March.

*Friday 21*  
DL

**THE MESSIAH.** *Cast not listed.*

*CG*

**THE MOURNING BRIDE.** As 25 Jan. Also **THE ENGLISHMAN IN PARIS.** As 28 Sept. 1754. *Saturday 22*  
DL

**DANCING.** As 3 Feb.

**COMMENT.** Benefit for Miss Macklin (Cross). Receipts: £180 (Cross). Ladies to send for tickets for the places they have taken at Miss Macklin's, Russel St. next door to Tom's Coffee House. Part of Pit laid into Boxes and Amphitheatre on stage. Afterpiece: By Particular Desire. Last time of performing till the Holidays. On seeing Miss Macklin in the character of the Mourning Bride:

Saturday 22  
DL

*Should Death (for Oh! what power can save  
Our tragic heroine from the grave)*

*At Cibber aim his dart:  
Tears should forever speak my moan,  
For oh! 'tis she, and she alone  
Can melt the feeling heart.*

*Britannia spake, when Lo! a Voice  
Britain be happy, and rejoice,  
That, when your Cibber dies  
The Gods have yet in store for thee,  
A Macklin; and in her you'll see  
Another Cibber rise.—Public Advertiser*

CG THE CONSCIOUS LOVERS. Young Bevil - Murphy, first time; Myrtle - Smith; Sir John - Gibson; Sealand - Sparks; Tom (with a song in character) - Dyer; Phillis - Mrs Woffington; Cimberton - Arthur; Mrs Sealand - Mrs Griffiths; Lucinda - Mrs Baker; Humphrey - Anderson; Isabella - Miss Ferguson; Daniel - Collins; Indiana - Mrs Bellamy. Also THE IRISHMAN IN LONDON. *Cast not listed.* [The Larpent MS 120 lists parts: Capt. O'Blunder; Mons Ragoo; Tradewell; Schemewell; Cheatwell; Dr Hellebore; Dr Fillgrave; Serj Wisacre; Keeper; Mob; Lucinda; Betty.]  
SINGING. By Lowe.

DANCING. As 3 Dec. 1754.

COMMENT. Benefit for Sparks. Afterpiece: A farce never perform'd before. [Possibly Thomas Sheridan's *The Brave Irishman*, but see *Ten English Farces*, Leo Hughes and A. H. Scouten (Austin Texas, 1948), pp. 221 ff.] Last time of the company's performing till the holidays.

King's

RICIMERO. *Cast not listed.*

Monday 31  
DL

KING HENRY VIII. As 1 Nov. 1754, but Sandys, Suffolk, and Cromwell omitted.  
Also PROTEUS. *Cast not listed.*

COMMENT. Receipts: £170 (Cross).

CG

CORIOLANUS. As 10 Dec. 1754, but Volumnia - Mrs Vincent. Also ORPHEUS AND EURYDICE. *Cast not listed.*

## April 1755

Tuesday 1  
DL

THE PROVOK'D WIFE. As 17 Jan. Also DUKE AND NO DUKE. As 21 Sept. 1754.

DANCING. I: *The Italian Fishermen* by Sg and Sga Sabatini; III: New *Comic Dance* by Sg and Sga Sabatini; V: *A Peasant Dance* by Sg and Sga Sabatini and Sabatini, the younger.

COMMENT. Benefit for ye Sabatini's (Cross). Mainpiece: At the particular desire of several persons of quality. Tickets to be had of Sg Sabatini at Mr Leviez's in Beaufort Building in the Strand and at the Stage Door. Tickets delivered out for 18<sup>th</sup> of March will be taken. Receipts: £170 (Cross).

CG

THE EARL OF ESSEX. As 24 Feb., but *Occasional Prologue* omitted. Also THE LOVER HIS OWN RIVAL. See 4 Oct. 1754, but Lucy (with a song in character) - Mrs Hamilton.

DANCING. By Granier, Mrs Granier, &c.  
COMMENT. Benefit for Mrs Hamilton.

Tuesday 1  
CG

THE STRATAGEM. See 3 Oct. 1754. Also MISS IN HER TEENS. Fribble – Yates; Flash – Woodward; Tag – Mrs Bennet; Miss Biddy – Miss Minors.

Wednesday 2  
DL

SINGING. II: A New Cantata by Beard; III: *Hooly and Fairly* by Desire, by Beard; V: *Rule Britannia* and *Britons Strike Home* sung in Character by Beard, accompanied with a chorus.

MUSIC. IV: A Piece upon the *Harp* by Parry.

DANCING. All concluding with *Hornpipe* by Mathews &c.

COMMENT. Benefit for Mr Beard. Afterpiece: By Desire. Tickets of Beard at Mrs Coleman's in East St., near Red Lyon Square, and at the Stage Door. Receipts: £300 (Cross).

THE STRATAGEM. Archer – Murphy, first time; Aimwell – Ridout; Sullen – Sparks; Foigard – Barrington; Cherry – Mrs Green; Mrs Sullen – Mrs Woffington; Gibbet – Shuter; Scrub – Cibber; Boniface – Marten; Sir Charles – Anderson; Dorinda – Mrs Barrington. Also THE PRESS GANG; or, Love in Low Life. Commodore – Lowe; True Blue – Baker; Careful – Howard; Dreadnaught – Bencraft; Boatswain – Dunstall; Nancy – Mrs Lampe; Jolly Tars and their Lasses by Comedians, Singers, Dancers, &c. In the Sailor's Dance, by Desire will be introduc'd a *Hornpipe* by Poitier. Also a New Occasional Epilogue (relative to Naval Preparations) spoken by Cibber.

CG

SINGING. II: By Mrs Donaldson (late Miss Falkner) *Ellen a Roon*; IV: *The Lady's Lesson* a Cantata by Arne Jr.

DANCING. By Granier, Mrs Granier, &c.

COMMENT. Benefit for [T.] Cibber.

EVERY MAN IN HIS HUMOR. As 17 March, but Old Knowell – Havard; Mrs Kitely – Mrs Davies. Also THE ENGLISHMAN IN PARIS. As 28 Sept. 1754.

Thursday 3  
DL

DANCING. III: New Comic Dance by three Sabatinis, as 3 Feb.

SINGING. By Beard, particularly, at the End of the Play, *Rule Britannia* and *Britons Strike Home* in character and accompanied with a Chorus, as 2 April. Concluding with a *Hornpipe* by Mathews, &c.

COMMENT. Benefit for Mr Havard (Cross). Last time of performing the Main-piece this season. Tickets of Havard at his house in Broad Court, Bow St., Covent Garden, and at the Bedford Coffee House and at the Stage Door. [The Public Advertiser lists Old Knowell this night as Berry.] Receipts: £190 (Cross).

ROMEO AND JULIET. As 26 Dec. 1754, but Romeo – Smith, first time; Nurse – Mrs Copin. Also THE PRESS GANG. As 2 April.

CG

DANCING. As 3 Dec. 1754.

COMMENT. Mainpiece: By Particular Desire.

THE CHANCES. See 4 Dec. 1754. Also MISS IN HER TEENS. As 2 April but add Loveit – Palmer.

Friday 4  
DL

SINGING. By Beard.

COMMENT. Benefit for Mr Yates. Receipts: £210 (Cross).

HAMLET. As 20 March and 16 Jan., but Hamlet – Murphy, first time; and an abbreviated cast: King – Sparks; Horatio – Ridout; Ghost – Ryan; Laertes – Dyer; Ostrick – Cibber; Gravediggers – Shuter and Stoppelaer; Polonius – Arthur; Ophelia – Mrs Chambers; Queen – Mrs Wofington. Also THE LYING VALET. As 13 Nov. 1754, but only Sharp – Shuter; Kitty – Mrs Green listed.

CG

DANCING. As 3 Dec. 1754.

- Friday 4**            COMMENT. Benefit for Murphy. Tickets for *Macbeth* will be taken. Mainpiece: By Particular Desire.
- Saturday 5**        THE MISTAKE. As 13 March. Also MARPLOT IN LISBON. As 20 March.  
DL                    COMMENT. Benefit for Mr Palmer. Receipts: £180 (Cross).
- CG                    VENICE PRESERVED. As 23 Nov. 1754. Also ORPHEUS AND EURYDICE.  
*Cast not listed.*  
COMMENT. Mainpiece: By Particular Desire.
- King's              SIROE. *Cast not listed.*
- Monday 7**           THE ORPHAN. As 21 Oct. 1754. Also THE ENGLISHMAN IN PARIS. As  
DL                    28 Sept. 1754.  
DANCING. A *Hornpipe* by Mathews &c.  
COMMENT. Benefit for Mlle Auretti—she sick in bed (Cross). Receipts:  
£190 (Cross).
- CG                    THE PROVOK'D HUSBAND. As 13 Jan., but Townly – Ryan. Also MISS IN  
HER TEENS. As 23 Oct. 1754, but Flash – Costollo; Fribble – Shuter (with a  
song in character).  
DANCING. As 3 Dec. 1754.  
COMMENT. Benefit for Ryan.
- Tuesday 8**           ZARA. Osman – Ross, first time; Lusignan – Garrick; Selima – Mrs Davies;  
DL                    Zara – Mrs Cibber; Nerestan – Davies; Chatillon – Blakes; Orasmin – Burton;  
Melidor – Scrase. Also THE CHAPLET. As 3 Oct. 1754.  
COMMENT. Benefit for Mr Ross. Afterpiece: By Particular Desire. Tickets of  
Ross at his House, corner of Bow St., Covent Garden, and at Stage Door. Receipts:  
£150 (Cross).
- CG                    THE SPANISH FRYAR; or, The Double Discovery. Dominic – Sparks; Gomez –  
Arthur; Torrismond – Smith, first time; Lorenzo – Ryan; Queen – Mrs Hamilton;  
Elvira – Mrs Woffington; Bertran – Ridout; Raymond – Gibson; Alphonso –  
Redman; Pedro – Anderson. Also THE PRESS GANG. As 2 April, but  
*Hornpipe* by Poitier not listed.  
DANCING. *Pantomime Peasant Dance*, as 4 Jan.  
COMMENT. Benefit for Arthur. Mainpiece: Not acted in 5 years. [See  
1 Dec. 1749.] Printed books of the Entertainment will be sold at the Theatre.  
Price 6d.
- King's              SIROE. *Cast not listed.*
- Wednesday 9**        MEASURE FOR MEASURE. As 22 Feb. Also PROTEUS. *Cast not listed.*  
DL                    COMMENT. Receipts: £110 (Cross).
- CG                    COMUS. Comus – Smith, first time; Elder Brother – Ryan; Younger Brother –  
Ridout; First Spirit – Sparks; Second Spirit – Anderson; Bachanal – Lowe;  
Euphrosyne – Miss Young; Sabrina – Mrs Lampe; Pastoral Nymph – Mrs Chambers;  
Lady – Mrs Woffington; Attendant Spirits on Comus – Howard, Legg, Baker, &c.  
Also THE CHEATS OF SCAPIN. As 10 Jan.  
DANCING. By Granier and Mrs Granier, &c.  
SINGING. *Rule Britannia*, and *Britons Strike Home*.  
COMMENT. Benefit for Lowe. Mainpiece: By Particular Desire. Not acted  
these 6 years. [See 27 March 1750.]

<b>CREUSA.</b> As 25 Feb. Also <b>THE DEVIL TO PAY.</b> As 19 Sept. 1754. <i>DANCING.</i> I: As 3 Feb.; v: <i>The Last New Comic Dance</i> by Sg and Sga Sabatini. <i>SINGING.</i> III: <i>Rule Britannia, &amp;c.</i> , as 2 April by Beard, concluding with <i>Hornpipe</i> by Mathews.	<i>Thursday 10</i> DL
COMMENT. Benefit for Mr Berry. Tickets of Berry at Mr Pope's, Peruke Maker, in Russel St., Covent Garden, and at Stage Door. Receipts: £130 (Cross).	
<b>KING HENRY IV. PART I, WITH THE HUMOURS OF FALSTAFF.</b> Falstaff - Shuter, first time; King - Sparks; Wales - Ryan; Vernon - Gibson; Worcester - Ridout; Carriers - Dunstall and Arthur; Lady Piercy - Mrs Bellamy; Hostess - Mrs Pitt; Hotspur - Smith. Also <b>TASTE.</b> As 18 March, but with <i>Original Prologue</i> by Desire spoken by Foote, in the character of an Auctioneer. <i>DANCING.</i> <i>Peasant Dance</i> , as 4 Jan.	CG
<b>ENTERTAINMENT.</b> <i>The Cries of London</i> by Shuter. COMMENT. Benefit for Shuter.	
<b>L'IPERMESTRA.</b> <i>Cast not listed.</i> See 9 Nov. 1754. <i>DANCING.</i> See 9 Nov. 1754. COMMENT. Benefit for Sga Curioni.	King's
<b>THE SUSPICIOUS HUSBAND.</b> As 7 Dec. 1754, but Strictland - Davies, first time; Meggot - Vernon. Bellamy and Lucetta omitted. Also <b>THE DEVIL TO PAY.</b> As 19 Sept. 1754. COMMENT. Benefit for Mr Davies, and Mrs Davies. Tickets at their lodgings at Mr Marshall's in Tavistock Row, Covent Garden, and at Stage Door. Part of Pit will be laid into the Boxes. Receipts: £220 (Cross).	<i>Friday 11</i> DL
<b>ROMEO AND JULIET.</b> As 3 April, but Romeo - Dyer; Nurse - Mrs Pitt; Mercutio - Shuter, first time. Also <b>THE PRESS GANG.</b> As 8 April. <i>DANCING.</i> By Granier, Mrs Granier, &c. COMMENT. Benefit for Dyer. No building on the stage.	CG
<b>MUCH ADO ABOUT NOTHING.</b> As 22 Nov. 1754, but Beatrice - Miss Haughton. Also <b>PROTEUS.</b> <i>Cast not listed.</i> COMMENT. Benefit for Miss Haughton—masters share (Cross). Full Prices. That there may be no Obstruction in the Machinery, there will be no building on the stage. Tickets of Miss Haughton, in Chandois St., and at Stage Door. Receipts: £100 (Cross).	<i>Saturday 12</i> DL
<b>KING HENRY IV, PART I.</b> As 10 April. Also <b>ORPHEUS AND EURYDICE.</b> <i>Cast not listed.</i>	CG
<b>EZIO.</b> Fulvia - Sga Mingotti; Ezio - Ricciarelli. <i>DANCING.</i> With new Dances. COMMENT. A New Opera. [The first performance in England; text by Metastasio. The Musick composed by Sg Hasse (by Perez according to the <i>Public Advertiser</i> of 26 April).]	King's
<b>COMIC LECTURES.</b> Foote and Company. COMMENT. To begin at 7 P.M. [No concert formula used; apparently replaced by "lecture" formula instead.]	HAY
<b>JANE SHORE.</b> As 30 Nov. 1754, but add Darby - Walker. Also <b>LETHE.</b> As 29 Jan., but Old Man and Frenchman - Blakes. COMMENT. Benefit for Blakes. No building on Stage. Tickets at Blakes' House in Duke's Court, Bow St., Covent Garden. Macklin's Coffee House sold by Auctioneer under the Commissioner of Bankruptcy (Winston MS 8). Receipts: £170 (Cross).	<i>Monday 14</i> DL

- Monday 14*    THE REHEARSAL. As 30 Dec. 1754, but Bayes – Shuter, first time. Also  
CG                THE LOTTERY. As 11 Oct. 1754.  
DANCING. *Italian Peasants* by Granier, Mrs Granier, &c.  
COMMENT. Benefit for Ridout. No Building on Stage. [The printer of the *Public Advertiser* seems to have kept his form for the old notices of the cast for the mainpiece, for although changing Bayes to Shuter, with the appropriate remark about his first appearance in the character, he also lists Gentleman Usher as Shuter.]
- HAY              COMIC LECTURES. Foote and Company. See 12 April.  
COMMENT. The second Day.
- Tuesday 15*    THE SCHEMERS; or, Ye City Match. Parts by Woodward, Berry, Palmer,  
DL                Yates, Burton, Usher, Vernon, Blakes, Davies, Bransby, Mozeen, Miss Haughton,  
Mrs Mills, Mrs Bennet, Mrs Cross, Mrs Bradshaw, Mrs Pritchard. *Prologue* –  
Garrick; *Epilogue* – Mrs Pritchard. [Plotwell – Palmer; Timothy – Woodward;  
Warehouse – Berry; Seathrift – Burton; Quartfield – Yates; Salewit – Blakes;  
Newcut – Usher; Bright – Vernon; Baneswright – Davies; Dorcas – Mrs Pritchard;  
Aurelia – Miss Haughton; Mrs Seathrift – Mrs Mills (Genest, IV, 409).]  
COMMENT. A play reviv'd for ye Lock Hospital (Cross). Never acted there  
before. Receipts: £210 (Cross).
- CG                JANE SHORE. Jane – Mrs Woffington; Gloster – Sparks; Dumont – Ryan;  
Hastings – Smith, first time; Belmour – Ridout; Catesby – Anderson; Alicia –  
Mrs Vincent. Also DAMON AND PHILLIDA. As 7 Oct. 1754, but only  
Damon – Lowe, and Phillida – Miss Young listed.  
DANCING. I: *Comic Entertainment*, as 3 Dec. 1754; II: a *Serious Dance* by Miss Poitier;  
III: *Comic Dance* by Lucas and Lepy; IV: *Comic Dance* by Poitier Jr and Mlle Cap-  
deville; V: A *Masquerade Dance*, with a *Minuet* by Poitier Jr and Miss Poitier. To  
conclude with a *Hornpipe* by a scholar of Poitier Jr.  
SINGING. II: By Particular Desire *The Choice* by Miss Poitier.  
COMMENT. Benefit for Poitier Jr.
- King's           SIROE. *Cast not listed.*  
COMMENT. Benefit for Sga Mattei.
- Wednesday 16* THE DISTREST MOTHER. As 29 Dec. 1754, but Hermione – Mrs Graham,  
DL                first time; Pylades – Usher. Also LETHE. As 14 April.  
SINGING. I: By particular desire, *Hooly and Fairly* by Beard.  
DANCING. II: As 3 Feb.  
COMMENT. Benefit for Mrs Graham. Tickets of Mrs Graham, at Mr Robinson's  
in Beaufort Buildings in the Strand, and at the stage door. Last time of performing  
the mainpiece this season. Receipts: £80 (Cross).
- CG                THE MISER. As 2 Dec. 1754, but Mrs Wisely – Mrs Copin. Also MISS IN  
HER TEENS. As 7 April, but Flash – Shuter; Fribble – Cushing.  
DANCING. II: *New Comic Dance* by Frantzel, Sga Balbi, &c. III: *New Comic Dance* by  
Frantzel &c., which introduces a *Drunken Peasant* by Frantzel; IV: *Chinese Dance*, as  
4 Jan.; V: a *New Pastoral Pantomime* by Frantzel, Sga Balbi, &c., and a *Comic Minuet*  
by Frantzel, and Sga Balbi.  
COMMENT. Benefit for Frantzel and Sga Rosina Balbi. No Building on stage.
- HAY              COMIC LECTURES. Foote and Company. See 12 April.  
COMMENT. The Third Day. As admitting Gentlemen on the Stage would  
greatly obstruct the Machinery, it's hoped no Person will desire it.

**THE SCHEMERS.** As 15 April. Also **PROTEUS.** *Cast not listed.* Tursday 17  
DL  
**COMMENT.** Tickets deliver'd for the *Busy Body* will be taken. Receipts: £100 (Cross).

**KING RICHARD III.** As 14 Nov. 1754, but Queen - Mrs Elmey; Richard - Murphy, first time; Lady Anne - Mrs Woffington. Also **THE SCHOOLBOY.** As 15 Oct. 1754 listed.  
**DANCING.** By Granier and Mrs Granier.

**COMMENT.** Benefit for Mrs Elmey. Mainpiece: *By Particular Desire.* Tickets delivered out for *All for Love* will be taken.

**PENELOPE.** *Cast not listed.* King's  
**COMMENT.** Benefit and support of the General Lying-In Hospital for Married and Unmarried Poor Objects in Duke Street Grosvenor Square.

**THE MISTAKE.** See 13 March. Also **THE DEVIL TO PAY.** As 19 Sept. 1754. Friday 18  
DL  
**DANCING.** As 3 Feb.  
**COMMENT.** Benefit for myself and Wife (Cross). Tickets at the Stage Door. N.B. At the desire of several Ladies and Gentlemen, Mr Cross has changed *Virginia*, which he had before advertised, to the above Play. Tickets delivered out for *Virginia* will be taken. Receipts: £147 (Cross).

**THE FATAL MARRIAGE;** or, Innocent Adultery. Biron - Murphy; Villeroy - Smith; Count Baldwin - Gibson; Carlos - Ridout; Frederick - Anderson; Fabian - Cushing; Fernando - Arthur; Jacqueline - Shuter; Sampson - Marten; Nurse - Mrs Pitt; Julia - Mrs Barrington; Victoria - Mrs Vincent; Isabella - Mrs Woffington. Also **THE SCHOOLBOY.** As 17 April.  
**DANCING.** I: New *Comic Dance* by Granier and Mlle Capdeville; III: *Comic Dance* by Lucas and Lepie; V: New *Comic Dance* by Poitier Jr and Mlle Capdeville.  
**COMMENT.** Benefit for Mrs Vincent and Mlle Capdeville. Mainpiece: Not acted these 8 years. [See 13 March 1742.]

**ALEXANDER'S FEAST.** *Cast not listed.* Also **CHARLOTTENBURG FESTEG- GIANTE.** HAY  
**COMMENT.** Benefit for Sga Passerini. Pit and Boxes half a Guinea. Gallery 5s. The Overture and some songs composed by his Majesty the King of Prussia. The Remaining songs by the best masters as Quantz, Nichelman, Benda. The Duet and chorus - Graun, chief composer of the court, poetry by Villati. The afterpiece "an Italian Pastoral."

**KING HENRY VIII.** As 1 Nov. 1754. Also **BAYES IN PETTICOATS.** The principal parts by Woodward, Beard, Blakes, Miss Minors, Miss Thomas, and Mrs Clive. (See 31 Oct. 1753).  
**SINGING.** Between the acts by Miss Young.  
**COMMENT.** Benefit for Mr Raftor and Miss Young (Cross). [Miss Young is referred to as "The Queen of the Fairies" on the Huntington advance Bill.] Tickets to be had of Miss Young, at Mr Driscoll's, Peruque Maker, in Broad Court, Bow Street Covent Garden, and at Stage Door. There will be no building on the Stage. Receipts: £80 (Cross).

**THE EARL OF ESSEX.** As 24 Feb., but Rutland identified as Mrs Glen. *Occasional Prologue* omitted. Also **ORPHEUS AND EURYDICE.** *Cast not listed.* CG

**EZIO.** *Cast not listed.* King's

- Monday 21*    THE CONSCIOUS LOVERS. As 5 Oct. 1754. Also THE LYING VALET.  
 DL                 As 11 March.  
                    SINGING. II: By Beard.  
                    DANCING. A *Hornpipe*, by Mathews &c.  
                    COMMENT. Benefit for Mathews and Miss Minors. Receipts: £90 (Cross).
- CG                 THE REHEARSAL. As 14 April, but Gentleman Usher – Collins. Also THE VIRGIN UNMASK'D. As 29 Oct. 1754, but Goodwill, Blister, Wormwood, Thomas omitted.  
                    DANCING. *Comic Dance* by Poitier Jr, Mlle Capdeville.  
                    COMMENT. Benefit for Mrs Green. Mainpiece: By Particular Desire. Afterpiece: By Desire. Tickets delivered out for *Lady Jane Gray* and for this day will be taken.
- Tuesday 22*    CORIOLANUS. As 13 Nov. 1754. Also THE DEVIL TO PAY. As 19 Sept. 1754.  
 DL                 DANCING. II: A *Comic Dance* by Sg and Sga Sabatini; IV: A *Comic Dance* by Sg, Sga Sabatini, and Sabatini, the Younger; V: A *Minuet* by Leviez and Miss Macklin.  
                    COMMENT. Benefit for Leviez. Last time performing mainpiece this season. No Building on Stage. Receipts: £120 (Cross).
- CG                 THE CONSCIOUS LOVERS. As 22 March. Also THE CHEATS OF SCAPIN.  
                    SINGING. By Lowe.  
                    DANCING. II: *Italian Peasants*, as 14 April; IV: *Louvre and Minuet* by Villeneuve and Sga Balbi; End of Play: *Comic Dance* by Poitier Jr and Mlle Capdeville.  
                    COMMENT. Benefit for Villeneuve.
- King's            L'IPERMESTRA. *Cast not listed*, but see 9 Nov. 1754.
- Wednesday 23*    THE MOURNING BRIDE. As 25 Jan. Also MARPLOT IN LISBON. As 20 March, but Margaritta and Martona omitted.  
 DL                 COMMENT. Benefit for Pritchard. Tickets at Pritchard's lodgings at Pritchard's Warehouse in Tavistock St., and at Stage Door. Receipts: £180 (Cross).
- CG                 THE DISTRESS'D MOTHER. As 4 Feb., but Orestes – Ryan. Also THE JEALOUS FARMER DECEIV'D; or, Harlequin Statue. Harlequin – Miles; Farmer – Bencraft; Colombine – Mrs Dyer; Pierrot – La Lauze. Concluding with a *Comic Dance* by Granier, Mrs Granier &c.  
                    DANCING. *Pastoral Dance* by Miss Toogood (ten Years of age), apprentice to La Lauze being the second time of her appearing on the stage; *Louvre and Minuet* by La Lauze and Miss Toogood.  
                    COMMENT. Benefit for La Lauze.
- Thursday 24*    THE INCONSTANT. As 17 Sept. 1754, but Lamorce – Mrs Mills. Also THE KING AND MILLER. As 14 Sept. 1754, but Lurewell, Margery, and Kate omitted.  
 DL                 DANCING. II: *The Running Footman* by Morris and Walker; III: *The Minuet and Louvre* by Dennison and Mrs Addison; IV: *Comic Dance* by three Sabatinis, as 3 Feb.  
                    SINGING. V: *Rule Britannia &c.* by Beard, as 2 April, concluding with a *Hornpipe* by Morris.  
                    COMMENT. Benefit for Mrs Mills. Tickets deliver'd out by Taswell Wilder, Morris, and Mrs Addison will be taken. Tickets to be had of Mrs Mills at Mr Gardyner's, Printer, in Russel St., Covent Garden, and at the Stage Door. Receipts: £130 (Cross).
- CG                 LOVE FOR LOVE. As 8 Feb. Also THE DRAGON OF WANTLEY. Moore – Lowe; Margery – Mrs Lampe; Mauxalinda – Miss Young; Dragon – Stoppelaer; Gubbins – Howard.

DANCING. *Hornpipe* by Poitier by Particular Desire; *Comic Dance* by Granier and Mrs Granier. Thursday 24  
CG

COMMENT. Benefit for Barrington and Miss Young. Books of the opera will be sold at the theatre, at 6d.

THE MAN OF MODE. As 22 Jan., but Shoemaker - Burton. Also THE TRAGEDY OF TRAGEDIES; or, Life and Death of Tom Thumb, the Great. Tom - Mas. Simson; King Arthur - Philips; Lord Grizzle - Burton; Noodle - Mozeen; Doodle - Walker; Bailif - Simson; Follower - Clough; Queen Dollallola - Mrs Bennet; Cleora - Mrs Hippisley; Mustacha - Mrs Simson; Huncamunca - Miss Bradshaw. Friday 25  
DL

SINGING. I: By Particular Desire, *Hooly and Fairly* by Beard.  
DANCING. *Hornpipe* by Harrison.

COMMENT. Benefit for Burton and Philips. Tickets of Philips at Martlet Court in Bow St., Covent Garden, and at the stage door (playbill). [Advertised as not acted in 10 years, but see 29 Oct. 1748.] Receipts: £220 (Cross).

HAMLET. As 4 April, but Full cast as of 3 March except Bernardo - R. Smith; and Ophelia - Mrs Baker, first time. Also THE DOUBLE DISAPPOINTMENT. CG  
As 3 Dec. 1754.

DANCING. *Comic Dance* by Poitier Jr and Mlle Capdeville.  
COMMENT. Benefit for Bencraft and Mrs Baker.

KING RICHARD III. As 28 Dec. 1754, but King Henry - Scrase. Also TOM THUMB. As 25 April, but Bailiff, Follower, Cleora, and Mustacha omitted. Saturday 26  
DL  
SINGING. By Miss Thomas.

COMMENT. Benefit for Scrase and Miss Thomas. Tickets of Scrase at Mr Cross's in Crown Court, Russel St., Covent Garden; of Miss Thomas at the Ring and Pearl, Duke's Court, Bow St., and at stage door. No Building on Stage. Receipts: £130 (Cross).

THE RELAPSE. As 29 Nov. 1754, but Lory and Shoemaker also Omitted. Also THE CHEATS OF SCAPIN. As 10 Jan. CG

SINGING. II: By Roberts; IV: A Song by Roberts accompanied by Rice on the Welch harp.

DANCING. V: *Comic Dance* by Granier and Mrs Granier.  
COMMENT. Benefit for Roberts. No Building on stage.

EZIO. *Cast not listed.* King's  
COMMENT. Musick composed by Sg Perez.

THE CARELESS HUSBAND. As 21 Sept. 1754, but Sir Charles Easy - Ross, first time. Also MISS IN HER TEENS. By Children—(Cross). Jasper - Mas. Cautherley; Fribble - Mas. Simson; Capt. Flash - Mas. Moore; Puff - Mas. Wallace; Miss Biddy - Miss Simson; Occasional Prologue by Mas. Simson. Concluding with a Country Dance by characters. Monday 28  
DL

SINGING. I: *Hooly and Fairly* by Beard.

DANCING. III: A Minuet by Mas. and Miss Simson.

COMMENT. Benefit for Simson and Wife and Mas. Simson. Tickets of Simson in Wild Passage, Wild St., near Lincoln's Inn Fields; at Grigsbys Coffee House, behind the Royal Exchange, and at stage door. Afterpiece: By particular Desire. Receipts: £210 (Cross).

THE MOURNING BRIDE. As 20 Feb., but Osmyn - Smith, first time; Alonso - Holtom. Also LADY MOORE; or, the Dragoness. Moore - Lowe; Lady Moore - Mrs Lampe; Mauxalinda - Miss Young; Gaffer Gubbins - Howard. CG

DANCING. *Comic Dance* by Poitier Jr and Mlle Capdeville.

- Monday 28*      COMMENT. Benefit for Howard and Mrs Lampe. Afterpiece: A Burlesque Opera not performed these 10 years [see 30 April 1742], being the sequel to the *Dragon of Wantley*. Music composed by the late Mr Lampe.
- Tuesday 29*      CG THE RECRUITING OFFICER. As 26 Sept. 1754, but Sylvia - Mrs Jefferson, first time; Worthy - Jefferson. Also MISS IN HER TEENS. As 28 April.  
DL SINGING. I: *Hooly and Fairly* by Beard; IV: By Miss Thomas.  
DANCING. II: A Hornpipe by the Little Swiss; V: *Lourre* and *Minuet* by Dennison and Mrs Addison.  
COMMENT. Benefit for Jefferson, Phebe, Dennison, and Morris (Cross); for Jefferson, Dennison, Mrs Toogood, Miss Hippisley (*Public Advertiser*). [Cross's Phebe seems to refer to Miss Hippisley who played the part in *As You Like It*.] Receipts: £104 (Cross).
- CG VENICE PRESERVED. As 23 Nov. 1754, but Pierre - Sparks; Belvidera - Mrs Glen, first time. Also THE LYING VALET. As 4 April.  
DANCING. *Comic Dance* by Granier and Mrs Granier.  
COMMENT. Benefit for Mrs Glen. Tickets deliver'd for *Zara* and 30<sup>th</sup> Instant will be taken.
- King's EZIO. *Cast not listed.*
- Wednesday 30* ZARA. As 8 April, but Osman - Mossop. Also PROTEUS. As 4 Jan.  
DL COMMENT. Some Tickets to ye Wid Boucher &c. (Cross). Tickets deliver'd out for *Provok'd Wife* will be taken. Receipts: £209 (Cross).
- CG THE NON JUROR. As 22 Oct. 1754. Also MISS IN HER TEENS. As 16 April, but Flash - Costollo.  
DANCING. *Comic Dance* by Poitier and Mlle Capdeville.  
COMMENT. Benefit for Cushing, White, Holton. Tickets deliver'd by Jona, Jarvis, Mlle Vivier, and Miss Condel will be taken.

## May 1755

- Thursday 1* MACBETH. As 2 Nov. 1754, but Macbeth - Mossop; MacDuff - Ross; Banquo - Palmer. Also PROTEUS. *Cast not listed.*  
DL COMMENT. Benefit for Saunderson. Receipts: £140 (Cross).
- CG THE WAY OF THE WORLD. As 13 Feb., but Millamant - Mrs Woffington; Waitwell - Collins; Mincing and Peg omitted. Also THE VIRGIN UNMASK'D. As 21 April.  
DANCING. As 30 April.  
COMMENT. Benefit for Collins and Stede.
- CHAPEL THE MESSIAH. *Cast not listed.*  
COMMENT. At the Chapel of the Foundling Hospital.
- Friday 2* THE MERRY WIVES OF WINDSOR. As 10 Jan., but Ford - Davies, first time; Pistol - Ackman. Also MISS IN HER TEENS. As 28 April.  
DL SINGING. III: The Song of *Robin Hood* in character by Mr Green, first appearance on any stage.  
COMMENT. Benefit for Ackman and Dickenson. Afterpiece: By Particular Desire.

THE MERCHANT OF VENICE. As 30 Oct. 1754, but Shylock - Arthur. Also HARLEQUIN SKELETON. As 14 Nov. 1754. COMMENT. Benefit for Miles and Mrs Pitt.

*Friday 2*  
CG

THE CONSCIOUS LOVERS. As 5 Oct. 1754. Also MISS IN HER TEENS. As 28 April.

*Saturday 3*  
DL

SINGING. II: By Beard; IV: By Mas. Moore.

DANCING. III: A *Hornpipe* by Walker; V: *The Running Footmen* by Morris and Walker, as 24 April.

COMMENT. Benefit for Mrs Gibbons, Watson, and Master Moore. Tickets deliver'd out by Mr Walker, Dancing Master, and Marr will be taken. Tickets for the *Revenge* will be taken. Receipts: £120 (Cross).

CG

KING HENRY IV, PART I. As 10 April, but Falstaff - Dunstall; Carriers - Arthur and Costollo. Also THE VIRGIN UNMASK'D. As 21 April, but Lucy - Mrs Dunstall. *Epilogue* spoken by NOBODY.

DANCING. As 30 April.

COMMENT. Benefit for Dunstall and Mrs Dunstall.

EZIO. *Cast not listed.*

King's

OROONOKO. As 19 Sept. 1754, but Widow Lackit - Miss Macklin; Stanmore - Walker; Add Blandford - Palmer. Also THE ANATOMIST. As 17 Sept. 1754. SINGING. IV: *All in the Downs*, in character, by Thomas Smith, first appearance on any stage.

*Monday 5*  
DL

DANCING. A *Hornpipe* by Morris; End Act V: *Minuet* by Shawford and Mrs Addison.

COMMENT. Benefit for Walker, Bullbrick, Shawford, and Vaughan. Receipts: £110 (Cross).

MACBETH. As 16 Nov. 1754, but Macbeth - Murphy, first time. Also LADY MOORE; or, The Dragoness. As 28 April.

CG

ENTERTAINMENT. *Cries of London* by Shuter.

DANCING. As 30 April.

COMMENT. Benefit for White, Treasurer.

THE PROVOK'D HUSBAND. Townly - Ross; Manly - Davies; Sir Francis - Yates; Basset - Blakes; John Moody - Burton; Squire Richard - Vernon; Trusty - Mrs Bennet; Mrs Motherly - Mrs Cross; Myrtilla - Mrs Hippisley; Lady Grace - Miss Haughton; Lady Wronghead - Mrs Macklin; Miss Jenny - Miss Minors; Lady Townly - Mrs Pritchard. [Also THE ANATOMIST. (Cross). See 17 Sept. 1754. MISS IN HER TEENS (MacMillan, Winston MS 8, playbill). As 28 April.] DANCING. By desire a *Hornpipe* by Mr Harrison, &c.

*Tuesday 6*  
DL

COMMENT. Benefit for Berrisford, Parr, Broad, and Palmer. Tickets deliver'd out by Mr Costin will be taken. Receipts: £190 (Cross).

THE STRATAGEM. As 2 April, but Foigard - Stoppelaer; Gibbet - Bencraft; Scrub - Collins; Add Lady Bountiful - Mrs Copin. Also THE CHEATS OF SCAPIN. As 10 Jan.

CG

DANCING. III: *Les Charbonieres* by Lepie and Lucas; V: *Italian Peasants*, as 14 April.

COMMENT. Benefit for Marten, Desse, Stoppelaer. Tickets sold at the doors will not be taken.

EZIO. *Cast not listed.*

King's

EVERY MAN IN HIS HUMOUR. As 3 April, but Old Knowell - Berry. Also PROTEUS. *Cast not listed.*

*Wednesday 7*  
DL

COMMENT. Mainpiece: By Particular Desire. Receipts: £170 (Cross).

- Wednesday 7* CG LADY JANE GRAY. Lady Jane - Mrs Woffington; Dudley - Dyer; Northumberland - Sparks; Suffolk - Anderson; Sussex - White; Duchess of Suffolk - Mrs Elmy; Gardiner - Ridout; Pembroke - Ryan. Also THE KING AND MILLER OF MANSFIELD. As 9 Nov. 1754.  
*DANCING.* *Italian Peasants*, as 14 April.  
 COMMENT. Benefit for a Family under Misfortunes. Mainpiece: By Particular Desire.
- Thursday 8* DL THE WAY OF YE WORLD. As 23 Jan., but Fainall - Davies. Add Mincing - Mrs Toogood. Also MISS IN HER TEENS. As 28 April.  
*MUSIC.* III: By Desire a Piece upon the *Harp* by Parry.  
*DANCING.* A *Hornpipe* by Walker, &c.  
 COMMENT. Benefit for Varney (Housekeeper). Tickets of Varney at the Stage Door of the Theatre. Afterpiece: By Particular Desire. Receipts: £220 (Cross).
- CG OTHELLO. As 24 Jan., but Brabantio - Sparks. Also LADY MOORE; or, The Dragoness. As 28 April.  
*SINGING.* III: *Arm, Arm, ye Brave* by Legg; IV: *School of Anacreon* by Legg.  
*DANCING.* As 20 April.  
 COMMENT. Benefit for Legg and Crudge (Housekeeper).
- Friday 9* DL ZARA. As 30 April. Also BRITANNIA. Britannia - Mrs Jefferson; Genius - Miss Isabella Young; Mars - Beard; Serjeant - Champnes; Triton - Vernon; Neptune - Champnes; Boatswain - Beard; Nancey - Miss Thomas (From Edition of 1755).  
 COMMENT. [Masque] words by Mallet and Music by Arne and a *Prologue* by Mr Garrick (Cross). Books of the Masque will be sold at the theatre. Receipts: £120 (Cross).
- CG THE PROVOK'D HUSBAND. As 7 April, but Lady Grace - Mrs Griffith; add James - R. Smith, and Poundage - Stoppelaer. Also THE SCHOOLBOY. As 17 April, but Young Rakish - Hurst.  
*DANCING.* *Italian Peasants* by Granier and Mrs Granier.  
 COMMENT. Benefit for Redman, R. Smith, Mrs Griffiths and Miss Ferguson. Tickets delivered out by Hurst, Paddick, Miss Cokayne &c. will be taken.
- Saturday 10* DL THE MISTAKE. As 13 March. Also BRITANNIA. *Cast not listed*. See 9 May.  
*Prologue* by Garrick in the character of a sailor (Winston MS 8).  
 COMMENT. Mainpiece: By Desire. Receipts: £80 (Cross).
- King's EZIO. *Cast not listed*.
- Monday 12* DL THE DRUMMER. As 25 Oct. 1754, but Sir George Trueman - Burton. Also MISS IN HER TEENS. As 28 April.  
*DANCING.* *Hornpipe* by Walker, &c.  
 COMMENT. Benefit for Gray, Dunbar, and Smith. Afterpiece: By desire. Receipts: £170 (Cross).
- CG THE OLD BACHELOR. As 14 Oct. 1754, but Fondlewife - Shuter, first time; Sir Joseph - Costollo; Setter - Bennet; Bluff - Stevens. Also THE CHEATS OF SCAPIN. As 10 Jan.  
*SINGING.* II: *Rule Britannia* by Lowe.  
*DANCING.* As 30 April.  
 COMMENT. Benefit for Costollo, Bennet, Stevens. [Advance bill had listed Barnaby - R. Smith but he was omitted on 12 May bill.]

AS YOU LIKE IT.	As 18 Feb., but Adam - Davies, Le Beau, William, Charles, Audrey omitted. Also MISS IN HER TEENS. As 28 April.	Tuesday 13 DL
DANCING. I:	Hornpipe by Walker, &c.	
COMMENT.	Benefit for Foley and Veil. Afterpiece: By Particular Desire. Receipts: £220 (Cross).	
THE SPANISH FRYAR.	As 8 April, but Raymond - Anderson; Pedro - Wignell; Add Teresa - Mrs Griffiths. Also THE CHEATS OF SCAPIN. As 10 Jan.	CG
DANCING.	Italian Peasants, as 14 April.	
COMMENT.	Benefit for Anderson, Wignell, and Mrs Gondou. Tickets sold at the doors will not be admitted.	
EZIO.	<i>Cast not listed.</i>	King's
THE FAIR PENITENT.	As 6 Nov. 1754. Also BRITANNIA. See 9 May.	Wednesday 14
COMMENT.	Mainpiece: By Particular Desire. Afterpiece: Never perform'd but twice. Books of the Masque sold at the theatre. Receipts: £130 (Cross).	DL
ROMEO AND JULIET.	As 11 April, but Romeo - Smith; Mercutio - Dyer. Also ORPHEUS AND EURYDICE. <i>Cast not listed.</i>	CG
COMMENT.	Mainpiece: By Particular Desire. Being the last time of performing it this Season.	
LOVE FOR LOVE.	As 15 Jan., but Valentine - Ross. Trapland omitted. Also TOM THUMB. As 26 April.	Thursday 15
DANCING. I:	The Drunken Peasants by Morris and Shawford; v: The Running Footmen by Morris and Walker, as 24 April.	
COMMENT.	Benefit for Baker, Robinson, Tomlinson, Goodwin and Bride. Tickets deliver'd out by Hunter and Spilsbury will be taken. Receipts: £200 (Cross).	
THE MERRY WIVES OF WINDSOR.	Falstaff - Shuter, first time; Ford - Ryan; Page - Ridout; Fenton - Gibson; Shallow - Collins; Caius - Stoppelaer; Slender - Bennet; Rugby - C. Smith; Sir Hugh - Arthur; Mrs Page - Mrs Barrington; Anne Page - Mrs Baker; Simple - Bencraft; Robin - Miss Mullart; Mrs Quickly - Mrs Pitt; Pistol - Cushing; Nym - Holtom; Bardolph - Wignell; Host - Dunstall; Mrs Ford - Mrs Woffington. Also THE DOUBLE DISAPPOINTMENT. As 3 Dec. 1754, but Gripe - Collins.	CG
DANCING.	As 30 April.	
COMMENT.	Benefit for Evans (Boxkeeper.) Mainpiece: By Particular Desire. Tickets sold at the doors will not be admitted.	
THE CHANCES.	As 4 Dec. 1754. Also BRITANNIA. See 9 May.	Friday 16
COMMENT.	Mainpiece: By Particular Desire. Books of the Masque to be sold at the Theatre. Receipts: £120 (Cross).	DL
THE DOUBLE DEALER.	As 18 Jan., but Lady Froth - Mrs Bellamy. Also THE CHEATS OF SCAPIN. As 10 Jan.	CG
DANCING.	Italian Peasants, as 14 April.	
COMMENT.	Benefit for Condell and Green (Boxkeepers). Tickets sold at the doors will not be taken.	
EZIO.	<i>Cast not listed.</i>	King's
[No Performance.]		Saturday 17
COMMENT.	[The Beggar's Opera had been advertised as by desire, but seems not to have been played.]	CG

- Monday 19* KING HENRY VIII. As 1 Nov. 1754, but Cranmer - Burton. Also PROTEUS.  
DL *Cast not listed.*  
COMMENT. Receipts: £40 (Cross).
- CG THE SUSPICIOUS HUSBAND. As 4 Oct. 1754. Also THE LYING VALET.  
As 4 April, but Kitty - Mrs Pitt.  
DANCING. As 30 April.  
COMMENT. Benefit for Lawrence, Vaughan, Plummer (Boxkeepers).
- Tuesday 20* THE COMMITTEE. As 6 Feb. Also THE CONTRIVANCES. As 20 Sept. 1754  
CG DANCING. *Italian Peasants*, as 14 April.  
COMMENT. Benefit for Driscoll, Wilford, Prince, and Trott (Lobby Doorkeeper).  
Tickets delivered out by Ross, Browse, Elliot, &c. will be taken.
- King's EZIO. *Cast not listed.*  
COMMENT. By desire the Musick composed by Perez. [But see 12 April; Burney, II, 853, follows the Perez attribution.]
- Wednesday 21* THE MOURNING BRIDE. As 25 Jan., but Gonzales - Davies. Also BRITANNIA. *Cast not listed.* See 9 May.  
DL COMMENT. Books of the Masque will be sold at the Theatre. Receipts: £150 (Cross).
- Thursday 22* THE CONSTANT COUPLE. As 17 March, but Parly - Mrs Pitt. Also ORPHEUS AND EURYDICE. *Cast not listed.*  
CG COMMENT. Being the last time of the company's performing this season.
- Friday 23* KING LEAR. As 4 March, but Edgar - Ross; Cordelia - Mrs Cibber. Also THE ANATOMIST. As 17 Sept. 1754.  
DL COMMENT. Afterpiece: By Desire. Receipts: £180 (Cross).
- Saturday 24* EZIO. *Cast not listed.*  
King's COMMENT. By Particular Desire.
- Tuesday 27* BARBAROSSA. As 17 Dec. 1754, but Havard's name does not appear [presumably Blakes played Othman in his stead (playbill).] Also BRITANNIA. *Cast not listed.* See 9 May.  
DL COMMENT. Mr Garrick made a Speech and so Ended the Season (Cross).  
Books of the Masque sold at the Theatre. Receipts £200 (Cross).
- King's EZIO. *Cast not listed.*  
COMMENT. By Particular Desire.

## June 1755

- Saturday 7* EZIO. *Cast not listed.*  
King's COMMENT. [The performance scheduled for 31 May deferred on account of Sga Mingottti's illness.] Being the last time of performing this season.
- Monday 30* THE GENTLE SHEPHERD. *Cast not listed.*  
HAY SINGING. By Lauder.  
COMMENT. A Scots Pastoral Comedy by Allan Ramsey. For one night only. Boxes 5s. Pit 3s. Gallery 2s. To begin at 7 P.M.

## August 1755

**THE BUSY BODY.** Marplot - T. Cibber. Also **THE MOCK DOCTOR.** Mock Doctor - Cibber. End of Farce: an Occasional Ballad call'd *An Act of Grace*; or, the Unhappy's Release. After which by Desire an *Epilogue* by Nobody. *Thursday 21*  
HAY

*SINGING. I: The Lover's Rapture.*

**DANCING. II:** A New Pierot's Dance; **IV:** *The Drunken Peasant*; End of Play: A *Country Dance* by the Characters in the Comedy.

**COMMENT.** At the Desire of several Persons of Quality. By Authority. . . . By Bayes's New-raised Company of Comedians. . . . All other parts [of mainpiece] to be attempted by the new Company; Most of whom never appeared on any stage before. Particularly, the part of Miranda, by a young Gentlewoman. Being positively her first Essay in a Theatrical Capacity. Boxes 5s. Pit 3s. Gallery 2s. To begin at 6:30 P.M. [No concert formula.]

**THE PROVOKED HUSBAND.** Lord Townly - Cibber, first appearance in that part; other parts by the new company; Miss Jenny by a Young Gentlewoman. Also **THE LYING VALET.** Kitty Pry - Young Gentlewoman who acted Miranda in *The Busy Body*. To conclude with a *Country Dance*. *Monday 25*  
HAY

*DANCING. The Pierots.*

**COMMENT.** With Authority.

**THE BEGGAR'S OPERA.** Player - Cibber; Polly - Young Gentlewoman [Miss Cary (Winston MS 8)] who never appeared on the Stage before. Also **THE LYING VALET.** As 25 Aug. *Thursday 28*  
HAY

**DANCING. II:** *Pierots Dance*; **III:** *A Hornpipe*.

**COMMENT.** By Authority.

## September 1755

**OTHELLO.** Othello - Hacket, first time on any stage; Cassio - Quelch; Brabantio - Marshall; Roderigo - Charles; Iago - Cibber, first time in that part; Duke - Carr; Montano - Parker; Lodovico - Metteer; Emilia - Mrs Price; Desdemona - Miss Barton, first time in a Tragedy. Also **THE LYING VALET.** Sharp - Quelch; Gayless - Parker; Dick - Blakey; Trippet - Turner; Melissa - Miss Davies; Guttle - Metteer; Mrs Gadabout - Mrs Midnight; Kitty - Miss Barton. *Hornpipe* by Walker. *Monday 1*  
HAY

*DANCING. La Dance du Village* by Settree and Sga Fiorentina and Walker.

**COMMENT.** To begin at 6:30. By Authority.

**OTHELLO.** As 1 Sept. Also **THE HONEST YORKSHIREMAN.** Gaylove - Charles; Sapscall - Quelch; Blunder - Carr; Muckworm - Pinner; Slango - Metteer; Combrush - Mrs Quelch; Arabella - Miss Davies. *Wednesday 3*  
HAY

**DANCING. The Drunken Peasant,** Peasant - Settree; Clown - Hussey.

**COMMENT.** By Authority.

**THE VIRGIN'S WISH; WITH THE HUMOURS OF SQUIRE SPOILAL AND PETER SHACKLE.** Cast not listed. Also **THE ENCHANTED ISLAND;** or, Harlequin Fortune-Teller. Cast not listed, but ending with a *Country Dance*. BF

- Wednesday 3*      SINGING. Dennis, Mrs Dennis, Mrs Bicknell.  
 BF                  DANCING. A *Hornpipe*.  
                       COMMENT. By the Widow Yeates's Company of Comedians at the Large Assembly Room, Swan Inn, West Smithfield. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Upper Gallery 6d. From 12 Noon to 10 P.M. (*Daily Advertiser*). [Repeated.]
- BF                  THE CONSTANT QUAKER; or, The Humours of the Navy. *Cast not listed*, but *Occasional Prologue* – Gentleman from Oxford. Also A MORNING'S FROLICK; or, A Ramble Through Covent Garden. *Cast not listed*.  
                       MUSIC. Kettle Drum – Woodbridge.  
                       COMMENT. At the Great Tiled Booth, George Inn Yard, West Smithfield. Afterpiece: A new Pantomime. By a Company of Comedians from the Theatres. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d.
- Thursday 4*      THE FATAL CURIOSITY. *Original Prologue* to be spoken by Mr Cibber; and the part of Mrs Wilmot by Mrs Charke, who originally performed it. Also THE TRAGEDY OF TRAGEDIES. *Cast not listed*.  
 HAY                DANCING. A *Hornpipe* by Mrs Walker.  
                       COMMENT. Benefit for Mrs Charke. By Authority. Mainpiece: Not acted these Seventeen Years. Wrote by the late Mr Lillo. Afterpiece: Wrote by the late Henry Fielding, Esq. Founded on a true Tragic Event which happened in Penryn, in Cornwall, in the reign of James I.
- BF                  THE VIRGIN'S WISH. *Cast not listed*. See 3 Sept. Swan. Also THE INCHANTED ISLAND. *Cast not listed*. See 3 Sept. Swan.  
                       COMMENT. At Widow Yeates's. [See 3 Sept.]
- Friday 5*        THE VIRGIN'S WISH. Also THE INCHANTED ISLAND. *Casts not listed*.  
 BF                COMMENT. At Widow Yeates's. [See 3 Sept.]
- BF                  THE CONSTANT QUAKER. *Cast not listed*, but *Occasional Prologue* – by a Gentleman of Oxford. Also A MORNING'S FROLICK. *Cast not listed*, but with a *Hornpipe* by Commodore Flip's Cabin boy.  
                       ENTERTAINMENT. Bird and Animal Imitator – Cloesong.  
                       MUSIC. As 3 Sept.  
                       COMMENT. At the Great Tiled Booth, George Inn Yard, West Smithfield. By a Company of Comedians from the Theatres. With a Band of Music.
- Saturday 6*      OTHELLO. As 1 Sept. Also TOM THUMB THE GREAT. As 3 Sept.  
 HAY                COMMENT. By Authority. Benefit for Mr Hackett.
- BF                  THE CONSTANT QUAKER. Also A MORNING'S FROLICK.  
                       COMMENT. At the Great Tiled Booth. [See program of 5 Sept.]
- BF                  THE VIRGIN'S WISH. Also THE INCHANTED ISLAND.  
                       COMMENT. At Widow Yeates's. See 3 Sept.
- BF                  THE HAPPY GALLANT; or, The Modern Wife. Gallant – Hughes; Sir Barnaby Brittle – Allen; Sir Anthony Laycock – Harper; Clodpole – Moore; Mrs Brittle – Mrs Harper; Damaris – Mrs Fell; Lady Laycock – Mrs Midnight; Also THE FAIRY; or, Harlequin in the Shades. Harlequin – Walker; Colombine – Mrs Walker.  
                       ENTERTAINMENT. Singing and Dancing.  
                       COMMENT. At Bence's Room, Swan Yard, West Smithfield. The Scenes Cloaths, Machinery and other Decorations entirely New. To begin each day at 12 Noon. Pit 2s. 3d. First Gallery 1s. Upper Gallery 6d. There is a back door in

Hosier Lane for the Conveniency of those Gentlemen and Ladies who don't chuse to be crowded. Mainpiece: A new Dramatic Piece. [Really the subplot of Betterton's *Amorous Widow*, 1670.] Afterpiece: A New Pantomime Entertainment. Saturday 6  
BF

THE RECRUITING OFFICER. Brazen - Cibber; Balance - Metteer; Worthy - Parker; Plume - Quelch; Appletree - Carr; Costar Pearmain - Pittard; Kite - Marshall; Welsh Collier - Blakey; Collier's Wife - Mrs Midnight; Bullock - Pinner; Constable - Venables; Melinda - Mrs Quelch; Rose - Miss Cowslade; Lucy - Mrs Chetwood; Sylvia - Miss Barton, her first appearance in boy's clothes. Also THE DEVIL TO PAY. Sir John - Charles; Jobson - Quelch; Cook - Pinner; Coachman - Venables; Butler - Blakey; Conjuror - Metteer; Footman - Turner; Fidler - May; Lettice - Mrs Chetwood; Betty - Miss Davies; Lady Loverule - Mrs Quelch; Nell - Miss Cary, who acted Polly in the *Beggar's Opera*, her second on any stage [but see 21, 25, and 28 Aug.]. Tuesday 9  
HAY

DANCING. II: *Hornpipe* - Walker; III: *Pierots Dance*; IV: *Hornpipe* - a small jolly Tar, but seven years old, who never appeared on any Stage before; End of Play: *La Dance du Village*.

COMMENT. By Authority.

THE REHEARSAL. Bayes - Cibber; Johnson - Parker; Smith - Metteer; Kings of Brentford - Pleaseaway and Turner; Volscius - Mrs Charke; Prettyman - Miss Barton; Drawcansir - Carr; Cordelio - Venables; Tom - Pittard; Fisherman - Pinner; Usher - Quelch; Physician - Blakey; Thunder - Pinner; Lighting - Miss Carey; Amarillis - Miss Cowslade; Clovis - Mrs Quelch; Parthenope - Mrs Chetwood; Pallas - Mrs Midnight; Sun - Mrs Price; Moon - Miss Davies; World - Davies. Also LETHE. Aesop - Pinner; Mercury - Miss Davies; Charon - Carr; Gentleman - Parker; Tatoo - Turner; Drunken Man - Quelch; Old Man - Pittard; Frenchman - Blakey; Taylor - Paget; Servant - May; Mrs Tattoo - Miss Barton; Mrs Rist - Miss Carey. Lord Mayor, Cardinals, Judges, Players, Soldiers (Horse and Foot) by the rest of the Comedians. Thursday 11  
HAY

SINGING. By Tymms.  
DANCING. *Pierots Dance* by Settree, Walker and Sga Fiorentina; *Hornpipe* by small jolly Tar, seven years old; *La Dance de Village* by Settree, Sga Fiorentina.

COMMENT. By Authority. Not Acted there before. Tickets delivered out by Miss Barton will be taken. Also an additional Reinforcement of Mr Bayes's new raised Troops.



## APPENDICES



## APPENDIX A

# Selected List of Contemporary Theatrical Criticism

1742-1776

*A letter to a Noble Lord, to whom it belongs. Occasioned by a Representation at Drury Lane of a Farce call'd Miss Lucy in Town (London, 1742).*

A thirty-page pamphlet scourging the Lord Chamberlain for allowing performances of this farce. "Now by your goodness . . . if you continue your indulgence a Playhouse and a Bawdyhouse will be synonomous words. . . . The scene is a brothel, the plan taken exactly from a Lady's House of very notorious fame. . . . The Plot brings all characters up to the edge of shameful performance, then closes all with a few poetical comments and moral reflections, and a song." The author then comments on comedy in general. "It is true, the first four acts are frequently filled with characters of this stamp [loose ladies and debauchees] and after the poet has rendered them as amiable as he can, a few stanzas at the end of the fifth, tagg'd with rhyme, tell us that *Virtue and all that*, as Bayes says, is the most reasonable pursuit. It is as if you were fed full on a rich banquet, only to have the cook at the end enter and preach you a sermon on temperance and sobriety."

"As to *Dances*, I think your province of prohibition does not extend; so the Public cannot owe their gratitude to you for several. I appeal to those who have been on the coast of Malabar and the banks of the Ganges whether we have not had some that have exceeded in posture, actions, or anything of that kind so common amongst the polite Indians of Indostan."

This would seem to have been written either by Fielding to stimulate interest in his play, or by one who completely missed the satire on vice and affectation that runs through every line of it.

*Tyranny Triumphant . . . ; or, Historical and Critical remarks of the Famous Cartel lately agreed on by the Masters of the Two Theatres.* By Patrick Fitz Crambo (London, 1743).

Outlines the cartel in the theatre from the Cibber-Rich period down to 1743, showing actors in a state of slavery "which hardly consists with the liberty of Englishmen." It is followed by a farce on the subject based on the rumor that Rich shut up Lincoln's Inn Fields for six months and for £600 gave the key to the manager of Drury Lane, leaving half the actors out in the cold and the town to be satisfied with whatever nonsense Drury Lane wished to produce. As to authors' submitting new pieces:

*Why to what purpose as we're now agreed  
No plays, or new or old reviv'd we need.  
What if the town complains, or actors rave  
The present stock, is all they're like to have.  
The plays now up, we'll in succession play  
And drop rehearsals straight, and dock their pay.*

Suggests actors get other jobs in daytime, and come round at night to act as an extra source of income.

*The Dramatic Congress: A Short State of the Stage under Present Management.* By W. R. Chetwood (London, 1743).

Scene: The Elysian Fields where the old actors and authors (Wilkes Booth, &c., Congreve, Addison, Steele) hear the fate of the theatres under Fleetwood and Rich. More on cartels and a *Journal* composed of supposed memoranda of the present managers:

*Tuesday:* Nothing but duns—Players who were discharged begging for their arrears—Came to a resolution to pay nobody—yet generously gave half a crown towards burying a dresser who died in the service, that debt easily satisfied—Did not owe her above £12. Mem. Must give the Mercers some money upon the old account because ★★★ wants a new gown.

*Saturday:* Borrow'd a round sum of their own money of their stewards the Treasurers out of which distributed several petty sums to furnish proper persons with clean linnen and decent coats, to go about publicly and asperse the players; to complain of their heavy salaries, and promise the Town when the managers had nothing worth showing them that the prices should be reduc'd.

Speaks at length of the Macklin-Garrick walk-out and the chicanery indulged in to starve them into compliance. One of many pamphlets on this incident in theatre history. Chetwood does not present Macklin in a good light.

*The Usefulness of Dramatic Interludes in the Education of youth. Spoken before the Masters of the University of Basil.* By Mr Werenfels. Translated by Duncombe (London, 1744).

Suggestive in opposition to severe critics of the drama.

*Tricks of the Town Laid Open; or, A Companion for Country Gentlemen* (London, 1746).

Seventeen letters from a Gentleman in London to his friend in the country to dissuade him from coming to town. Numbers VI and VII display the humors, customs, and tricks of the playhouse. An amusing account of ways in which whores, sharpers, bullies, and bawds spot a newcomer and try to bilk him, along with some general account of audience reaction to plays. Conclusion—most people go to the theatre for the singing, dancing, scenes and fine costums, some for emotional stimulation. Advice—attend only if you have three hours to waste.

*The Pretty Gentleman; or, Softness of Manners Vindicated from the ridicule exhibited under the character of William Fribble, Esq.* (London, 1746).

Dedicated to Garrick in scorn of his caricature in *Lethe*. Slightly ironical. May be a “puff” for the play.

*The London Tradesman.* By R. Campbell (London, 1747).

Not critical. A job description and list of qualifications for every trade. Throws light on functionaries in the theatre crew such as Colourman, Gold and Silver Laceman.

*Criticism on the Foundling, in a Letter to the Author* (London, 1748).

Reduces it to an absurdity in eighteen pages.

*The Town: a Satire.* By William Kenrick (London, 1748).

Specific objection to Garrick's *Miss in her Teens*.

*Hail mighty G——k, chieft a midst the throng  
Of leading nonsense and of apish song . . . .  
A fool's a resolute and sturdy beast,  
And thy weak hand but tickles him at best.  
How much we owe to such a pen as thine  
Where blockheads with a satyrish combine,  
First taught by thee, they boast the strange pretense  
To satire coxcombs, while they murder sense.*

Gives indirect praise to Madam Janeton Auretti by blaming the Town for applauding her dance while neglecting the players:

*Yet if Janeton shakes her slender feet  
How the loud thunder clatters thru the Pit!*

Damns Garrick for playing Abel Drugger. Suggests, "It were to be wished that persons of great abilities for the stage (instead of being seen in the mean characters they often are) would study and play those more suitable to their capacities, and to the taste of judges of theatrical performances."

*A General History of the Stage.* By Wm. Chetwood (London, 1749).

A sweeping and general story from Grecian times to 1749. Of some biographical and anecdotal value with respect to actors, identifying some first names.

*Lethe Rebears'd; or, A Critical Discussion of the Beauties and Benefits of that Performance, interspers'd with Occasional remarks upon Dramatic Satires in general* (London, 1749).

A fifty-two-page "puff" for *Lethe* and the usefulness of the stage as a moral influence.

*A Dissertation on Comedy by a Student of Oxford* (1750).

Complete praise for Garrick's management.

*The British Theatre, containing the Lives of the Dramatic Poets, &c.* By W. R. Chetwood (Dublin, 1750).

More biography and anecdote.

*Taste, A Comedy of Two Acts.* By Samuel Foote (London, 1752).

The dedication to Sir Francis Delaval is an essay wherein Foote defines *farce* and distinguishes it from *comedy*:

As the follies and absurdities of men are the sole objects of *Comedy*, so the powers of Imagination (plot and incident excepted) are in this kind of writing restrained. No unnatural assemblages, no creatures of the fancy can procure the protection of the Comic muse; men and things must appear as they are. To *Farce* greater liberties are permitted: I look upon farce to hold the same rank in drama that Burlesque does in other poetry. It is employed either in debasing lofty subjects, or in raising humble ones.

*The Devil upon Crutches in England; or, A Night scene in London by a Gentleman of Oxford* (London, 1755).

Chapter V gives a “Short view of the Theatres” and condemns “the most barefaced, baudry Farce . . . that ever disgraced the stage, in which the manager who caused it to be reviv’d is to perform the principal part. The Play, Sir, is call’d *The Chances* . . . and this is the tenth night of its reception to crammed houses. . . . Your fair countrywomen are fond of the most fulsome obscenity on the stage.”

*The Dancers Damned; or, The Devil to Pay at the Old House* (London, 1755).

Seems to be an eyewitness account of the riot over the *Chinese Festival*, which turns into a considered attack upon mob patriotism.

*Reflections upon Theatrical Expression in Tragedy* (London, 1755).

A defense of the theatrical profession which in all countries is considered low. The author feels this prejudice has produced bad actors. Sees relationship between a good actor and a moral man. “It may not be unreasonable to imagine that a man of education, and morals bids fairer for theatrical excellence than one defective in both or either of these.” No churl or libertine, for him, can bring Jaffier to life on the stage, for one

of Jaffier's principal characteristics is conjugal tenderness. Does not think his theory works both ways. "A woman of gaiety, founded upon innocence, will come much nearer, in appearance, to the criminal part of her sex, than they can to the semblance of her natural modesty." His thesis: "A master of theatrical expression, in all its exhaustive significance must be possess'd of such accomplishments as set the profession above all contempt." Garrick exemplifies his thought. "True tragic expression requires genius, experience, education and reading; and a solidity of thought which never accompanies abject morals."

An eighty-one-page essay different in focus from Diderot's *Paradox sur le comédien*. "The mind has more ways to express itself than by speech; and under some impressions, most emphatically indicates itself by absolute silence. She commands the feet, the hands, the head, the face, the eyes, to communicate her emotions, and that by attitudes and movements as various as those emotions, and particularly adapted to express each of them."

Remarks on costume. "Be conversant in the modes of dress ancient and modern in other countries as well as in our own. Alexander and Cato were not masters of the snuff box, nor Greek women of French heels." Advises consulting paintings and statues for attitudes and dress. Commends variety of interpretation of characters, "necessary when a play has a run of several nights successively."

Appendix on costume. Asks "Why are not *all* our plays dress'd in character in point of time and place, with at least one scene proper to the country?" Calls for music to create appropriate mood for tragedy, and for a softening of the prompter's bell. Calls strongly for considerate audience behavoir. Has seen ladies standing, while gentlemen sat through a whole performance. Regrets spectators on stage who "take off the effect of the scenery." Would shame the "smarts" into quietness.

*A Letter from Mr Lee to Mr Sheridan* (Dublin, 1757).

A revealing set of documents concerning contracts for actors.

*The Theatrical Examiner* (London, 1757).

Contains eighty-three pages of comment on actors and managers, plus fifteen on production of a few plays.

*Remarks on the Original and Present State of the Drama.* [By Wm. Shirley] (London, 1758).

Quotes a long article from the *Herald No. XX* denouncing both Garrick and Rich. "Shakespeare is . . . sacrilegiously frittered and fribbled one season, and the next is restored. All the rubbish of old authors is rumaged o'er and their most shabby source new scoured, furbished up and carefully darned with the abundant pack thread of *bis* ample Parnassian storehouse. And to ornament all in his power such botchwork rarities of obsolete wit, often gross obscenity, and engrafted touches of the times, he exercises his self-beloved and town-admired talent in writing a fashionable *Prologue* and *Epilogue*: Thus while another manager is doing nothing, all people crowd, pay, sweat and clap at his theatre."

Complains of Garrick's managerial hold on the public press, "Vide Chronicles, magazines, reviews, &c.: [wherein] eternal changes are rung upon Eyes! Legs! Symmetry! Voice! Attitude! Grace! Melody! Power! Figure! Tone! Gesture! Humor! Dignity! Ease! Elegance! Deportment! Cadence! Harmony! &c.—all appropriated to his exemplary and single use." Question: "Shall he shine the God of our Idolatry merely for excluding every other emulous and aspiring candidate?"

Perhaps the most bitter essay on Garrick, and out of step in general with most articles, it is followed up by a mocking farce call'd *Hecate's Prophecy*, displaying Garrick (Fidget Roscius) as egoist, miser, and Machiavellian schemer with regard to audience, other actors, and partners.

*The Case of the Authors Stated with regard to Booksellers, the Stage and the Public.* By James Ralph (London, 1758).

Thesis: "An author has more difficulty to struggle with in this walk [stage] than in any other. . . . Those who have custody of the stage claim also custody of the Muse. . . . There is no draw-back on the profit of the night in Old Plays." Admires Garrick the actor, "but I cannot think the stage was made only for him. . . . That there is no alternative but to fly from him in any case of contempt or neglect to Mr Rich is enough to deter any man in his senses from embarking a second time on such a hopeless voyage."

*The Theatrical Review for the Year 1757, and the Beginning of 1758* (London, 1758).

Thesis: "If a committee of ingenious men were selected to look into the demands and rights of authors, and appoint what dramatic pieces should be exhibited, the town would be more satisfied, the poets less angry, and consequently our modern Roscius . . . would escape that continual torrent of resentment which disappointed writers shower upon him from all quarters."

Comments on principal performers at both theatres, then gives specific and sharp criticism of *The Author*, *The Male Coquette*, *Isabella*, *The Gamesters*, *Douglas*, and *Agis*. Finds the last two remarkable: Of *Douglas*, "gives it the preference over all the dramatic pieces that have been presented at either house these six or seven years. . . . Tears were the first praise I gave it. . . . No play except *King Lear* ever made such a strong, such a constant impression on my feelings."

*The Unlawfulness of Stage Entertainment fully Demonstrated.* By Wm. Law. 4th ed. (London, 1759).

Parallels theatre going to worship of images.

*General View of the Stage.* By Thomas Wilkes [pseud.?] (London, 1759).

Three hundred and thirty-five pages on the stage, its usefulness, tragedy, comedy, opera, farce, pantomime, the art of acting, costume, history, and reviews of some plays and parts.

Chapter VI, on Dress and its propriety, "Judicious propriety in Dress adapted with sufficient exactitude to the age, time, and circumstances of the character . . . may be called the last colourings and finishings of the picture; and in this case very much will depend on knowledge of ancient history and historical paintings." (Cf. *Reflections on Theatrical Expression*.)

High praise of Garrick, especially in Lear. Detailed comment on nearly all his characters up to that time.

*The Bee.* By Oliver Goldsmith (London, 1759).

Contains six essays on the theatre. Feels English actors are stiff in comparison with foreign ones. Advises travel for actors as training. Comments on magnificence of English theatres, "superior to any others in Europe," but deplores the unmeaning expressions of mutes on stage, and

certain lack of attention to stage business. Finds possession of roles by actresses long past performing them effectively a point to remedy—"an actress that might act the Wapping Landlady without a bolster, pining in the character of Jane Shore, and while unwieldy with fat endeavoring to convince the audience that she is dying with hunger," strains credulity. Emphasizes continual need to be alert in ensemble acting, and for actresses not to drop out of character. Denounces Townley's *High Life Below Stairs* as a play, but found it brilliantly acted. Comments on the success of Mad. Clairon's performance in Paris, and the decline of the opera, especially its abominable acting, in England.

*The Weekly Magazine; or, Gentleman and Lady's Polite Companion.* By a Society of Gentlemen (London, 1760).

Comments (pp. 61–63) "On the present State of the Theatres," deplored lack of new plays and lack of competition between the two theatres: "Our theatres seem now to aim at glorious opposition; Harlequin is set against Harlequin, one dancing master opposes another; the scene shifters, the singers, and even the drummers figure at each house by turns, and it is to be hoped soon that the mere actor will become useless." Criticizes Pantomime.

*Essay on the Present State of the Theatre in France, England, and Italy.* Printed for John Pottinger (London, 1760). "A work absolutely necessary to be read by every lover of theatrical exhibitions."

Twenty-two chapters on tragedy—mostly on formation of the text, truth and probability, beauty of poetical style, &c.; thirteen chapters on comedy, farce, opera, authors, art of acting, &c., in three countries. Analysis of English obligation to the French for farces.

*An Address to Persons of Fashion, concerning some particulars relating to Balls, with hints on Plays, Card Tables, &c.* By a Gentleman of the University of Oxford. 2nd ed. (London, 1761).

Proves attendance at theatre unchristian by chapter and verse from the Bible.

*The Beauties of all Magazines selected* (London, 1763).

*Feb.* From *Theatrical Review* on singing in the theatre: concludes “The million must be pleased, if audiences were only to be entertained with sensible exhibitions, or if only sensible people composed those audiences, *Wheu!* in what a sickly consumptive state would be two thirds of the first rate salaries in every theatre! (p. 76).

*March.* Account of riot at Covent Garden over half price (p. 142).

*April.* Criticism of the Amicis, who couldn’t be heard beyond the middle of the pit (p. 183).

*May.* Evidence for J. Arthur as overseer of musicians at Covent Garden (p. 213).

*July.* On playhouse riots, with a parody of *Alexanders’ Feast* (p. 295).

*The Theatrical Review or Annals of the Drama* (London, 1763).

January to June, with comments on actors, new pieces, prologues. Shows minute analysis given to acting and texts. Includes five issues of the *Volunteer Manager*, containing abundant advice on improving production, scenery, costumes.

*The Companion to the Playhouse; or, An Historical Account of All the Dramatic Writers (and their works) that have appeared in Great Britain and Ireland to the year 1764. Composed in the form of a dictionary.* 2 vols. (London, 1764).

Attributed to Goldsmith. Seems to be the basis for the later *Biographies Dramatica* by Baker, Reed and Jones. Longest single article is on Garrick, eleven and one-half columns. “Both by his conduct as a manager, and his unequalled merit as an actor, he has from year to year added to the entertainment of the public, which he has ever with an indefatigable assiduity consulted—nor has the public been ungrateful in its returns. . . . The purity of the English stage has certainly been much more fully established during the administration of this theatrical minister, than it has ever been.”

*A Critical Balance of the Performers at Drury Lane Theatre for 1765.*

A huge broadside chart listing 43 actors, and scoring them on 12 points, with 20 as highest mark in each category: figure, grace, spirit and ease, sensibility and truth, dignity and manners, expression (pantomime),

low humor, genteel humor, elocution and voice, dress, pantomime (dumb show), noise. A graphic follow-up of the *Rosciad* evaluations of 1761. Garrick omitted.

*Thespis; or, A Critical Examination into the Merits of all the Principal Performers belonging to Drury Lane Theatre.* By Hugh Kelly. (London, 1766).

Kelly's poetic exercise giving his impressions of thirty-two of Garrick's actors. A second part issued in 1767 examined the actors at Covent Garden.

*Anti Thespis; or, A Vindication of the Principal Performers at Drury Lane from the false criticisms, illiberal abuse, and Gross Misrepresentations of . . . Thespis* (London, 1767).

Thesis: "Hard fate of actors / Doomed to bear the rage / Of every coxcomb witling of the age." Puts in a good word for all actors that were even slightly criticized by Kelly.

*The Kellyad.* By Louis Stamma (London, 1767).

Another answer to Kelly, and a reputation-salvaging essay.

*The Rational Rosciad* (London, 1767).

Calls the roll again, but rather sides with *Thespis*.

Note: These last five items come in the wake of Churchill's *The Rosciad* of 1761, with its numerous replies and counter charges.

*A Letter from the Rope-Dancing Monkey in the Haymarket to the Acting Monkey of Drury Lane, on The Earl of Warwick. [By Paul Hiffernan?] (London, 1767).*

Attacks the Drury Lane production as a plagiarism, branding the practice as monkey tricks.

*The Stage the Higbroad to Hell* (London, 1767).

A pamphlet of forty-three pages.

*The Theatrical Monitor; or, Green Room Laid Open.* Sixteen numbers from October 1767 to April 1768.

Brutal and scurrilous attack on Garrick's 1766-67 season: bad casting, poor costumes, threadbare drapery, humdrum music, bad performance, false advertising in overuse of words "by desire". Similar blast at Covent Garden. Damns public for being duped by both. Assumes a venal press, houses filled by "orders," theatrical cartel. Makes cause célèbre of low pay-scale for 90 per cent of the actors. Calculates the size and profits of Drury Lane (unsubstantiated by the extant account books), and digs up the old damnation of Garrick for leaving Macklin in the walk-out on Fleetwood a quarter of a century earlier.

*Theatrical Entertainment consistent with Society, Morality, and Religion.* [By H. Flitcroft?] (London, 1768).

A thirty-two-page letter to the author of *The Stage the High Road to Hell*. Dedicated to Garrick and Colman, it shows fallacious references (in the opposing pamphlet), from the classics, comments on the morality of the present stage, and reviews the most popular comedies and tragedies.

*Letter to David Garrick on the opening of the Theatre 1769, in which with great freedom he is told how he ought to behave.* By H. W. (London, 1769).

"What I would earnestly recommend to you is to represent as many New plays as possible; and let them stand or fall on their own merit." Suppress your desire to revive Old plays, for the decline of genius is owing in great measure to your management.

*The Town and Country Magazine* (London, 1769-96).

Contains nearly every month several essays on the stage, especially a series called *The Theatre*, which reviews each new play, pantomime, and piece. Nearly always something about an actress in its scandal column called "Tete-a-Tete."

In a long serial on the "State of Europe" it considered the English Stage in the April 1772 issue: "At present very little attention is paid to any sort of modern poetry but that which belongs to the drama. . . . The English stage is as elegant and well conducted as any theatre in Europe, &c."

## APPENDIX B

# Charity Benefits at Drury Lane Theatre

1747-1776

1747-48 23 Apr., Sufferers from the fire in Cornhill. 20 May, for a Stranger!

1748-49 20 March, Sufferers by Fire at town of Honiton.

1749-50 11 Jan., J. S. Adams, a person in distress. 21 Feb., A Citizen in distress. 22 Feb., a Gentlewoman in distress, her Guardian having gone bankrupt. 9 Apr., the Lock Hospital. 21 Apr., a Widow, Mrs Mills. 7 May, Marshalsea Prison. 22 May, M. Monnet, Master of the French Comedians, that he may return to his own country.

1750-51 30 Nov., a Physician's daughter in distress. 6 Dec., a Citizen's widow with 8 children (Amphitheatre on stage broke down but without casualty). 19 Dec., Farquhar's daughter in distress. 14 May, a Jeweler in distress. 22 May, Widow Reinhold and 4 children.

1751-52 17 Dec., Norton Amber, formerly Patentee, now Pit Door-keeper. 18 Dec., Capt. Spencer's widow. 22 Apr., Widow and 3 children. 28 Apr., a Widow. 12 May, a Large Family in distress.

1752-53 15 Nov., 3 orphan daughters of a Citizen. 19 Dec., a Widow and Children in Distress. 31 Jan., a Family in distress. 6 Feb., T. Cibber in prison. 3, 6, 12 Mar., Author Edw. Young, who donated proceeds to Society for the Propagation of the Gospel. 22 May, Lock Hospital.

1753-54 11 Dec., a Gentleman in distress. 21 Dec., a Family in distress. 2 July, T. Cibber.

- 1754-55 25 Nov., for one Barbat. 6 Nov., a Poor woman. 16 Dec., Widow Vince. 15 Apr., Lock Hospital. 30 Apr., Widow Bouthcher.
- 1755-56 16 Dec., Widow Gentlewoman under great Misfortunes. 22 Jan., the Blind Ann Williams. 2 April, for the Lock Hospital. 24 May, for the Old Actress, Mrs Horton.
- 1756-57 12 Nov., Widow Kraus (whose husband had been murdered by robbers) and children. 18 Dec., General Lying-In Hospital. 3 Feb., tickets for some person. 21 Apr., the French Dancers. 11 May, the Marine Society.
- 1757-58 14 Dec., a Gentlewoman under misfortunes. 21 Dec., Middlesex Hospital. 10 Mar., Concert for a Public Charity. 5 Apr., British Lying-In Hospital. 1 May, a Widow and 4 children. 10 May, Widow Simpson. 22 June, Distressed Actors.
- 1758-59 13 Dec., Lock Hospital. 23 Dec., Farquhar's Daughter. 3 Feb., Christopher Smart in the Madhouse. 30 Mar., Marine Society. 19 June, Distressed Actors. 20 June, Distressed Actors.
- 1759-60 5 Dec., Marine Society. 18 Dec., Middlesex Hospital. 16 Jan., Sufferers in King St. Fire.
- 1760-61 4 May, Widow Cross. 4 June, Decayed Actors formerly belonging to the theatres royal.
- 1761-62 London Lying-In Hospital.
- 1762-63 15 Dec., Lock Hospital. 27 Apr., Colleges of Philadelphia and New York. 31 May, Distressed Actors.
- 1763-64 14 Dec., a Public Charity. 20 Dec., Middlesex Hospital. 15 May, for removing a public nuisance, by opening a way at the end of Great Queen Street.
- 1764-65 12 Dec., British Lying-In Hospital. 19 Dec., City of London Lying-In Hospital. 27 May, Several persons in distress.

- 1765-66 18 Dec., General Lying-In Hospital. 20 Dec., a Public Charity.  
22 May, Towards raising a Fund for the relief of retired actors.
- 1766-67 17 Dec., Middlesex Hospital. 1 May, Widow Vincent. 3 June,  
Theatrical Fund.
- 1767-68 19 Dec., Lying-In Hospital, Westminster Bridge. 31 May,  
Theatrical Fund.
- 1768-69 Lying-In Hospital, Brown St. 6 May, Sufferers from a Fire.  
18 May, Theatrical Fund.
- 1769-70 20 Dec., General Lying-In Hospital. 22 Dec., a Public Charity.  
24 May, Theatrical Fund.
- 1770-71 18 Dec., Middlesex Hospital. 21 Dec., Westminster New Lying-  
In Hospital. 24 May, Theatrical Fund.
- 1771-72 17 Dec., New Building for the City of London Lying-In Hospital.  
21 Dec., British Lying-In Hospital for Married Women. 2 June,  
Theatrical Fund.
- 1772-73 19 Dec., Lying-In Hospital, Tottenham Ct. Road. 22 Dec.,  
Lying-In Hospital, Oxford Road. 26 May, Theatrical Fund.
- 1773-74 18 Dec., Charity school for children of the Society of Ancient  
Britons. 21 Dec., Dispensary for Infant poor of Soho. 17 May,  
Theatrical Fund. 25 May, Sufferers by Fire, King St., Covent  
Garden. 2 June, Mr Bannister in trouble.
- 1774-75 17 Dec., Persons imprisoned for small debts. 25 May, Theatrical  
Fund.
- 1775-76 16 Dec., Middlesex Hospital. 22 Dec., Westminster New Lying-In  
Hospital. 30 May, Theatrical Fund. 10 June, Theatrical Fund.

## APPENDIX C

# Charity Benefits at Covent Garden

1747-1776

- 1747-48 29 Mar., Widow of the Late Chapman. 3 May, for the education of a young gentleman in distress.
- 1748-49 16, 19, 23 Jan., for James Thomson's sisters. 20 Apr., a Public Charity.
- 1749-50 30 Nov., Mr Plummer a Cheesemonger in distress.
- 1750-51 15 Jan., for Monnet. 25 Apr., a Family under misfortunes. 9 May, a Family in distress.
- 1751-52 19 Nov., a Tradesman. 10 Dec., a Tradesman under misfortunes. 23 Mar., a Public Charity.
- 1752-53 8 Dec., Author of Pastoral Dialogue. 22 Dec., Mrs Allen, palsied. 6 Jan., Joseph Lowe a Citizen of London.
- 1753-54 19 Nov., a Gentlewoman in distress. 7 Dec., a Family in London in distress. 19 Dec., a Widow and family in distress. 21 Dec., Norton Amber, formerly a Patentee of Drury Lane. 23 May, the Lock Hospital.
- 1754-55 13 Dec., an Officer under Misfortunes. 17 Dec., a Citizen's Family under Misfortunes. 20 Dec., a Liveryman of London under misfortunes. 8 Jan., Lying-In Hospital in Brownlowe St. 14 Jan., Towards completing an additional building for a Public Charity. 7 May, a Family in distress.

- 1755-56 25 Nov., a Tradesman in Distress. 5 Dec., for furnishing new wards in the Middlesex Hospital. 11 Dec., an ancient Gentleman with a family in distress. 16 Dec., Lying-In Hospital for married women in Brownlowe St. 23 Dec., a Large Family in distress.
- 1756-57 8 Dec., the Widow Jano and family of five. 15 Dec., Lying-In Hospital. 17 Dec., for clothing Friendless and deserted Boys for the sea. 23 Dec., Old Cole the Freemason. 11 Jan., a Gentleman in distress.
- 1757-58 22 Nov., a Gentleman under Misfortunes. 2 Dec., Lying-In Hospital. 9 Dec., a Widow in Distress. 15 Dec., City of London Lying-In Hospital. 19 Dec., a Family under misfortunes. 21 Dec., a Gentlewoman under misfortunes. 11 May, a Gentleman under misfortunes. 6 July, T. Cibber.
- 1758-59 27 Nov., Charles Sarjant, late of Uxbridge, under misfortunes. 11 Dec., a Widow under misfortunes. 19 Dec., for the Asylum. 21 Dec., Widow Jano and her Children. 22 Dec., Mrs Skeffington. 9 Jan., Lying-In Hospital, Aldersgate St. 12 Jan., a Widow in Distress. 2 Feb., Decayed Musicians. 4 May, Public Charity. 8 May, a Widow who lost £2,000. 10 May, Claude Bennet, late winemerchant.
- 1759-60 18 Dec., a Widow and Family in Distress. 21 Dec., General Lying-In Hospital, Duke St. 4 Jan., Sufferers from Dreadful Fire. 3 May, Gentleman in Distress.
- 1760-61 21 Nov., Family under misfortunes. 9 Dec., Mr Boval and a Clergyman in Distress. 16 Dec., a Clergyman's widow under misfortunes. 20 Dec., a Widow Gentlewoman. 6 Jan., a Gentleman under Misfortunes. 8 Apr., the Widow Ryan. 12 May, a Gentleman under Misfortunes.
- 1761-62 23 Oct., Citizen suffering by a Fire. 16 Dec., the Middlesex Hospital. 22 Dec., General Lying-In Hospital, Duke St. 21 May, a Widow in Distress.
- 1762-63 22 Dec., General Lying-In Hospital. 4 May, Gentlewoman in distress. 14 May, Gentlewoman under Misfortunes.

- 1763-64 16 Dec., Asylum for female orphans. 21 Dec., a Public Charity.  
26 May, a Gentleman under misfortunes.
- 1764-65 11 Dec., Middlesex Hospital. 16 May, a Widow Gentlewoman  
in great distress.
- 1765-66 17 Dec., Lying-In Hospital in Brownlowe St. 21 Dec., City of  
London Lying-In Hospital. 29 Jan., Author of *Summer's Tale*  
(proceeds given to Theatrical Fund). 13 May, Theatrical Fund.
- 1766-67 16 Dec., Westminster Lying-In Hospital. 20 Dec., Theatrical  
Fund. 23 Dec., General Lying-In Hospital.
- 1767-68 9 Dec., Theatrical Fund. 18 Dec., Middlesex Hospital. 22 Dec.,  
Public Charity.
- 1768-69 20 Dec., Theatrical Fund. 22 Dec. Westminster New Lying-In  
Hospital.
- 1769-70 19 Dec., Theatrical Fund. 20 Dec., London Lying-In Hospital.  
22 Dec., New Lying-In Hospital in Tottenham Court Road.
- 1770-71 18 Dec., Theatrical Fund. 21 Dec., Middlesex Hospital. 22 Dec.,  
New Lying-In Hospital.
- 1771-72 17 Dec., Theatrical Fund. 20 Dec., General Lying-In Hospital,  
Oxford Road. 21 Dec., New Lying-In Hospital, Westminster.
- 1772-73 19 Dec., Dispensary for the Infant poor of Soho. 21 Dec., Theatrical  
Fund. 22 Dec., Middlesex Hospital.
- 1773-74 18 Dec., City of London Lying-In Hospital. 21 Dec., Theatrical  
Fund. 23 Dec., for the use of the Society at the Thatched House  
Tavern for the release and discharge of persons imprisoned for  
small debts. 12 May, Mr Younger burned out in Fire in King St.
- 1774-75 22 Dec., Theatrical Fund. 23 Dec., Westminster Lying-In Hospital.
- 1775-76 19 Dec., Theatrical Fund. 22 Dec., City of London Lying-In  
Hospital, Old Street Road.

APPENDIX D

General Analysis  
of Theatrical Financing as Revealed in  
Twenty-One Extant Account Books

	<i>1740 -41</i>	<i>1746 -47</i>	<i>1747 -48</i>	<i>1749-50</i>		<i>1757 -58</i>	<i>1759 -60</i>	<i>1760 -61</i>
	CG	CG	DL	CG	DL	CG	CG	CG
<b>TOTAL</b>	£	£	£	£	£	£	£	£
Income	14,323	20,287	20,563	16,003	18,096	14,836	22,154	16,000
Expense	13,721	18,163	14,229	15,988	13,403	15,761	16,586	12,600
Profit (or loss)	602	2,124	6,334	115	4,600	-925	5,668	3,400

<b>CHIEF EXPENDITURES:</b>	£	£	£	£	£	£	£	£
<i>Renters Shares</i>	?	C 1,380	964	C 1,380	376	1,422	2,181	1,620
<i>Salary List</i>	6,104	7,379	7,334	6,012	8,000	7,334	8,056	7,843
<i>Scenes &amp; Machines</i>	100	253	290	118	213	64	476	430
<i>Wardrobe</i>	522	1,064	1,054	455	430	237	640	615
<i>Insurance</i>	?	?	43	?	15	?	25	?
<i>Heating</i>	62	100	92	?	66	90	73	81
<i>Lighting</i>	85	350	421	?	414	876	859	780
<i>Repairs &amp; Upkeep</i>	769	488	448	450	222	318	310	230
<i>Printing &amp; Adv.</i>	?	52	340	?	428	45	356	128
<i>Taxes</i>	80	?	184	?	151	138	[152]	152
<i>Property rentals</i>	215	165	234	?	252	155	[155]	155
<i>Music</i>	206	C 680	168	702	175	720	757	675

**COMPANY MAKE-UP:**

<i>Number of Actors &amp; Dancers</i>	75	76	70	75	84	84	73	113
<i>Number of House Servants</i>	C 26	C 26	C 40	C 26	40	C 26	C 26	24

**NUMBER OF NIGHTS OF  
PERFORMING**

*on which these figures are based*    150    170    172    164    174    169    181    160

<i>1766-67</i>		<i>1767-68</i>		<i>1768-69</i>		<i>1769-70</i>		<i>1771-72</i>		<i>1772-73</i>		<i>1773-74</i>		<i>1774-75</i>	<i>1775-76</i>
CG	DL	CG	CG	CG	CG	CG	DL	CG	DL	CG	DL	CG	DL	DL	DL
£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
31,809	29,197	31,466	30,759	30,892	28,806	32,538	30,740	32,639	29,904	33,075	33,614	37,917			
24,426	23,750	29,560	24,035	25,461	25,172	26,410	26,006	27,705	24,347	30,153	29,719	33,453			
7,383	5,446	1,996	6,724	5,431	3,734	6,127	4,734	4,954	4,557	2,921	3,895	4,463			

£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
1,880	1,528	1,920	1,930	1,920	1,800	1,576	1,970	1,572	1,850	1,600	1,152	1,700			
10,017	14,044	11,700	12,109	11,854	12,356	15,497	12,077	16,150	11,317	17,960	19,483	21,626			
1,056	652	986	650	1,091	1,248	1,073	1,220	1,365	1,107	1,227	1,549	1,674			
1,173	1,451	1,400	964	1,270	1,594	1,124	1,200	1,719	1,100	1,403	1,683	1,871			
14	15	14	63	95	76	15	76	15	76	66	65	?			
106	91	87	101	109	?	166	139	160	111	154	167	187			
473	1,240	593	1,106	896	1,217	1,499	1,083	1,630	1,151	1,512	1,719	1,970			
400	385	174	268	563	304	971	671	884	548	956	1,106	1,110			
208	468	367	276	309	347	453	307	485	315	469	469	468			
142	177	160	151	164	244	255	210	203	229	273	254	195			
121	434	135	170	174	174	347	204	482	193	475	473	916			
1,116	765	1,344	1,500	1,608	1,460	897	1,608	724	1,798	1,094	894	1,375			

108	80	105	94	97	101	97	101	104	99	97	88	96			
96	75	98	38	35	45	75	45	75	45	C 75	C 75	C 75			

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## **INDEX TO VOLUME 1**



## INDEX TO VOLUME 1

All plays and pantomimes are indexed under the author (when known) and title. Operas, oratorios, and other musical entertainments are listed under the composer, except for English operas, where the conventional practice of listing under the librettist has been followed. Songs, dances, and specialty acts which have a specific title such as *The Fingalian Dance*, or an identifying first line have also been indexed, but not those which merely state *A Comic Dance*, a *Hornpipe*, an *Allemande*, *Song*, &c. Authors and titles of books, articles, and contemporary pamphlets referred to in the Introduction or in the Calendar have also been indexed. Names of principal players, and significant persons mentioned in the Comment section, dancers, singers, scene painters, and musicians also appear here. Such personnel are listed alphabetically in the headnotes for each season, but I have indexed them here once for each season in which they appear. If one seeks to trace the career of a minor actor such as Madam Mariet he will easily discover from the index the seasons during which she appears. He will have to trace her progress for himself, however, through each of the seasons during which she is indicated as performing. Finally, this single alphabetical listing includes topics and subjects dealing with all aspects of the stage and drama discussed in the Introduction and in the various headnotes.

Main entries for dramatists and composers are in capital letters; titles of plays, pantomimes, operas, oratorios, and other mainpieces or afterpieces are in small capitals; titles of songs, dances, and entertainments are in italics.

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