

- 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. *Tuesday 14*  
DL  
COMMENT. Benefit for y<sup>e</sup> 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. *CG*  
As 26 Jan.  
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.* *King's*  
DANCING. Between the Acts.  
COMMENT. A New Comic Opera.
- [No Performance.] *Wednesday 15*  
DL  
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).]
- 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 5s. 6d. (Powel).
- THE DISTREST MOTHER. As 28 Jan. Also APOLLO AND DAPHNE. *CG*  
As 26 Jan.
- SUSANNA. As 10 Feb. Also CONCERTO. *Friday 17*  
CG
- MAHOMET AND IRENE. As 7 Feb. Also THE LYING VALET. As 22 Dec. *Saturday 18*  
DL  
1748.  
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-