

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. [Basilius – Sparks; Pyrocles – Barry; Musidorus – Smith; Amphialus – Usher; Philanax – Ridout; Euristus – Anderson; Dametas – Redman; Thyrsis – 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 And Bawling	<i>Tuesday 22</i> CG
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Such Attitudes
And Flattitudes
Were ne'er exhibited before.

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 relieving 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 y^e 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).