

- Thursday 23* L.A SERVA PADRONA. As 18 July.
HAY DANCING. As 16 July.
- Friday 24* L.A SERVA PADRONA. As 18 July.
HAY DANCING. As 16 July.
COMMENT. To begin at half an hour after seven. [Repeated.]
- Saturday 25* L.A SERVA PADRONA. As 18 July.
HAY DANCING. As 16 July.
COMMENT. The Tenth Day. The Manager proposes to perform every day next week.
- Monday 27* THE WISHES; or, Harlequin's Mouth Opened. Actors only: O'Brien, Baddeley,
DL Davis, Weston, Miller, Blakey, Marr, Foote, Watkins, Gardiner, Miss Haughton, Miss Ambross, Miss E. Ambross, Miss Elliott. With *Prologue* and *Epilogue*. [Pantaloone – Baddeley; Harlequin – O'Brien; Doctor – Weston; Mezzetin (Harlequin's Valet) – Blakey; Pierrot – Davis; Distress (a Poet) – Foote; Isabella (Pantaloone's daughter) – Miss Haughton; Colombine (her maid) – Miss Elliott; Manto (a fairy) – Miss Ambrose (Genest, IV, 618). Also Marr, Watkins, Gardiner (Winston MS 9). Party per pale – Millar; Maid – Miss E. Ambrose (*St James Chron.* 28-30 July).]
DANCING. By Master Rogier, Miss Capitani, &c.
COMMENT. Never acted. [See Genest's comment (IV, 618) derived from Cumberland and the *London Magazine*—its appeal to the fashionable circles, its damnation at first performance because of the hanging of Harlequin in full view, and its modification thereafter. See 18 June and Horace Walpole to George Montagu [Arlington Street] July 28, 1761: "I came to town yesterday through clouds of dust to see *The Wishes*, and went ac- [I, 381] tually feeling for Mr Bentley, and full of the emotions he must be suffering. What do [you] think in a house crowded was the first thing I saw! Mr and Madam Bentley perked up in the front boxes and acting audience at his own play—no, all the impudence of false patriotism never came up to it! Did one ever hear of an author that had courage to see his own first night in public? I don't believe Fielding or Foote himself ever did—and this was the modest bashful Mr Bentley, that died at the thought of being known for an author, even by his own acquaintance! In the stage-box was Lady Bute, Lord Halifax and Lord Melcomb—I must say the two last entertained the house as much as the play—your King was prompter, and called out to the actors every minute to speak louder—the other went backwards and forwards behind the scenes, fetched the actors into the box, and was busier than Harlequin. The *curious* prologue was not spoken, the whole very ill-acted. It turned out just what I remembered it, the good parts extremely good, the rest very flat and vulgar—the genteel dialogue I believe might be written by Mrs Hannah. The audience were extremely fair. The first act they bore with patience, though it promised very ill—the second is admirable and was much applauded—so was the third—the fourth woeful—the beginning of the fifth it seemed expiring, but was revived by a delightful burlesque of the ancient chorus—which was followed by two dismal scenes, at which people yawned—but were awakened on a sudden by Harlequin's being drawn up to a gibbet nobody knew why or wherefore—this raised a prodigious and continued hiss, Harlequin all the while suspended in the air—at last they were suffered to finish the play, but nobody attended to the conclusion—modesty and his lady all the while sat with the utmost indifference—I suppose Lord Melcombe had fallen asleep [p. 382] before he came to this scene and had never read it. The epilogue was about the King and new Queen, and ended with a personal satire on Garrick—not very kind on his own stage—to add to the judge of this conduct, Cumberland two days ago published a pamphlet to abuse him. It was given out for tonight with more claps than hisses, but I think it will not do unless they