

- THE CAPRICIOUS LADY. As 17 Jan. Also THE SULTAN. As 20 Dec. 1782. *Wednesday 12*
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account- *CG*
Book, but not on the playbill]. Receipts: £246 15s. (234/5/6; 12/9/6) (tickets
and charge not listed).
- JANE SHORE. As 6 Jan. Also TOO CIVIL BY HALF. As 9 Nov. 1782. *Thursday 13*
COMMENT. Receipts: £279 4s. 6d. (270/10/0; 8/10/0; 0/4/6). *DL*
- THE MERCHANT OF VENICE. As 3 Dec. 1782, but Portia – Mrs Bulkley *CG*
(of DL). Also LOVE A-LA-MODE. As 29 Oct. 1782.
DANCING. End of Act III of mainpiece, as 9 Oct. 1782; End of Act IV, as 31 Dec. 1782.
COMMENT. To prevent Disappointment . . . Mrs Bulkley has obligingly
undertaken the part of Portia, on account of Mrs Yates's sudden Indisposition
[Mrs Yates having been announced as Portia on playbill of 12 Feb.]. Receipts:
£264 15s. 6d. (261/9/0; 3/6/6).
- IL TRIONFO DELLA COSTANZA. As 25 Jan., but Sga Salpietro's name listed *King's*
in playbill.
DANCING. End of Act I *Le Tuteur Trompé*, as 11 Jan., with two *Pas de Deux*, in a
style entirely new, called *Pas de Lapons; or, Laplanders' Dance*, by Slingsby and
Mlle Theodore; End of Act II a new *Pastoral Ballet* by the principal Dancers,
with a variety of *Pas Seuls* and a *Pas de Deux* by Slingsby and Mlle Theodore, and
to conclude with a *Grand Allemande* by Lepicq, Mme Rossi, Slingsby, Mlle Theodore.
COMMENT. Benefit for Slingsby (The last Season of his appearing on the
Stage [but he did not retire until the end of season 1784-85]). Tickets, half a
guinea each, to be had of Slingsby at his house, No. 34, Upper Seymour-street,
Portman-square.
- THE FAIR AMERICAN. As 8 Feb. Also THE TRIUMPH OF MIRTH. *Friday 14*
As 30 Dec. 1782. *DL*
COMMENT. Mainpiece: The Music and Overture by Carter. Receipts:
£95 18s. (94/8; 1/10).
- THE MERRY WIVES OF WINDSOR. As 17 Oct. 1782, but Justice Shallow – *CG*
Wilson. Also THE MAID'S THE MISTRESS. Principal Characters by
Reinhold, Edwin // Mr Bannister, Sga Sestini. [Cast from *European Magazine*,
Feb. 1783, p. 148: Uberto – Reinhold; Vespone – Edwin // Old Woman – Mr Ban-
nister; Serpilla – Sga Sestini.]
COMMENT. Benefit for Sga Sestini. *Public Advertiser*, 13 Feb.: Tickets to be
had of Sga Sestini, No. 52, Margaret-street, Cavendish Square. Afterpiece [1st time;
BURL 2, by John O'Keeffe. MS: Larpent 616; not published]: Taken from the
Italian of La Serva Padrona [by Gennaro Antonio Federico]. The Music chiefly
the Original of Parosasi [i.e. Pergolesi, and so spelled on playbill of 17 Feb.].
The new Music composed by Dr Arnold. Books of the Songs to be had at the
Theatre. Receipts: £256 5s. 6d. (198/12/0; 7/3/6; tickets: 50/10/0) (charge:
none listed).
- ISABELLA. As 10 Oct. 1782. Also THE LYAR. As 26 Oct. 1782. *Saturday 15*
COMMENT. Receipts: £293 3s. 6d. (285/12/0; 7/4/0; 0/7/6). *DL*
- THE CASTLE OF ANDALUSIA. As 11 Feb. Also THE DEVIL UPON *CG*
TWO STICKS. As 21 Nov. 1782.
COMMENT. Receipts: £236 6s. 6d. (233/14/0; 2/12/6).

- Saturday 15**
King's
IL CONVITO. As 2 Nov. 1782.
DANCING. End of Act I *Le Tuteur Trompé*, as 28 Jan.; End of Act II an entirely new ballet of Serious, Comic, and Demi-characters, composed by Lepicq, *Les Épouses Persanes; or, The Persian Wives*, by Lepicq, Mme Rossi, Slingsby, Henry, Zuchelli, Sga Crespi, Mlle Theodore, Mme Simonet. [Cast from *Public Advertiser*, 18 Feb.: Tamas – Lepicq; Hircana – Mme Rossi; Osman – Slingsby; Mahmoud – Henry; Boulganzar – Zuchelli; Slaves – Sga Crespi, Mlle Theodore; Fatima – Mme Simonet; Assan – Degville Sen.]
COMMENT. “The company [of spectators] was so numerous that there was hardly room on the stage for the performers to go through their parts . . . Mme Simonet displayed all that power of acting for which she has been so justly celebrated since the first introduction of the ballets called *d’Action* when first Vestris held the sceptre of Terpsychore at the King’s Theatre [in 1780-81]” (*Public Advertiser*, 18 Feb., which also has a synopsis of the action).
- Monday 17**
DL
VENICE PRESERV’D. As 14 Dec. 1782. Also WHO’S THE DUPE? As 22 Oct. 1782.
DANCING. As 17 Sept. 1782.
COMMENT. Receipts: £297 1s. (289/14; 6/17; 0/10).
- CG
THE FAIR PENITENT. As 27 Sept. 1782, but Lucilla – Mrs Morton; Calista – Mrs Yates. Also THE MAID’S THE MISTRESS. As 14 Feb.
COMMENT. Afterpiece: The Music chiefly the Original of Pergolesi. Receipts: £238 19s. (233/4/6; 5/14/6).
- Tuesday 18**
DL
CYMBELINE. Posthumus – Brereton; Bellarius – Aickin; Guiderius – Farren; Arviragus – Barrymore; Cymbeline – Wrighten; Pissanio – Packer; Lucius – Phillimore; French Gentleman – Fawcett; Philario – Wright; Cornelius – Chaplin; Cloten (1st time) – R. Palmer; Iachimo – Smith // Queen – Mrs Hopkins; Imogen – Mrs Mills (1st appearance on that stage). Also BON TON. As 14 Nov. 1782, but Lord Minikin – R. Palmer.
DANCING. In Act II of mainpiece a Masquerade Scene, with *Dancing* by Williamson and Miss M. Stageldoir; End of Act III, as 17 Sept. 1782.
SINGING. In Masquerade, by Miss Romanzini.
COMMENT. Mainpiece: Not acted these 3 years. [Mrs Mills was from the Edinburgh theatre.] Receipts: £173 6s. 6d. (140/13/0; 32/11/0; 0/0/0; ticket not come in: 0/2/6).
- CG
THE DUENNA. Probably as 5 Dec. 1782, but Clara – Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)]. Also BARNABY BRITTLE. As 31 Oct. 1782.
COMMENT. [As mainpiece the playbill announces ARTAXERXES, but the Kemble playbill deletes it. Its substitute is listed in the Account-Book.] Receipts: £116 10s. 6d. (112/9/6; 4/1/0).
- King's
DL
IFIGENIA IN AULIDE. Principal Characters by Pacchierotti, Scovelli, Bartolini, Schinotti // Sga Gherardi, Sga Morigi. [Libretto (H. Reynell, 1782) lists the parts: Achille, Agamennone, Ulisse, Arcade // Elisena, Ifigenia.]
DANCING. End of Act II *New Divertisement* (performers not listed, but see 30 Nov. 1782), in which a *Pas de Deux* by Simonet, &c.; End of Act III *Les Épouses Persanes*, as 15 Feb.
COMMENT. A Serious Opera in 3 acts, acted but once last Season [on 25 May 1782]; the music by Bertoni.
- Wednesday 19**
DL
THE GRECIAN DAUGHTER. As 1 Nov. 1782. Also THE APPRENTICE. As 4 Dec. 1782.
COMMENT. [Afterpiece in place of ALL THE WORLD’S A STAGE, announced on playbill of 18 Feb.] Receipts: £284 10s. 6d. (274/15/0; 7/13/0; 0/15/0; tickets not come in 1/7/6).