

- JANE SHORE. As 8 Nov. 1785, but Belmour – Packer. Also THE HUMOURIST. *Wednesday 8*  
As 22 Sept. 1785. DL  
COMMENT. Receipts: £293 12s. 6d. (276/5/0; 16/0/6; 1/7/0).
- THE PROVOK'D HUSBAND. As 4 Feb., but added: Sir Francis Wronghead – Booth; Count Basset – Palmer; John Moody – Thompson // Trusty – Miss Stuart. CG  
Also THE COUNTRY WIFE. As 7 Feb.  
COMMENT. Paid Enderby, Oil Merchant, £142 12s. Receipts: £167 4s. (163/16/6; 3/7/6).
- THE COUNTRY GIRL. As 18 Oct. 1785. Also HURLY-BURLY. As 1 Feb. *Thursday 9*  
COMMENT. Receipts: £213 7s. (210/4; 3/3). DL
- THE ORPHAN. As 1 Dec. 1785. Also THE COUNTRY WIFE. As 7 Feb. CG  
COMMENT. Receipts: £147 14s. (143/9/6; 4/4/6).
- THE HEIRESS. As 16 Jan., but Mrs Heard in place of Mrs Booth. Also THE *Friday 10*  
VIRGIN UNMASK'D. As 24 Jan. DL  
COMMENT. Receipts: £277 4s. (256/4/0; 19/11/6; 0/16/0; tickets not come in: 0/12/6).
- THE BEAUX STRATAGEM. As 19 Nov. 1785, but Scrub (for that night only) – CG  
Mrs Abington // Mrs Sullen – Mrs Warren (1st appearance in that character).  
Also THREE WEEKS AFTER MARRIAGE. As 19 Oct. 1785.  
DANCING. As 7 Oct. 1785.  
COMMENT. Benefit for Mrs Abington. Pit and Boxes will be laid together. Ladies and Gentlemen are most earnestly requested to come early, to prevent Inconvenience in getting to their Places, and to send their Servants to keep them by Four o'Clock.  
“At the close of the entertainment Mrs Abington came forward, and delivered a short poetical address to her fashionable auditory [written by Maurice Morgann (*Monthly Mirror*, Nov. 1797, p. 263)], apposite to her feelings on the present occasion” (*Morning Herald*, 11 Feb.). “The character [of Scrub] throughout was well conceived, and executed with a sprightliness and degree of humour that kept the house in a continual roar of laughter” (*Public Advertiser*, 11 Feb.). “Mrs Abington’s voice was in its usual tone; her manners and deportment were inattentive and torpid, rather than active and interesting” (*Morning Post*, 11 Feb.). “With all her endeavours to give new points to the character, she entirely failed. Her appearance *en culottes*, so preposterously padded, exceeded nature. Her gestures to look comical could not get the least hold of the audience, though they had seen her before in men’s clothes, when playing Portia in *The Merchant of Venice*, where her figure, dressed as a lawyer in his gown, gave effect to her excellent delivery on mercy. and the audience had been always delighted. But this *jeu de bénéfice*, comparatively speaking, was disgusting and absurd as she dressed the character . . . However, I have heard it originated in a bet she had previously made” (Henry Angelo, *Reminiscences*, II, 281–82).  
Receipts: £406 13s. 6d. (249/9/6; 1/9/0; tickets: 155/15/0) (charge: free).
- VENICE PRESERV'D. As 8 Oct. 1785. Also THE ENGLISHMAN IN PARIS. *Saturday 11*  
As 16 Jan., but added: Kitteau – R. Palmer; Gamut – Fawcett. DL  
DANCING. As 16 Jan.  
COMMENT. “Mrs Siddons’ ‘O Jaffier’—‘Remember twelve’—‘Aye, but that husband trusted her’—and, above all, the narrative of the night with Renault—were given with the most miraculous organs of varied emphasis, modulation, delicacy and propriety . . . Kemble’s Jaffier was a perfect performance” (*Public Advertiser*, 14 Feb.). Receipts: £251 15s. (226/15; 23/6; 1/4; tickets not come in: 0/10).

- Saturday 11*  
CG THE MAN OF THE WORLD. Sir Pertinax Macsycophant – Macklin; Lord Lumbercourt – Thompson; Sydney – Aickin; Melville – Hull; Counsellor Plausible – Cubitt; Serjeant Eitherside – Booth; Tomlins – Stevens; Sam – Ledger; John – Helme; Egerton – Lewis // Constantia – Mrs T. Kennedy; Lady Macsycophant – Miss Platt; Betty Hint – Mrs Wilson; Nanny – Miss Brangin; Lady Rodolpha Lumbercourt – Mrs Bates (1st appearance in that character). Also THE COUNTRY WIFE. As 7 Feb.  
COMMENT. Receipts: £248 9s. (245/6/6; 3/2/6).
- King's IL MARCHESE TULIPANO. As 24 Jan.  
DANCING. As 24 Jan. throughout.  
COMMENT. On account of Tasca's sudden Indisposition DIDONE ABBANDONATA [announced in *Public Advertiser*, 10 Feb.] is postponed till Tuesday next.
- Monday 13*  
DL THE STRANGERS AT HOME. As 4 Feb. Also THE ROMP. As 21 Nov. 1785.  
COMMENT. Receipts: £270 3s. 6d. (244/15/0; 23/7/0; 1/14/0; tickets not come in: 0/7/6).
- CG LOVE IN A VILLAGE. As 8 Dec. 1785, but Young Meadows – Brett; Hawthorn (1st time) – Johnstone // Lucinda – Mrs Morton; Rosetta – Mrs Billington (from the Theatre Royal [Smock Alley], Dublin; 1st appearance on this stage). Also MISS IN HER TEENS. Fribble – Quick; Puff – Fearon; Captain Loveit – Palmer; Jasper – Thompson; Captain Flash – Lewis // Tag – Mrs Webb; Miss Biddy – Mrs Brown.  
DANCING. End of Act II of mainpiece *The Piping Pedlar*, as 12 Nov. 1785.  
COMMENT. By Command of Their Majesties. Paid Licenses [from the Lord Chamberlain] for OMAI and THE FOOL £4 4s. Receipts: £274 5s. (273/3; 1/2).
- Tuesday 14*  
DL THE HEIRESS. As 10 Feb. Also THE VIRGIN UNMASK'D. As 24 Jan.  
COMMENT. Receipts: £243 17s. 6d. (211/18/0; 30/2/0; 1/12/6; tickets not come in: 0/5/0).
- CG THE GRECIAN DAUGHTER. As 5 Jan. Also OMAI. As 7 Jan.  
COMMENT. Receipts: £241 10s. (238/2; 3/8).
- King's DIDONE ABBANDONATA. Principal Characters by Babbini, Tasca, Bartolini, Schinotti // Sga Catenacci, Mme Mara. [Cast from Larpent MS 721: Enea – Babbini; Iarba – Tasca; Osmida – Bartolini; Araspe – Schinotti // Selene – Sga Catenacci; Didone – Mme Mara.]  
DANCING. As 24 Jan. throughout.  
COMMENT. A Serious Opera, altered [by Carlo Francesco Badini] from Metastasio; the Music by Anfossi [a pasticcio, with additions by Sacchini, Piccinni, Gazzaniga, Schuster, Mortellari].  
[This was Mme Mara's 1st appearance on the English operatic stage. She had 1st sung in London, in concerts at the Pantheon, in 1784.] "It is with the utmost astonishment we remarked that she unites the talents of an excellent actress with the merit of the most enchanting singer that ever perhaps came forth on any stage" (*Morning Herald*, 15 Feb.). "Mme Mara delivered the recitatives with a force of expression that produced the strongest interest of character, and the woes of Dido as powerfully engaged the sympathy, as the rich and varied melody of the airs, the admiration of the audience" (*Morning Chronicle*, 16 Feb.). "The [second] opera was Didone, a pasticcio, for which Mara had made a very judicious selection of songs, introducing four of very different characters, by Sacchini, Piccinni, and other composers, all of which were so much and so equally admired, that two were encored every night, each of them receiving that mark of approbation in its turn.