

Saturday 13
King's
VIRGINIA. *Announced, but not performed.* "On Saturday night the opera was that scene of confusion and distress that no serious opera, with all its cantabile faintings, rapes, battles and murders ever produced. On the drawing up of the curtain it was not a Roman legion in marshal array that caught the eye. No, it was a corps of the sons of the feather and fashion—British bucks—British beaux . . . *Off! Off!* was the cry from every part of the house. To this admonishing shout they were all Atlases . . . By no efforts could the opera be put in train. The manager and his friends exerted themselves in vain to appease the fury . . . This scene of tumult and disorder continued for upwards of three hours and a half, when the audience retreated, some discontented, and others more pleased than ever they were at a regular entertainment" (*Morning Herald*, 15 May).

Monday 15
DL
HAMLET. As 17 Nov. 1785, but Ophelia (for this night only) – Mrs Siddons. Also COMUS. Comus – Palmer; Bacchanals – Bannister, Williams; Spirit – Barrymore; Brothers – Bannister Jun., R. Palmer // Euphrosyne (with *Sweet Echo*, accompanied by Parke) – Mrs Wroughten; Pastoral Nymph – Mrs Crouch; Sabrina – Mrs Forster; Principal Bacchant – Miss George; The Lady (for this night only) – Mrs Siddons.

COMMENT. Benefit for Mrs Siddons. Part of the Pit will be laid into the Boxes. To prevent Confusion Ladies are desired to send their Servants by half past Four o'Clock. *Morning Herald*, 1 May: Tickets to be had of Mrs Siddons, Gower-street, Bedford-square.

"In the apparent assumption of madness [and] the express'd weakness and *melancholy* of the character Kemble is not equalled by any of his predecessors . . . Till [Mrs Siddons] there never was, in sensible discrimination, as there ought to be, the real madness of Ophelia from the feigned distraction of Hamlet. Till then the dignity, the love, even the pathos of the part [were] but poorly, if at all administered" (*Public Advertiser*, 17 May). Receipts: £326 14s. 6d. (137/3/0; 7/3/6; 0/4/0; tickets: 182/4/0) (charge: £109 16s.).

CG
ALEXANDER THE GREAT. Alexander – Pope (1st appearance in that character); Lysimachus – Farren; Hephestion – Davies; Cassander – Fearon; Polyperchon – Cubitt; Thessalus – Palmer; Aristander – Gardner; Perdiccas – Thompson; Clytus – Aickin // Roxana – Mrs Bates; Sysigambis – Miss Platt; Parisatis – Mrs Rivers; Statira – Mrs Wells (1st appearance in that character). Also ANNETTE AND LUBIN. As 9 May, but added: Lord – Helme; Bailiff – Booth. Also PIETY IN PATTENS. Butler – Edwin; Squire – Fearon // Mrs Candy – Mrs Davenett; Polly Pattens (with *songs*) – Mrs Martyr.
DANCING. As 26 Apr.

COMMENT. Benefit for Booth. 1st piece: In Act II the Grand Triumphal Entry of Alexander into Babylon. 3rd piece: Never performed there. *Morning Chronicle*, 2 May: Tickets to be had of Booth, No. 18, Broad Court, Long Acre. Receipts: £105 12s. 6d. (99/8/6; 6/4/0; tickets: none listed) (charge: £105).

Tuesday 16
DL
THE STRANGERS AT HOME. As 4 Feb. Also THE ROMP. As 21 Nov. 1785.
COMMENT. Receipts: £163 14s. (127/19; 33/1; 2/14).

CG
THE DUENNA. As 7 Mar. Also OMAI. As 1 May.
SINGING. As 2 May throughout.
COMMENT. Receipts: £142 14s. (140/16; 1/18).

King's
LA SCUOLA DE GELOSI. As 11 Mar.
DANCING. As 29 Apr. throughout. [The playbill includes the *Sequidilla*, as 27 Apr.]
COMMENT. [Opera in place of VIRGINIA, announced in *Public Advertiser*, 15 May.]