

- Thursday 17*
PAN . . . We found this to be the complaint of every judge of music in the place" (*Morning Chronicle*, 18 Feb.). "The Pantheon has opened, and is small, they say, but pretty and simple; all the rest ill-conducted, and from the singers to the scene-shifters imperfect; the dances long and bad, and the whole performance so dilatory and tedious, that it lasted from eight to half an hour past twelve" (Walpole [18 Feb. 1791], XIV, 377) [and see 19 Feb.].
- Friday 18*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also DON JUAN. As 12 Feb.
COMMENT. Receipts: £258 8s. 6d. (225/8/0; 31/15/0; 1/5/6).
- CG ISABELLA. As 11 Feb. Also TWO STRINGS TO YOUR BOW. As 16 Feb.
DANCING. As 4 Dec. 1790.
SINGING. As 11 Feb.
COMMENT. Receipts: £167 6s. 6d. (163/9/6; 3/17/0).
- Saturday 19*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also THE ADVENTURERS.
As 2 Oct. 1790.
COMMENT. Receipts: £213 11s. (174/4/0; 36/19/6; 2/2/6; tickets not come in: 0/5/0).
- CG THE SCHOOL FOR ARROGANCE. As 4 Feb. Also THE POOR SOLDIER.
As 17 Dec. 1790.
COMMENT. Receipts: £179 13s. 6d. (171/10/6; 8/3/0).
- PAN ARMIDA. As 17 Feb.
DANCING. End of Act I *Ambion et Thalie*, as 17 Feb.
COMMENT. The Subscribers and the Public are respectfully acquainted that, on account of the length of the performance on Thursday last, and the Dances introduced in the Opera, there will be but one Ballet this evening.
- Monday 21*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also THE FAIRY FAVOUR.
As 7 Feb., but omitted: Watchmen, Surgeon Caustic, Bandage, Waiter, Statuaries, Gardener, Fisherman, Mandarin.
COMMENT. Receipts: £238 10s. (200/11/0; 34/17/6; 2/14/0; tickets not come in: 0/7/6).
- CG THE BELLE'S STRATAGEM. As 15 Sept. 1790, but Lady Touchwood – Mrs Wells. Also TWO STRINGS TO YOUR BOW. As 16 Feb.
COMMENT. By Command of Their Majesties. Receipts: £372 14s. (369/1; 3/13).
- Tuesday 22*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also THE CITIZEN. As 16 Oct. 1790, but Old Philpot – Baddeley; omitted: Will, Tom.
COMMENT. [Afterpiece in place of BON TON, advertised on playbill of 21 Feb.] Receipts: £211 8s. (169/3; 40/0; 2/5).
- CG THE SCHOOL FOR ARROGANCE. As 4 Feb. Also THE FARMER. As 2 Dec. 1790.
COMMENT. Paid Messrs Enderby, Oilmen, £128 7s. 6d. Receipts: £185 14s. (177/18; 7/16).
- PAN ARMIDA. As 17 Feb.
DANCING. As 17 Feb. throughout.
COMMENT. By Command of Their Majesties. "There were not an hundred persons in the Pit when their Majesties entered, and there were not double the number at any part of the evening. The Royal box being in the centre, fronting

- the stage, their Majesties were invisible to the Gallery; and on their entrance solemn stillness prevailed, until the Orchestra, for the first time in an Opera-house, for the first time by the Professional Band, struck up *God save the King*. Never, we will venture to say, in any Theatre during the present reign, was there so thin an audience when their Majesties were present; and we pretend not to divine the cause. Whether it is the failure of the Theatre as a musical room—the general poverty of the performance—the little notice that was given of their Majesties' intention to be present we know not" (*Morning Chronicle*, 23 Feb.).
- Tuesday 22*
PAN
- A TRIP TO SCARBOROUGH. As 18 Oct. 1790, but Amanda – Mrs Ward; omitted: Shoemaker, Taylor, Hosier, Jeweller. Also THE FAIRY FAVOUR. As 21 Feb. *Wednesday 23*
DL
- COMMENT. [Afterpiece in place of THE ISLAND OF ST. MARGUERITE, advertised on playbill of 22 Feb.] Receipts: £127 2s. 6d. (90/18/0; 30/9/0; 4/10/6; tickets not come in: 1/5/0).
- THE WIDOW OF MALABAR. As 12 Jan. Also TWO STRINGS TO YOUR CG
BOW. As 16 Feb. Also A DIVERTISEMENT. As 1 Dec. 1790.
DANCING. As 23 Nov. 1790.
COMMENT. Receipts: £170 19s. (163/18; 7/1).
- PIRRO. *King's*
- COMMENT. This was a semi-private rehearsal, with Davide as Pirro. "Yesterday evening an act of *Pyrrhus* was rehearsed on the stage of this theatre" (*London Chronicle*, 24 Feb.). "The Theatre is not yet ready entirely for the Public" (*Oracle*, 24 Feb.) [see 26 Mar.]. On 22 Feb. the newspapers carried a statement from the theatre that "the rehearsal announced for Wednesday Evening is . . . deferred for a few days." But this deferment was set aside. The Lord Chamberlain having refused a license for the performance of opera at this theatre, PIRRO was not publicly performed.
- THE HEIRESS. As 11 Nov. 1790. Also NO SONG NO SUPPER. As 9 Dec. *Thursday 24*
1790. DL
COMMENT. Receipts: £236 9s. (184/16/0; 47/15/6; 3/15/0; ticket not come in: 0/2/6).
- THE SCHOOL FOR ARROGANCE. As 4 Feb. Also LOVE IN A CAMP. CG
As 11 Nov. 1790, but Rupert – Reeve.
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £185 8s. 6d. (177/2/6; 8/6/0; tickets: none listed).
- TWELFTH NIGHT. As 3 Nov. 1790. Also THE PANNEL. As 14 Jan., but *Friday 25*
Aurora – Miss Collins. DL
COMMENT. Receipts: £146 15s. (101/7/0; 38/6/6; 6/19/0; ticket not come in: 0/2/6).
- THE EARL OF ESSEX. As 31 Dec. 1790. Also THE PICTURE OF PARIS. CG
As 11 Feb.
COMMENT. Receipts: £176 12s. 6d. (170/5/0; 6/7/6).
- THE SIEGE OF BELGRADE. As 10 Feb. Also THE SPOIL'D CHILD. *Saturday 26*
As 16 Sept. 1790. DL
COMMENT. Receipts: £223 8s. 6d. (172/1/0; 50/5/6; 1/2/0).