

- SPECULATION. As 15 Mar., but Miss Chapman in place of Miss Wallis. *Epilogue* omitted. Also HARLEQUIN'S TREASURE. As 17 Mar.  
 COMMENT. Receipts: £202 5s. 6d. (188/4/6; 14/1/0). Tuesday 29  
 CG
- I TRACI AMANTI. Principal Characters by Morelli, Rovedino // Sga Fabrizzi. King's  
 [And see 16 Feb.]  
 DANCING. End of Act I *Le Bouquet*, as 15 Mar.; End of Opera *Les Trois Sultanes*, as 1 Mar.  
 COMMENT. I DUE GOBBI [advertised in *Morning Chronicle*, 28 Mar.] is unavoidably deferred on account of the sudden indisposition of Viganoni.
- SHE WOU'D AND SHE WOU'D NOT. As 17 Dec. 1795, but Trappanti – Whitfield. Also NO SONG NO SUPPER. As 7 Mar., but Endless – Benson; omitted: William, Servant. Wednesday 30  
 DL  
 COMMENT. [Afterpiece in place of THE ADOPTED CHILD, advertised on playbill of 29 Mar.] Receipts: £209 14s. (162/0/6; 46/5/6; 1/8/0).
- LIVE LUMBER; or, Unburied Dead. Old Batchelor – Munden; Virtuoso – Powel; Fop – Farley; Lawyer – Williamson; Lover – Claremont; Shroud – Wilde; Undertakers: Plume-Hearse – Thompson; Seize-Corps (with a *song*) – Haymes; Dismal – Rees; Servant – Abbot; The Censor – Richardson // Old Maid – Miss Leserve; Fine Lady – Miss Logan. Also THE LIE OF THE DAY. As 19 Mar., but Mrs Knight in place of Miss Wallis. Also THE WAY TO GET UN-MARRIED. Characters by Knight, Townsend, Davenport // Miss Mansel, Mrs Martyr (with a new incidental *song*). [Cast from Cross's *Parnassian Bagatelles* (Bellamy, 1796): Luckless – Knight; John – Townsend; Irritable – Davenport; Tradesmen – Holland, Abbot; Glazier – Wilde; Shoemaker – Blurton; Sweep – Simmons // Amelia – Miss Mansel; Gymp – Mrs Martyr.] Also HARTFORD BRIDGE. As 8 Oct. 1795, but Bar-Maid – Mrs Norton; omitted: Waiter.  
 DANCING. End of 3rd piece *The Lucky Escape*, as 8 Oct. 1795. CG  
 COMMENT. Benefit for Quick. 1st piece [1st time; PREL I, altered anonymously from the anonymous BICKERSTAFF'S UNBURIED DEAD]. 3rd piece [1st time; INT I, by John Cartwright Cross]. *Oracle*, 11 Mar.: Tickets to be had of Quick, No. 98, High Holborn. Receipts: £424 (207/2; 5/8; tickets: 211/10).
- THE INCONSTANT. As 29 Feb., but omitted: 4th Bravo. Also THE DEVIL TO PAY. As 14 Dec. 1795. Thursday 31  
 DL  
 COMMENT. [Mainpiece in place of THE SCHOOL FOR SCANDAL, advertised on playbill of 30 Mar.] Receipts: £230 1s. 6d. (158/9/0; 63/19/6; 7/13/0).
- THE WAY TO GET MARRIED. As 26 Jan., but Miss Mansel (1st time) in place of Miss Wallis. Also HARLEQUIN'S TREASURE. As 17 Mar. CG  
 COMMENT. The Doors to be opened at 5:30. To begin at 6:30, which Regulation will be continued for the Remainder of the Season. Receipts: £265 17s. (261/0; 4/17).

## April 1796

- A TRIP TO SCARBOROUGH. As 26 Dec. 1795, but Young Fashion – Whitfield. Friday 1  
 Also THE DOCTOR AND THE APOTHECARY. As 18 Dec. 1795, but Isabella – Miss De Camp. DL  
 COMMENT. Receipts: £200 6s. (149/1/6; 45/1/6; 6/3/0).

Friday 1  
CG

KING HENRY THE FOURTH, FIRST PART. As 14 Dec. 1795, but omitted: Westmorland, Sheriff, Peto, Gadshill, Prince John of Lancaster, Messenger, Hotspur's Servant, Travellers. Also ST. PATRICK'S DAY; or, The Scheming Lieutenant. Justice Credulous – Quick; Lieut. O'Connor – Macready; Dr Rosy – Powel; Serjeant Trounce – Haymes; Corporal Flint – Wilde; Clown – Farley; Servant – Ledger // Loretta (with a *song*) – Mrs Mountain; Bridget – Mrs Davenport.

MONOLOGUE. End of mainpiece Dryden's *Ode of Alexander's Feast* by Holman. SINGING. After the monologue *My Mother had a Maid called Barbara*, as 14 Mar.; *Where is that tow'ring spirit fled?*, as 14 Mar.; *Tbo' Hurricanes rattle* (composed by Shield) by Inledon and Bowden; *Ye Gentlemen of England*, as 14 Mar.

COMMENT. Benefit for Holman. Afterpiece: Not acted these 8 years [not acted since 16 Mar. 1786]. *Oracle*, 16 Mar.: Tickets to be had of Holman, No. 14, John-street, Adelphi. Receipts: £318 19s. (205/3/6; 5/11/0; tickets: 108/4/6).

Saturday 2  
DL

VORTIGERN. Characters by Bensley, Barrymore, Caulfield, Kemble, Whitfield, Trueman, C. Kemble, Benson, Phillimore, King, Dignum, Packer, Cooke, Banks, Evans, Russell, Wentworth, Maddocks, Webb, Master Gregson, Master De Camp // Mrs Powell, Mrs Jordan, Miss Miller, Miss Tidswell, Miss Heard, Miss Leak. [Cast from text (J. Barker, 1799): Constantius – Bensley; Aurelius – Barrymore; Uter – Caulfield; Vortigern – Kemble; Wortimerus – Whitfield; Catagrines – Trueman; Pascentius – C. Kemble; Hengist – Benson; Horsus – Phillimore; Fool – King; Page – Master Gregson; Servant – Master De Camp // Edmunda – Mrs Powell; Flavia – Mrs Jordan; Rowena – Miss Miller; Attendants on Edmunda – Miss Tidswell, Miss Heard, Miss Leak. Dignum, Packer, Cooke, Banks, Evans, Russell, Wentworth, Maddocks, Webb are unassigned.] *Prologue* spoken [actually, read (Boaden, *Jordan*, I, 297)] by Whitfield. *Epilogue* spoken by Mrs Jordan. Also MY GRANDMOTHER. As 30 Dec. 1795.

SINGING. In mainpiece *Last Whitsunday they brought me* by Miss Leak; *She sung whilst from her eye ran down* by Mrs Jordan [neither one listed in playbill (see *BUC*, 622)].

COMMENT. Mainpiece [1st time; T5, by William Henry Ireland; incidental music by William Linley. *Prologue* by Sir James Bland Burges; *Epilogue* by Robert Merry (see text)]: With new Scenes, Dresses & Decorations. The Scenes designed and executed by Greenwood and Capon. The Dresses by Johnston, Gay & Miss Rein.

Printed slip attached to Kemble playbill: A malevolent and impotent attack on the Shakspeare MSS. [i.e. those forged by W. H. Ireland, of which this play was one] having appeared, on the Eve of representation of *Vortigern*, evidently intended to injure the interest of the Proprietor of the MSS., Mr [Samuel] Ireland [W. H. Ireland's father] feels it impossible, within the short space of time that intervenes between the publishing and the representation, to produce an answer to the most illiberal and unfounded assertions in Mr Malone's enquiry [i.e. Edmond Malone, *An Inquiry into the Authenticity of certain Papers attributed to Shakspeare, Queen Elizabeth, and Henry, Earl of Southampton*, 1796]. He is therefore induced to request that *Vortigern* may be heard with that Candour that has ever distinguished a British Audience. The Play is now at the Press, and will in a very few days be laid before the Public. [But it was not issued until 1799 (see below). See also Bernard Grebanier, *The Great Shakspeare Forgery*, London, 1966.]

*Oracle*, 4 Apr., states that the first three acts were listened to with patience, but beginning with the fourth act the play was damned, when "one tremendous yell of indignation from the pit burst simultaneously." "At four o'clock the doors of the theatre were besieged; and, a few minutes after they were opened, the pit was crowded solely with gentlemen. Before six not a place was to be found in the boxes, and the passages were filled . . . The audience betrayed symptoms of impatience early in the representation; but, finding its taste insulted by bloated