

terms, which heightened the general insipidity, its reason puzzled by discordant images, false ornaments, and abortive efforts to elevate and astonish, pronounced its sentence of condemnation at the conclusion of the play" (*Gentleman's Magazine*, Apr. 1795, pp. 346-47). "Ireland's play of Vortigern I went to. Prologue spoken at 35 minutes past 6 [see 29 Mar.]: Play over at 10. A strong party was evidently made to support it, which clapped without opposition frequently through near 3 acts, when some ridiculous passages caused a laugh, mixed with groans—Kemble requested the audience to hear the play out abt. the end of the 4th act and prevailed.—The Epilogue was spoken by Mrs Jordan who skipped over some lines which claimed the play as Shakespeares. Barrymore attempted to give the Play out for Monday next but was hooted off the stage. Kemble then came on, & after some time, was permitted to say that "School for Scandal would be given," which the House approved by clapping. Sturt of Dorsetshire was in a Stage Box drunk, & exposed himself indecently to support the Play, and when one of the stage attendants attempted to take up the green cloth [i.e. a carpet which, by custom, was laid on the stage during the concluding scene of a tragedy], Sturt seized him roughly by the head. He was slightly pelted with oranges" (Joseph Farington, *Diary*, 1922, I, 145).

Saturday 2
DI.

Account-Book, 4 Apr.: Paid Ireland his share for the 1st Night of Vortigern £102 13s. 3d. *Morning Chronicle*, 29 Mar. 1799: This Day is published VORTIGERN and HENRY THE SECOND (4s.). Receipts: £555 6s. 6d. (528/6/0; 26/9/6; 0/11/0).

THE LIE OF THE DAY. As 30 Mar. Also LOCK AND KEY. As 2 Feb., but omitted: Linton, Street, Gray, Mrs Castelle, Mrs Norton, Miss Kirton. Also HARLEQUIN'S TREASURE. As 19 Mar. CG

COMMENT. [More than one contemporary account alludes to THE LIE OF THE DAY as being acted, presumably by coincidence, on the same night as Ireland's Shakespeare forgery.] Receipts: £273 1s. 6d. (270/9/6; 2/12/0).

I DUE GOBBI. As 15 Mar. King's
DANCING. End of Act I *Le Bouquet*, as 15 Mar.; End of Opera a new Ballet (taken from the Incas of Marmontel; composed by Onorati) *Alonso e Cora* by Didelot, Mme Rose, Mlle Parisot, Mme Hilligsberg.

THE SCHOOL FOR SCANDAL. As 26 Sept. 1795, but Joseph Surface – Barrymore. Monday 4
Also HARLEQUIN CAPTIVE. As 1 Mar., but omitted: Dubois, Keys, Whitmell, DL
Wells, Butler, W. Banks, Nicolini, Garman, Master Gregson, Master De Camp; from Vocal Parts: Mrs Bland.

COMMENT. Receipts: £297 19s. 6d. (283/5/0; 5/14/6; tickets not come in: 9/0/0).

THE MERRY WIVES OF WINDSOR. As 28 Mar. Also HARLEQUIN'S CG
TREASURE. As 17 Mar.

COMMENT. Receipts: £246 10s. (231/5; 15/5).

FIRST LOVE. As 17 Sept. 1795, but Frederick Mowbray – Benson; omitted: Tuesday 5
Servants, Waiting-woman. Also THE DOCTOR AND THE APOTHECARY. DL
As 1 Apr., but omitted: Perez, Shopman.

COMMENT. Receipts: £196 18s. (146/11; 42/1; 8/6).

FONTAINBLEAU. Lackland – Lewis; Lepoche – Quick; Squire Tallyho – Munden; CG
Sir John Bull – Fawcett; Lord Winlove – Inledon; Col. Epaulette – Farley;
Henry – Johnstone // Caelia (1st time) – Mrs Serres; Rosa – Mrs Mountain;
Lady Bull – Mrs Davenport; Mrs Casey (1st time) – Mrs Clendining; Nannette
(1st time) – Mrs Martyr; Miss Dolly Bull – Mrs Mattocks. Also BRITISH

- Tuesday 5*
CG FORTITUDE AND HIBERNIAN FRIENDSHIP; or, An Escape from France. Capt. O'Leary – Johnstone; Edward – Incledon; Joey – Munden; Patrick – Macready; Sedgely – Hull; Commandant – Claremont // Annette – Mrs Mountain. Also THE IRISHMAN IN LONDON. As 23 Sept. 1795, but added to Murtoch Delaney: *Mister Tbedy Sbemus O'Sboughnessy O'Finnegin Delany's History of Himself*, and *A Planxty, Descriptive of Ireland*.
SINGING. In the course of 2nd piece *I was called knowing Joey* by Munden; *At dawn of Life our Vows were plighted* by Mrs Mountain; *The turban'd Turk who scorns the World* by Johnstone; *When foaming Waves contrary beat* by Incledon; *The Land of Potatoes* by Johnstone; *Fa la la* (composed by Callcott) by Incledon, Johnstone, Linton, Street, and the rest of the Characters; End of 2nd piece *Old Towler* by Incledon.
COMMENT. Benefit for Johnstone. *Oracle*, 18 Mar.: Tickets to be had of Johnstone, No. 19, Piazza, Covent-Garden. Receipts: £466 4s. (200/17; 7/14; tickets: 257/13).
- King's I DUE GOBBI. As 15 Mar.
DANCING. End of Act I *Le Bouquet*, as 15 Mar.; End of Opera *Alonso e Cora*, as 2 Apr., but added: Gentili.
- Wednesday 6*
DL THE PLAIN DEALER. As 27 Feb., but Freeman – Benson; omitted: Splitcause, Booksellers, Boy, Bailiffs, Fidelia's *song*. Also THE PRIZE. As 19 Sept. 1795.
COMMENT. Account-Book: Paid Aylmer for Chorus to 29th Mar. £18 12s. 6d. Receipts: £273 12s. (195/17/6; 71/6/6; 6/8/0).
- CG THE WAY TO GET MARRIED. As 31 Mar., but omitted: Cross. Also HARLEQUIN'S TREASURE. As 17 Mar.
COMMENT. Receipts: £196 13s. 6d. (192/10/0; 4/3/6).
- Thursday 7*
DL LOVE FOR LOVE. As 7 Jan. Also MY GRANDMOTHER. As 30 Dec. 1795.
COMMENT. Receipts: £169 9s. 6d. (122/17/0; 44/14/6; 1/18/0).
- CG THE LIE OF THE DAY. As 30 Mar. Also LOCK AND KEY. As 2 Apr. Also HARLEQUIN'S TREASURE. As 19 Mar.
COMMENT. Receipts: £162 8s. 6d. (159/18/6; 2/10/0).
- King's IFIGENIA IN TAURIDE. Principal Characters by Roselli, Rovedino, Viganoni // Mme Banti. [Cast from Larpent MS 1121: Pilade – Roselli; Toante – Rovedino; Oreste – Viganoni; Prete – Braghetti // Ifigenia – Mme Banti; Diana – Sga Bigi; Sacerdotessa – Sga Pastorelli.]
DANCING. As 15 Mar. throughout.
COMMENT. Benefit for Mme Banti. A Grand Serious Opera (1st time in this Country [1st performed at Paris, 1779]); the Music by Gluck. Accompanied with Chorusses under the Direction of Kelly. With entirely new Scenes designed by Marinari, and executed under his direction, Dresses and Decorations. Tickets to be had of Mme Banti, No. 7, Hay Market. The Company are respectfully entreated not to come upon the Stage this Night, as the Iphigenia is accompanied with a degree of Spectacle on which the effect of the Performance chiefly depends; besides, the Machinery used in this Opera will make it dangerous for the Company to be upon the Stage during the time of the representation.
“We never saw a House more splendid, more crowded, nor more gratified . . . In spite of the request not to crowd upon the stage, it was quite thronged; and it was impossible to move the complicated and superb scenery with effect. We lament that no means can be devised to save the stage from this perpetual intrusion” (*Morning Chronicle*, 8 Apr.). “Banti had a crowded house for her benefit, and is said to have netted 1500 guineas” (*Monthly Magazine*, May 1796, p. 321).