

- Monday 13**
CG Capt. Sightly – Haymes; Old Cockney – Thompson; Barnacle – Powel // Penelope – Miss Logan; Miss La Blonde – Miss Leserve; Priscilla Tomboy – Mrs Knight.
COMMENT. [2nd and 3rd pieces in place of RAYMOND AND AGNES, advertised on playbill of 11 Mar.] Receipts: £207 or. 6d. (198/16/0; 8/4/6).
- Tuesday 14**
DL MACBETH. As 10 Oct. 1796, but Banquo – Barrymore; Lenox – Campbell; Rosse – Holland // Lady Macbeth – Mrs Powell; omitted: Gentlewoman. Also MY GRANDMOTHER. As 1 Oct. 1796. Also CAPE ST. VINCENT. As 9 Mar., but Splicem – Cooke; added: Boatswain – Dignum; omitted: Boys. SINGING. In 1st piece as 10 Oct. 1796, but omitted: Mrs Bland.
COMMENT. [In 1st piece the playbill retains Mrs Siddons as Lady Macbeth, but “The Publick is most respectfully informed that Mrs Siddons, being suddenly taken ill . . . Lady Macbeth will be performed by Mrs Powell, who having undertaken the part at a very short notice, humbly intreats their indulgence” (printed slip attached to BM playbill, Harris, Vol. v).] 3rd piece: Engagement as 6 Mar. Receipts: £173 18s. 6d. (106/18/6; 62/19/6; 4/0/6).
- CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 7 Mar., but Holman in place of Pope; Simmons of Fawcett. Also BANTRY BAY. As 18 Feb. Also THE POOR SAILOR. As 15 Dec. 1796.
COMMENT. Receipts: £181 15s. (172/7; 9/8).
- King’s GLI SCHIAVI PER AMORE. Principal Characters by Morelli // Sga Storace. [Partial cast from Larpent MS 769, which has full cast for 1787: Bastiano Ammazzagatte – Morelli // Gelinda – Sga Storace. Also Mons. Perruque, Don Berlicco // Mlle Neri, Mlle Paté.]
DANCING. As 24 Jan. throughout.
- Wednesday 15**
CG ALEXANDER’S FEAST; or, The Power of Music. Principal Vocal Performers as 3 Mar.
PART III. Overture and March [SCIPIO]. *Great Jehovah* by Miss Poole (ISRAEL IN EGYPT). *Then round about* by Chorus (SAMSON). *He was despised* by Sga Galli (THE MESSIAH). *Pleasure my former ways* by Braham (TIME AND TRUTH). *Let the bright Seraphim* by Mme Mara, and *Let their celestial concerts* by Chorus (SAMSON).
MUSIC. Preceding Part II a *concerto* for two violins, and violoncello obligato [*performers not listed*], as originally composed for this Ode by Handel, and performed under his Direction in the year 1736; End of Part II *concerto* on the Grand Piano Forte by Dussek.
COMMENT. Instrumental Performers as 10 Mar., but omitted: Boyce.
- Thursday 16**
DL KNOW YOUR OWN MIND. As 29 Dec. 1796, but Lady Jane – Mrs Powell; added: Robert – Banks; Richard – Evans // Madame La Rouge – Miss Tidswell. Also CAPE ST. VINCENT. As 14 Mar.
DANCING. As 19 Dec. 1796.
COMMENT. [Mainpiece in place of THE PROVOK’D HUSBAND, advertised on playbill of 14 Mar.] Afterpiece: Engagement as 6 Mar. Receipts: £165 5s. (94/12; 66/1; 4/12).
- CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. Principal Characters by Lewis, Quick, Holman, Munden, Simmons, Waddy, Thompson, Hawtin // Mrs Mattocks, Miss Chapman, Miss Wallis. [And see 4 Mar.] Also RAYMOND AND AGNES; or, The Castle of Lindenbergh. Principal Characters by Farley, Follett, Simmons, Simpson, Cranfield, Hawtin, Blurton, &c. // Mlle De La Croix (1st appearance on this stage), Mlle St. Amand, Mrs Follett, Mrs Watts, Mrs Mountain. [Probable cast (see 13 Apr. 1799): Raymond – Farley; Robert – Follett;

Theodore – Simmons; Claud – Simpson; Count of Lindenbergh – Cranfield; Don Felix – Hawtin; Jaques – Blurton; Baptist – Delpini [see 20 Mar.] // Maugerette – Mlle De La Croix; Spectre of the Bleeding Nun – Mlle St. Amand; Countess of Lindenbergh – Mrs Follett; Annette – Miss Burnett [see 21 Mar.]; Abbess of St. Claire – Mrs Watts; Agnes – Mrs Mountain.]

Thursday 16
CG

I. *A Gothic Library in the Castle of Don Felix.* Raymond, discovered at his studies, is interrupted by the entrance of Don Felix (his father), who informs him 'tis his wish he should go upon his travels; Theodore, his favorite domestic, intreats to accompany him.

II. *Madrid; with a View of an Hotel and a Convent.* Procession of Nuns and Friars. Chorus. Agnes, the daughter of Count Lindenbergh, discovered at the lattice. Raymond and Theodore enter, order refreshments from the Hotel, and proceed on their journey, under the guidance of Claud, one of a banditti infesting the neighbouring Forest.

III. *A Forest at Midnight, with a distant Hovel.* Enter Baptist (one of the Banditti) disguised as a woodman. The carriage with Raymond and Theodore is seen to break down. Claud, pointing to the Hovel, informs them they may there find shelter for the night.

IV. *The Inside of the Hovel.* Maugerette and her Child discovered. Raymond and Theodore are introduced by Baptist. Theodore is shewn to his room by Maugerette. Robert and Jaques (sons to Baptist) enter armed, making a servile obedience to Raymond, who is conducted to his chamber by Robert.

V. *The Bed-room prepared for Raymond.* Maugerette wishing to preserve the life of Raymond from the assassins, conveys a Pillow stained with blood upon his bed, thereby to inform him of his danger. She conceals herself. Raymond retires to rest, but is prevented by finding the bloody Pillow, and struck with horror, falls into a swoon. Robert enters, attempts to murder him, is prevented by Maugerette; and Raymond, at her request, retires.

VI. *The Lower Apartment of the Hovel.* Robert informs his father and brother of the ineffectual attempt on the life of Raymond, who is brought in by Maugerette. A knocking is heard without. Agnes (who has been also benighted in the forest) is led in by Claud, attended by Servants. Supper is prepared. Opiates are mixed with the wine. Agnes drinks, and falls into a slumber. Maugerette begs Raymond not to drink, but to put on the semblance of sleep. Baptist sends Robert and Jaques to secure the servants, who have retired; and supposing Raymond at rest, prepares to murder him. Raymond seizes him, and Baptist falls by the hand of Maugerette, who points out a secret avenue, through which she, taking her child, Raymond and Agnes escape, followed by Theodore.

VII. *Inside of Lindenbergh Castle.* The mother of Agnes, the late Countess, portrayed in the habit of a Nun. The Count discovered viewing the picture with agitation; kneels to implore forgiveness for the Murder. Agnes brought in by Raymond, is introduced to the present Countess. She becomes enamoured of him, offers him her Picture, which he rejects with scorn.

VIII. *The Chamber of Agnes.* Portrait of a Nun, with a wound upon her breast, a Lamp, Dagger, and a Rosary on her arm. Agnes enamoured of Raymond, enters, and prepares to draw his Portrait. Raymond entering unperceived, throws himself at her feet, and obtains a promise of her hand. He requests an explanation of the picture of the bleeding Nun. She informs him (in a Song) 'tis the resemblance of a Spectre which haunts the Castle every fifth year. The Count and Countess approach; and in anger order Raymond to quit the castle.

IX. *The Outside of the Castle.* Raymond, about to depart, is diverted by the sound of a Mandoline. A paper is lowered by Agnes from the Castle, containing a drawing of the Nun, with the following Scrole: "When the castle-bell tolls One, Expect me like this bleeding Nun."

X. *The Outside of the Castle, as before.* Raymond descends the Wall; the Clock strikes One; the Gates fly open; the apparition of the Nun comes from the Castle.

- Thursday 16**
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Raymond (supposing it Agnes) follows in extasy. Theodore approaching is met by Agnes in the habit of the Nun. Agitated by the apparent neglect of Raymond, they retire.
XI. *A Dreary Wood*. Raymond, following the spectre (still supposing it Agnes), attempts to embrace it, when suddenly vanishing, a Cloud rises from the earth bearing the following inscription: "Protect the Child of the Murder'd Agnes."
XII. *The Mountains*. Robert, Jaques and Claud (the Robbers) discovered at the grave of Baptist. Theodore and Agnes enter. Agnes is seized and borne into the Cavern.
XIII. *A Wood*. Theodore and Maugerette meet Raymond, and inform him of Agnes being seized by the Robbers. They hasten to her rescue.
XIV. *Inside of the Cavern*. The three Robbers cast lots for the possession of Agnes. She becomes the prize of Robert. He attempts to seize her. She resisting, he aims a stiletto at her breast. At this instant Raymond, Theodore and Maugerette rush in. Robert falls by the dagger of Raymond, Jaques by the sword of Theodore, and Claud by a pistol from the hand of Maugerette.
XV. *The Castle of Don Felix*. Raymond presents Agnes to his Father, who joins their hands; and the Piece concludes with a Finale and Spanish Fandango. *SINGING*. Afterpiece: Vocal Parts by Gray, Linton, Street // Mrs Henley, Mrs Castelle, Miss Leserve, &c. [Not listed on playbill, but in Songs (see below).]
COMMENT. Afterpiece [1st time; BALL. P 2]: Composed by [Charles] Farley; Founded chiefly on a principal Episode ["The History of Don Raymond," Vol. 1, chaps. III, IV] in the Romance of THE MONK [by Matthew Gregory Lewis]. With entire new Music, Scenes, Dresses, and Decorations. The Music by Reeve. The Scenery designed by Phillips, and executed by him, with the assistance of Hollogan, Blackmore, Thorne, Byrn, &c. The Machinery by Cresswell and Sloper. The Dresses and Decorations by Dick, Goostree and Mrs Egan. Books of the Songs and Chorusses [T. N. Longman, 1797] to be had at the Theatre. Receipts: £377 17s. (364/3/6; 13/13/6).
- Friday 17**
CG
L'ALLEGRO ED IL PENSEROSO. Principal Vocal Parts as 3 Mar., but added: Burdon. In which *Sweet Bird* (1st time) by Mme Mara.
PART III. Overture (ARIADNE). *Verdi Prati* by Sga Galli [ALCINA]. *Hear us, O Lord* by Chorus [JUDAS MACCABAEUS]. *Praise the Lord* by Miss Poole. *Softly rise* by Braham, accompanied on the bassoon by Parkinson; *Ye southern breezes* by Chorus (SOLOMON, by Boyce). *Ye sacred Priests* and *Farewell ye limpid Springs* by Mme Mara [JEPHTHA]. *Zadock the Priest* by Chorus [CORONATION ANTHEMS].
MUSIC. End of Part I *concerto* on the Grand Piano Forte by Miss MacArthur; End of Part II *concerto* on the clarionet by John Mahon.
COMMENT. Instrumental Performers as 15 Mar.
- Saturday 18**
DL
THE TEMPEST. As 22 Feb., but Ariel – Miss Granger. Also LODOISKA. As 16 Feb., but Japhis – Cooke; omitted: Pages.
SINGING. As 22 Feb., but in Vocal Parts: Miss Granger in place of Master Welsh.
COMMENT. Receipts: £181 4s. 6d. (119/2/0; 59/5/0; 2/17/6).
- CG
WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 16 Mar. Also RAYMOND AND AGNES. As 16 Mar.
COMMENT. Receipts: £346 (322/5/6; 23/14/6).
- King's
GLI SCHIAVI PER AMORE. As 14 Mar., but added: Viganoni (1st time).
DANCING. As 31 Jan. throughout.