

- Tuesday 4**  
CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 23 Mar., but *Prologue* omitted [and thereafter]. Also RAYMOND AND AGNES. As 20 Mar.  
COMMENT. Receipts: £244 6s. (234/12/6; 9/13/6).
- King's EVELINA. As 10 Jan.  
DANCING. As 11 Feb. throughout.
- Wednesday 5**  
CG THE MESSIAH. Principal Vocal Performers as 17 Mar.  
MUSIC. End of Part II *concerto* on the Piano Forte by Miss MacArthur; Preceding Part III Eighth *concerto* of Corelli [performer not listed].
- Thursday 6**  
DL THE INCONSTANT. Old Mirabel – Aickin; Young Mirabel – Wroughton; Capt. Duretete – Palmer; Dugard – Whitfield; Petit – R. Palmer; Bravoes – Maddocks, Caulfield, Webb, Phillimore; Page – Master Chatterley // Oriana – Mrs Goodall; Bizarre – Miss Farren; Lamorce – Miss Tidswell. Also THE PRIZE. As 20 Sept. 1796.  
COMMENT. Receipts: £462 3s. (376/10; 82/4; 3/9).
- CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 23 Mar. Also RAYMOND AND AGNES. As 20 Mar.  
COMMENT. Receipts: £315 16s. 6d. (303/4/0; 12/12/6).
- King's GLI SCHIAVI PER AMORE. As 18 Mar.  
DANCING. End of Act I *L'Heureux Retour*, as 1 Apr., in which the *Minuet de la Cour* by Mme Rose and Didelot; End of Opera *Sapho et Phaon*. Performers not listed. [Cast from synopsis (A. Dulau, 1797): Adonis – Miss Menage; L'Amour – Master Menage; Zéphyre – Gentili; Vulcain – Fialon; Phaon – Didelot; Alcée – Simpson; Némésis – Simpson [i.e. doubled]; Le Feu – Gentili [i.e. doubled]; L'Hypocrisie – Fialon [i.e. doubled] // Sapho – Mme Rose; Damophile – Mme Hilligsberg; Vénus – Mlle Parisot.]  
COMMENT. Benefit for Mme Rose. Tickets to be had of Mme Rose, No. 8, Hay-Market. 2nd ballet: 1st time; composed by Didelot, in the Erotic Style. The Music entirely new, by Mazzinghi. With new Dresses [by Sestini], Scenery [by Greenwood], and Decorations.
- Friday 7**  
CG A GRAND SACRED SELECTION. Principal Vocal Performers as 3 Mar., but added: Page.  
PART I. As 10 Mar., but *Why does the God of Israel?* by Braham [SAMSON] in place of *Total eclipse* and *O, first created beam*.  
PART II. As 10 Mar.  
PART III. As 10 Mar., but *Happy Ipbis* by Master Elliot [JEPHTHA] in place of *Great Jehovah's awful*. To conclude with *Rule Britannia, Britons strike home, God save the King* [singers not listed].  
MUSIC. End of Part II *concerto* on the Piano Forte by Miss MacArthur.  
COMMENT. Account-Book, 16 Mar.: Received of Ashley, oratorio rent, £52 a night.
- Saturday 8**  
DL THE SCHOOL FOR SCANDAL. As 14 Dec. 1796. Also MY GRAND-MOTHER. As 1 Oct. 1796.  
SINGING. As 27 Sept. 1796.  
MONOLOGUE. End of mainpiece *Poetical Address* spoken by Wroughton.  
COMMENT. [This was Miss Farren's last appearance on the stage.] "On the conclusion of the play Wroughton came forward, and, instead of uttering the usual lines [i.e. giving out the play for the next night], delivered the following Address before the curtain dropped, all the Performers remaining on the Stage, and Miss Farren herself in a state apparently of much agitation. [Here follows

the address (which is not listed on the playbill).] After Wroughton had delivered these lines, Miss Farren advanced and curtsied repeatedly" (*True Briton*, 10 Apr.). The address "was written by Sheridan during the performance of the comedy" (*Morning Herald*, 12 Apr.).

Saturday 8  
DL

"[Miss Farren's] figure is considerably above the middle height, and is of that slight texture which allows and requires the use of full and flowing drapery, an advantage of which she well knows how to avail herself . . . She possesses ease, vivacity, spirit and humour, and her performances are so little injured by effort, that we have often experienced a delusion of the senses, and imagined, what in a theatre it is so difficult to imagine, the scene of action to be identified, and Miss Farren really the character she was only attempting to sustain" (*Monthly Mirror*, Apr. 1797, pp. 236-37).

Account-Book: Renters, Free, Orders and Private Boxes at School for Scandal £199 9s. [The tally is also entered of 3,656 spectators in the theatre.] Receipts: £728 14s. 6d. (654/18/0; 70/7/0; 3/9/6; being the largest amount taken at this theatre, on a night not devoted to a benefit, between 1794 (when it was opened) and 1800).

THE DOUBLE GALLANT; or, A Sick Lady's Cure. Atall – Lewis; Careless – Holman; Clerimont – Macready; Finder – Farley; Sir Harry Atall – Thompson; Dr Bolus – Davenport; Rhubarb – Wilde; Mr Wilful – Powel; Supple – Simmons; Sir Solomon Sadlife – Quick // Wishwell – Mrs Mattocks; Lady Dainty – Mrs Knight; Clarinda – Miss Chapman; Sylvia – Miss Mansel; Lady Sadlife – Miss Wallis. Also DUKE AND NO DUKE; or, Trapolin's Vagaries. Trapolin (for that night only) – Lewis (1st appearance in that character); Duke of Tuscany – Macready; Alberto – Thompson; Barbarino – Powel; Brunetto – Claremont; Mago – Davenport; Puritan – Simmons; Three Young Devils – Masters Standen, Goodwin, Griffiths // Flametta – Miss Logan; Prudentia – Mrs Watts; Rogera – Mrs Platt; Algera – Miss Leserve; Duchess of Tuscany – Mrs Follett. Also OSCAR AND MALVINA. *Principal Pantomimic Characters*. Farley, Follett, Simpson, Cranfield, Blurton, Hawtin, Abbot, Curties // Mrs Watts, Mrs Follett, Miss Burnett, Mlle St. Amand. *Principal Musical Characters*. Townsend, Linton, Street, Gray // Mrs Mountain, Mrs Castelle, Mrs Norton, Miss Leserve, Mrs Gilbert, Mrs Henley, Mrs Martyr. [For assignment of parts see 22 May.]

CG

COMMENT. Benefit for Lewis. 1st piece: In 3 Acts. 2nd piece: Not acted these 12 years [acted 13 Dec. 1788]. 3rd piece: With all the original Scenery, Machinery, Dresses and Decorations. The new Music composed, and the ancient Scots Music selected and adapted, by Shield. The Overture by Reeve. With a Harp Accompaniment by Weippert. *True Briton*, 27 Mar.: Tickets to be had of Lewis, Bowstreet. Receipts: £519 1s. 6d. (386/10/0; 6/0/0; tickets: 126/11/6).

EVELINA. *Cast not listed*, but see 10 Jan.

DANCING. End of Act I *Divertissement*, as 3 Jan.; End of Opera *L'Amour et Psyché*, as 13 Dec. 1796, but *L'Amour* – Mlle Parisot; omitted: Fialon.

King's

COMMENT. Didelot having unfortunately met with an accident, in the performance of Thursday evening, which renders him unable to appear To-night, Mlle Parisot has had the complaisance, at so short a notice, to undertake to perform the part of *L'Amour* this Evening, relying upon the known indulgence of the Public.

HOLT WEEK.

10-15

THE LONDON MERCHANT. As 12 Dec. 1796. Also CAPE ST. VINCENT. As 9 Mar., but Splicem – Cooke // Mary – Miss D'Evelyn; omitted: Busy, Boys, Old Woman, Nancy.

Monday 17  
DI.

DANCING. As 21 Dec. 1796.