

- Tuesday 10**
DL MEROPÉ. As 19 March, but "With proper decorations." Also the Procession and Sacrifice after the manner of the Ancients. Beard, Wilder, Master Vernon omitted. Also THE DOUBLE DISAPPOINTMENT. As 6 Feb.
COMMENT. Benefit for Berry. Afterpiece: By Desire. Tickets at stage door, and of Berry at Mr Pope's, a Peruke Maker in Russel St., Covent Garden. Berry's figure was well adapted to Sciolto, Acasto and characters of that cast; No man had more feeling than he, and it generally had its proper effect, but by being too fond of aiming at tenderness, he grated upon the ear of an auditor (Genest, IV, p. 363, from *State of the Stage*). Receipts: £220 (Cross).
- CG THE DOUBLE GALLANT. As 16 Feb. Also THE CONTRIVANCES. As 22 March.
DANCING. III: *Il Pastore*, as 19 Dec. 1752; V: *Scots Ballet*, as 16 Dec. 1752.
COMMENT. Benefit for Villeneuve.
- HAY MRS MIDNIGHT'S CONCERT AND ORATORY. See 27 March. *Prologue* – Hallet; *Epilogue* – Miss Midnight on a Jack Ass.
SINGING. *The Dust Cart* – Toe, accompanied by Bombasto; *Grand Dance* in the Old British Taste; *Hornpipe* – Timertoe.
COMMENT. Benefit for Master Benjamin Hallet and Sig Gapatono.
- Wednesday 11**
CG SAMSON. As 4 April.
COMMENT. The Lord Chamberlain to the Manager of the Theatre in Covent Garden . . . These are strictly to charge and command you not to act any Plays, Oratorios, or any other Theatrical Performance in Passion Week for the Future on any Pretence whatsoever (Deutsch, *Handel*, p. 740, from Public Record Office: L.C. 5/162, pp. 2 ff.). [Deutsch cites similar ones for DL, *King's* and *Hay*.]
- Thursday 12**
DL THE STRATAGEM. As 23 Nov. 1752, but Scrub – Shuter, first time; Aimwell – Havard; Gibbet – Ackman; Foigard – Yates; Cherry – Miss Haughton. Also MISS IN HER TEENS. As 5 April, but Fribble – Shuter; Flash – Blakes; Puff – Yates.
DANCING. IV: *Country Amusements* by Devisse and Mlle Aurette; End of Play: A *Hornpipe* by Mathews and the Little Swiss.
COMMENT. Benefit for Shuter and Miss Haughton. Tickets at stage door. [For criticism of Shuter and Miss Haughton, see Genest, IV, p. 363, from *The Present State of the Stage in Great Britain and Ireland, 1753*. Nineteen of the Fifty-five pages of this pamphlet defend the stage on classical authority and moral grounds from attacks by the religious bigots, and present an ideal picture of a manager, laying under some contribution, it would seem, the character of a manager presented ten years earlier (1743) in *Queries to be Answered*. The author especially likes the moral of Tate's alteration of *Lear*. The remaining pages give a paragraph or two of criticism to the leading actors and actresses in some of their most affecting parts (sixteen pages to Drury Lane Performers, all of whom appear in the author's eye to be either "Excellent" or "Very Good.") The remaining space is devoted to the performers at Covent Garden and at the Theatre Royal in Dublin. All those spoken of fare well in the hands of this bound-to-be pleased critic. Shuter is here commended for ability to play an Old Man convincingly though he was but 22 years old, and to play at all considering his lack of education. He possesses a "great fund of drollery, and bids fair to be as great in low comedy as it is possible for man to conceive." Miss Haughton described as an actress of promise. Seems never to have got the better of a lisp, and a Newcastle manner of pronouncing the letter "r."] Receipts: £290 (Cross).
- CG JANE SHORE. As 10 Nov. 1752, but Jane – Mrs Elmy. Also FLORA. As 12 Dec. 1752.

- SINGING. IV: *Smiling Dawn* out of *Jeptba* by Mrs Chambers. Thursday 12
 DANCING. *Grand Scots Ballet*, as 16 Dec. 1752. CG
- COMMENT. Benefit for Mrs Elmy. [The *Public Advertiser* included a full-column quotation from *Henry VIII*, Act v, scene iii, as a “true and lively image of ‘Conscious Virtue’ injuriously attacked.” Cranmer: I humbly thank your highness . . . along with a paragraph of praise of Shakespeare.]
- THE MESSIAH. *Cast not listed.* Friday 13
 COMMENT. Being the last Oratorio this season. CG
- THE ALCHEMIST. As 20 March, but Doll Common – Mrs Cross; add Surly – Saturday 14
 Blakes; Ananias – Shuter; Tribulation – Taswell; Dapper – Vaughn; Lovewit – DL
 Winstone; Dame Pliant – Mrs Bennet. Also THE DEVIL TO PAY. As 5 Oct.
 1752, with (By Particular Desire) an *Epilogue* by Shuter, riding on an ass.
 DANCING. IV: *Le Matelot Basque*, as 5 Oct. 1752; v: *Country Amusements*, as 12 April.
 COMMENT. Benefit for Blakes and Mrs James. Mainpiece: Acted but once
 these three years. Tickets to be had of Blakes at his House in Duke’s Court, near
 Broad Court, Bow St. Covent Garden; of Mrs James in Little Wild St., Lincoln’s
 Inn Fields; and at stage door. Receipts: £270 (Cross).
- VENICE PRESERV’D. As 21 Dec. 1752. Also THE WHAT D’YE CALL IT. CG
 As 8 Dec. 1752.
 MUSIC. Piece on the *Welch Harp* by Parry.
 DANCING. *Grand Scots Ballet*, as 16 Dec. 1752.
 COMMENT. Benefit for Ridout. Tickets deliver’d by Roberts will be taken.
 Being the last time of the company’s performing till the Holidays.
- MRS MIDNIGHT’S CONCERT AND ORATORY. See 27 March. HAY
 SINGING. *Mason’s song* and *Several Scots Songs* – Lauder.
 COMMENT. Benefit for Lauder.
- AS YOU LIKE IT. As 13 March, but add Oliver – Burton; Audry – Mrs James. Monday 23
 Also THE GENII. As 19 Feb. DL
 COMMENT. Receipts: £180 (Cross).
- THE MERCHANT OF VENICE. As 26 Jan., but Solarino – Ridout; Launcelot – CG
 Barrington; Nerissa – Mrs Barrington. Also THE WHAT D’YE CALL IT.
 As 8 Dec. 1752.
 DANCING. *Il Pastore*, as 19 Dec. 1752; and *Scots Ballet*, as 16 Dec. 1752.
 COMMENT. Benefit for Mr and Mrs Barrington. [No Buildings on stage.
 Salarino – Usher, according to Hogan, based on a Harvard playbill.]
- [THE NON JUROR.] PROVOK’D HUSBAND (Cross). Cast: [Dr Wolf – Yates, Tuesday 24
 first time] for *Provok’d Husband*, see 19 Dec. 1752. Also THE CHAPLET. As DL
 1 March. Dancing End of play, *Matelot Basque* – Ferrier.
 DANCING. I: A *Hornpipe* by the Little Swiss and a child 5 years old; II: A *Grand
 Ballet*, by Devise and Mlle Auguste; III: A *Serious Dance* by Janeton Auretti;
 IV: *La Chaconne des Characters*, Harlequin – Mlle Auretti; Punch – Devise; v: The
Louvre and *Minuet*, by Mathews and Janeton Auretti.
 COMMENT. Benefit for Mr Mathews & Jan: Auretti. Y^c *Provok’d Husb[an]d* was
 play’d Palmer being ill (Cross). No Building on Stage. [The bills, all printed before
 the last minute change, list The *Non Juror*. Probably announcement was unneces-
 sary, as audience came mainly to enjoy the dances this night.] Receipts: £100
 (Cross).