

- 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.