

- Thursday 2*
DL
- COMMENT. [Goldsmith's comment in *The Bee* (1759, p. 14) the following season seems to have glanced at Mrs Pritchard's performance of Jane Shore, since Mrs Pritchard was growing quite stout at this time: In his remarks on "casting" he is distressed at "an actress that might act the Wapping Landlady without a bolster, pining in the character of Jane Shore, and while unwieldy with fat endeavoring to convince the audience that she is dying from hunger." The part at Drury Lane for the next eight years went to Mrs Yates, Mrs Pritchard playing it only once again "for that night only" at her daughter's benefit, 7 April 1766.] Receipts: £140 (Cross); £138 18s. (Winston MS 8).
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- CORIOLANUS. Coriolanus – Smith; Tullus – Ryan; Volusius – Sparks; Mene-nius – Shuter; Cominius – Ridout; Galesus – Gibson; Brutus – Davis; Sicinius – Bennet; Plebeians – Dunstall, Barrington, Collins, Costollo, &c.; Volumnia – Mrs Vincent; Veturia – Mrs Hamilton. In which will be introduc'd a *Roman Ovation* after the manner of the Ancients. Also THE LOTTERY. As 30 Oct.
COMMENT. Mainpiece: Altered from Shakespeare and Thomson.
- Friday 3*
DL
- COMUS. Comus – Mossop; Elder Brother – Holland; 1st Spirit – Davies; Lady – Mrs Cibber; Euphrosyne – Mrs Clive; 2d Spirit – Master Simson; Younger Brother – Packer; Sabrina (and song, *Sweet Echo*) – Miss Young; Bacchanals – Beard, Champnes; Nymph – Miss Eliz. Young. The *Dances* by Giorgi, Sga Lucchi, Noverre, Dupuy, Miss Valcour, &c. Also QUEEN MAB. As 26 Oct.
COMMENT. Mainpiece: With proper Decorations. Not performed for 3 years [see 9 Dec. 1756]. Receipts: £120 (Cross); £144 9s. 6d. (Winston MS 8).
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- CORIOLANUS. As 2 Nov., but Stoppelaer added to Plebeians. Also THE CONTRIVANCES. Rovewell – Lowe; Argus – Collins; Hearty – Redman; Robin – Dunstall; Betty – Mrs Pitt; Arethusa – Mrs Baker.
DANCING. As 16 Oct.
COMMENT. *The London Chronicle for 1758* (p. 455): On Friday the 3rd instant was presented *Coriolanus*. The two first acts of this play, as it is performed at the above theatre, were written by Shakespeare; the three last for the most part by Mr. Thomson. But how a man of Mr Sheridan's knowledge (who first introduc'd it there about four years ago) could think of pounding into one substance two things so heterogeneous in their natures as the productions of those authors, is to me amazing.
Mr Smith enters in the first act, after having (as we are to suppose) just overcome the Volsci, to the tune of violins and hautboys; but I am a little afraid the grandeur of his triumph is a little misapplied, considering the early times in which Coriolanus lived, before the Roman empire had arrived to any degree of splendor and magnificence, and was great in virtue only. However it makes a fine show; and Mr Smith, who has an excellent person, by the help of a little burnt cork and a real coat of mail cuts a very martial appearance. I think it was one of the Gracchi, who, when he was speaking to the people, always had a servant behind him in the Rostrum with a pitch-pipe which he touched whenever he found his master's voice rising beyond a certain height; such an instrument as this would, in my opinion, be of service to Mr Smith, for his fault seems to be that of keeping too much at the top of his voice. Mrs Hamilton in the part of Veturia, especially in the last act, excells herself; and in particular, she repeats that line: 'He never can be lost who saves his country,' with the genuine spirit of a free-born Englishman. By the unnatural conjunction which is attempted to be made in this tragedy, most of the other characters are robbed of their significance. Those two excellent actors, therefore, Ryan and Sparks, only give us just cause to regret that the parts of Tullus and Volscius are not longer. . . .
After the play was presented a Ballad Opera called *The Contrivances*; in which some good comedians are oblig'd to submit to the drudgery of supporting as contemptible a trifle as ever was acted on the stage.