

- KING RICHARD III.** As 7 Nov., but Lady Anne – Mrs Greville. Also **THE SULTAN**; or, A Peep into the Seraglio. Solyman – Palmer; Osymn – Bannister; Elmira – Mrs King; Ismena – Mrs Wrighten; Roxalana – Mrs Abington, with Dancing by Fontaine, Como, Giorgi, etc.; Sga Crespi, Mrs Sutton etc. Tuesday 12
DL
- COMMENT. With New Music, Scenes, Dresses, and Decorations for the After-piece. This Farce is brought on the Stage by Mrs Abington—it is very dull—it is vastly well got up and was receiv'd with Applause (Hopkins Diary). [MacMillan's note from Kemble differs slightly, mentioning Bickerstaff as the author. Larpent MS 397 contains elaborate stage direction at opening: "An interior apartment in the Seraglio. An arch in the middle of the back scene, which is shut with a curtain. On the right hand toward the front is a sopha in the Turkish manner, low deep, and long, covered with carpets and cushions. A little gold table about eight inches high and a foot and a half square. Upon it a rich or gold saver set with jewels, with two cups of porcelain, and a spoon made of the beak of an Indian bird, which is redder than coral, extremely rare and of extensive price." This may have been intended for a reading audience. In the piece Mrs Abington, an English slave, rebels in the confines of the Seraglio, and starts a reform movement wherein men are to please the women. Concludes with demonstration of the nobility of English women who will not be enslaved, who will not flatter, who will preserve their liberty and dignity, and who are capable of returning love for honor and respect. Reviewed in the *Westminster Magazine* for Dec.: "The Audience appeared to be divided in their opinion of the merit of the *Sultan*, some loudly applauding, and others as loudly condemning it, when the curtain dropped. The Majority however, stood firmly for it, and a verdict was returned in its favor. The managers not only well dressed this dramatic trifle, but bestowed three new scenes on it: The Outer Gate of the Seraglio—An Interior view of it—and a Garden terminating in a prospect of the sea. The first was but *la! la!* The last two were beautiful and picturesque. Five airs were introduced into this piece which had a very good effect. . . . The music of the two first was the composition of Mr Dibdin, and was exceedingly pretty."] Receipts: £143 1s. 6d. (Treasurer's Book).
- THE DUENNA.** As 21 Nov. Also **A DUKE AND NO DUKE.** As 9 Dec. CG
DANCING. End of Opera: A New Pantomimical Dance, call'd *The Irish Wedding*, by Aldridge, Mas. Jackson, Miss Besford, and others.
- LA BUONA FIGLIUOLA.** Vocals Parts: Trebbi, Fochetti, Savoi, Signoras Francesca Gabrielli, Carderelli, Sestini. King's
DANCING. As 28 Nov.
COMMENT. By Command of their Majesties.
- MATILDA.** As 2 Dec. Also **THE SULTAN.** As 12 Dec. Wednesday 13
DL
COMMENT. Mainpiece: By Particular Desire. Paid Mr Condell's Fruit Office first quarter £20. Receipts: £178 1s. (Treasurer's Book).
- THE DUENNA.** As 21 Nov. Also **THE ROMANCE OF AN HOUR.** As CG
2 Dec.
DANCING. End of Opera: *The Irish Wedding*, as 12 Dec.
COMMENT. Both Pieces By Command of their Majesties.
- ZARA.** As 25 Oct. Also **THE SULTAN.** As 12 Dec. Thursday 14
DL
COMMENT. Mainpiece: By Particular Desire. Paid half years Land and Window tax, £3 3s. 6d.; Licensing *Little Gipsy*, *City Manners*, New Epilogue to *Maid of the Oaks* and *Sultan* £7 7s. Receipts: £198 13s. 6d. (Treasurer's Book).
- THE DUENNA.** As 21 Nov. Also **THE APPRENTICE.** As 22 Nov., but CG
Simon and Watchman omitted.
DANCING. End of Opera: *Irish Wedding*, as 12 Dec.