

- JANE SHORE. As 8 Nov. 1785, but Belmour – Packer. Also THE HUMOURIST. *Wednesday 8 DL*
As 22 Sept. 1785.
COMMENT. Receipts: £293 12s. 6d. (276/5/0; 16/0/6; 1/7/0).
- THE PROVOK'D HUSBAND. As 4 Feb., but added: Sir Francis Wronghead – Booth; Count Basset – Palmer; John Moody – Thompson // Trusty – Miss Stuart. *CG*
Also THE COUNTRY WIFE. As 7 Feb.
COMMENT. Paid Enderby, Oil Merchant, £142 12s. Receipts: £167 4s. (163/16/6; 3/7/6).
- THE COUNTRY GIRL. As 18 Oct. 1785. Also HURLY-BURLY. As 1 Feb. *Thursday 9 DL*
COMMENT. Receipts: £213 7s. (210/4; 3/3).
- THE ORPHAN. As 1 Dec. 1785. Also THE COUNTRY WIFE. As 7 Feb. *CG*
COMMENT. Receipts: £147 14s. (143/9/6; 4/4/6).
- THE HEIRESS. As 16 Jan., but Mrs Heard in place of Mrs Booth. Also THE VIRGIN UNMASK'D. As 24 Jan. *Friday 10 DL*
COMMENT. Receipts: £277 4s. (256/4/0; 19/11/6; 0/16/0; tickets not come in: 0/12/6).
- THE BEAUX STRATAGEM. As 19 Nov. 1785, but Scrub (for that night only) – Mrs Abington // Mrs Sullen – Mrs Warren (1st appearance in that character). *CG*
Also THREE WEEKS AFTER MARRIAGE. As 19 Oct. 1785.
DANCING. As 7 Oct. 1785.
COMMENT. Benefit for Mrs Abington. Pit and Boxes will be laid together. Ladies and Gentlemen are most earnestly requested to come early, to prevent Inconvenience in getting to their Places, and to send their Servants to keep them by Four o'Clock.
“At the close of the entertainment Mrs Abington came forward, and delivered a short poetical address to her fashionable auditory [written by Maurice Morgann (*Monthly Mirror*, Nov. 1797, p. 263)], apposite to her feelings on the present occasion” (*Morning Herald*, 11 Feb.). “The character [of Scrub] throughout was well conceived, and executed with a sprightliness and degree of humour that kept the house in a continual roar of laughter” (*Public Advertiser*, 11 Feb.). “Mrs Abington’s voice was in its usual tone; her manners and deportment were inattentive and torpid, rather than active and interesting” (*Morning Post*, 11 Feb.). “With all her endeavours to give new points to the character, she entirely failed. Her appearance *en culottes*, so preposterously padded, exceeded nature. Her gestures to look comical could not get the least hold of the audience, though they had seen her before in men’s clothes, when playing Portia in *The Merchant of Venice*, where her figure, dressed as a lawyer in his gown, gave effect to her excellent delivery on mercy. and the audience had been always delighted. But this *jeu de bénéfice*, comparatively speaking, was disgusting and absurd as she dressed the character . . . However, I have heard it originated in a bet she had previously made” (Henry Angelo, *Reminiscences*, II, 281–82).
Receipts: £406 13s. 6d. (249/9/6; 1/9/0; tickets: 155/15/0) (charge: free).
- VENICE PRESERV'D. As 8 Oct. 1785. Also THE ENGLISHMAN IN PARIS. *Saturday 11 DL*
As 16 Jan., but added: Kitteau – R. Palmer; Gamut – Fawcett.
DANCING. As 16 Jan.
COMMENT. “Mrs Siddons’ ‘O Jaffier’—‘Remember twelve’—‘Aye, but that husband trusted her’—and, above all, the narrative of the night with Renault—were given with the most miraculous organs of varied emphasis, modulation, delicacy and propriety . . . Kemble’s Jaffier was a perfect performance” (*Public Advertiser*, 14 Feb.). Receipts: £251 15s. (226/15; 23/6; 1/4; tickets not come in: 0/10).