

- THE SCHOOL FOR SCANDAL. As 9 Feb., but Maria – Mrs Crouch. Also *Thursday 17*
 THE DEVIL TO PAY. As 20 Oct. 1790. *DL*
 COMMENT. A new Edition of the Farce to be had at the Theatre. [Afterpiece
 in place of THE ROMP, advertised on playbill of 16 Feb.] Receipts: £192 2s. 6d.
 (160/17/0; 30/17/0; 0/8/6).
- THE SCHOOL FOR ARROGANCE. As 4 Feb. Also THE HIGHLAND *CG*
 REEL. As 9 Nov. 1790.
 COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-
 Book, but not on the playbill]. Receipts: £190 12s. 6d. (184/5/0; 6/7/6; tickets:
 none listed).
- ARMIDA. Principal Characters by Pacchierotti, Lazzarini, Benigni, Garelli // *PAN*
 Mme Mara, Sga Salimbeni. [Cast from libretto (H. Reynell, 1791): Rinaldo –
 Gasparo Pacchierotti; Ubaldo – Gustavo Lazzarini; Idreno – Giuseppe Benigni;
 Carlo – Giovanni Garelli // Armida – Mme Mara; Zelmira – Sga Giovanna Salim-
 beni.]
DANCING. End of Act I *Divertisement*, composed by D'Auberval [*performers not*
listed]; End of Act II an entire new Pantomime Ballet, in 1 act, composed by D'Au-
 berval, *Amphion et Thalie; ou, L'Élève des Muses*. Principal dancers – Didelot, Duques-
 ney, Viganò, Fialon, Duchesne, Rousseau, Boisgirard, St. Aumer, Schweitzer,
 Mmes Didelot, Viganò, Mlles Théodore, Gervaise Troche, Deligny, L. et R.
 Simonet, Puisieux, Bithmer Cadette, Bithmer, Rousseau, Védie, Durand. [Cast
 from synopsis (H. Reynell [1791]): Amphion, élève des Muses – Didelot; Bergers de
 la Phocide – Duquesney, Viganò; Thalie, Muse de la Comédie – Mme Théodore
 D'Auberval; Jeune Nymph de la Phocide, élève de Terpsichore – Mlle Gervaise
 Troche; Terpsichore, Muse de la Danse – Mlle Léonore Simonet; Jeune Nymphé,
 favorite de Thalie – Mlle Rosine Simonet; Melpomène, Muse de la Tragédie – Mme
 Didelot; Clio, Muse de L'Histoire – Mlle Augustine Bithmer; Erato, Muse de la
 Poésie Lyrique – Mlle Bithmer; Euterpe, Muse de la Musique – Mlle Rousseau;
 Uranie, Muse de l'Astronomie – Mlle Jacobs; Calliope, Muse de l'Éloquence –
 Mlle Birt; Polimnie, Muse de la Rhétorique – Mlle Watson; Nymphes à la suite
 des Muses – Mlles Védie, Durand, Berry, Bougier; Suite d'Amphion – Mmes
 Fialon, Duchesne, Simonet, Menage; Habitants de la Phocide – Mmes Boisgirard,
 Rousseau, Omer, Schweitzer.]
 COMMENT. A Grand Serious Opera; the music by Sacchini, with additions
 and alterations [by Andreozzi and Mazzinghi]. Under the direction of Mazzinghi.
 The dresses executed from original drawings of Bartolozzi and Tresham, by
 Lupino. With dances analogous to the Opera. The Doors to be opened at 6:30.
 To begin at 7:30 [same throughout season]. Pit 10s. 6d. Gallery 5s. There are a
 number of green boxes which may be taken on application to Lee, at the Theatre;
 the entrance to which, and to the Gallery, will be in Oxford-street. Subscriptions
 will be received by Messrs Wright and Co., Henrietta-street, Covent-garden
 (only) where tickets are delivering daily; and such Ladies as have not completed
 their subscriptions to their boxes are intreated to send their names to the office, in
 order to have the tickets prepared, as no person can be admitted without producing
 a ticket. The Nobility and Gentry are intreated to give particular orders to their
 coachmen to set down and take up with their horses' heads towards Hyde-park.
 The doors in Blenheim-mews for chairs only. By Command of His Majesty no
 person can be admitted behind the scenes during the performance.
 "We fear that [the Pantheon as converted into a theatre] will gratify only the
eye. It must undergo still more changes before the *ear* will be satisfied. Whether it
 is that the dome is too high and disproportioned to the breadth, or that the
 orchestra is sunk too low beneath the audience we cannot tell, but the sound does
 not swell and spread in equal volume; and it is the most inaudible in the best parts
 of the Theatre: the Pit and the first and second tier of Boxes hear very indistinctly

- Thursday 17*
PAN . . . We found this to be the complaint of every judge of music in the place" (*Morning Chronicle*, 18 Feb.). "The Pantheon has opened, and is small, they say, but pretty and simple; all the rest ill-conducted, and from the singers to the scene-shifters imperfect; the dances long and bad, and the whole performance so dilatory and tedious, that it lasted from eight to half an hour past twelve" (Walpole [18 Feb. 1791], XIV, 377) [and see 19 Feb.].
- Friday 18*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also DON JUAN. As 12 Feb.
COMMENT. Receipts: £258 8s. 6d. (225/8/0; 31/15/0; 1/5/6).
- CG ISABELLA. As 11 Feb. Also TWO STRINGS TO YOUR BOW. As 16 Feb.
DANCING. As 4 Dec. 1790.
SINGING. As 11 Feb.
COMMENT. Receipts: £167 6s. 6d. (163/9/6; 3/17/0).
- Saturday 19*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also THE ADVENTURERS.
As 2 Oct. 1790.
COMMENT. Receipts: £213 11s. (174/4/0; 36/19/6; 2/2/6; tickets not come in: 0/5/0).
- CG THE SCHOOL FOR ARROGANCE. As 4 Feb. Also THE POOR SOLDIER.
As 17 Dec. 1790.
COMMENT. Receipts: £179 13s. 6d. (171/10/6; 8/3/0).
- PAN ARMIDA. As 17 Feb.
DANCING. End of Act I *Ambion et Thalie*, as 17 Feb.
COMMENT. The Subscribers and the Public are respectfully acquainted that, on account of the length of the performance on Thursday last, and the Dances introduced in the Opera, there will be but one Ballet this evening.
- Monday 21*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also THE FAIRY FAVOUR.
As 7 Feb., but omitted: Watchmen, Surgeon Caustic, Bandage, Waiter, Statuaries, Gardener, Fisherman, Mandarin.
COMMENT. Receipts: £238 10s. (200/11/0; 34/17/6; 2/14/0; tickets not come in: 0/7/6).
- CG THE BELLE'S STRATAGEM. As 15 Sept. 1790, but Lady Touchwood – Mrs Wells. Also TWO STRINGS TO YOUR BOW. As 16 Feb.
COMMENT. By Command of Their Majesties. Receipts: £372 14s. (369/1; 3/13).
- Tuesday 22*
DL THE SIEGE OF BELGRADE. As 10 Feb. Also THE CITIZEN. As 16 Oct. 1790, but Old Philpot – Baddeley; omitted: Will, Tom.
COMMENT. [Afterpiece in place of BON TON, advertised on playbill of 21 Feb.] Receipts: £211 8s. (169/3; 40/0; 2/5).
- CG THE SCHOOL FOR ARROGANCE. As 4 Feb. Also THE FARMER. As 2 Dec. 1790.
COMMENT. Paid Messrs Enderby, Oilmen, £128 7s. 6d. Receipts: £185 14s. (177/18; 7/16).
- PAN ARMIDA. As 17 Feb.
DANCING. As 17 Feb. throughout.
COMMENT. By Command of Their Majesties. "There were not an hundred persons in the Pit when their Majesties entered, and there were not double the number at any part of the evening. The Royal box being in the centre, fronting