

- Friday 30**  
CG A DAY IN TURKEY. As 3 Dec., but added: Evatt. Also BLUE BEARD. As 26 Dec., but Harlequin – probably Bayzand (see 31 Dec.).  
COMMENT. [The playbill retains Byrne as Harlequin, but “We were sorry to find a substitute for Byrne in Harlequin, but more particularly to understand that he had again [see 29 Oct.] unfortunately broken his right arm” (*Public Advertiser*, 31 Dec.).] Receipts: £249 19s. (248/3; 1/16).
- Saturday 31**  
DL at King’s CYMON. Merlin – Bannister; Cymon (1st time) – Kelly; Dorus – Parsons; Linco (1st time) – Bannister Jun.; Damon – Dignum; Dorilas – Cooke; Cupid – Master Gregson; Daemon of Revenge – Sedgwick // Urganda (1st time) – Mrs Crouch; Sylvia (1st time) – Miss Hagley; Fatima (1st time) – Mrs Jordan; Phebe – Miss De Camp; Daphne – Mrs Bland; Dorcas (1st time) – Mr Suett; Spirits – Master and Miss D’Egville, Miss Gawdry, Miss Edwin. In *Tournament*: Knights – Duranci (1st appearance), Fairbrother, Bourk, Giani // Queen of the Amazons – Miss Blanchet. Also ALL THE WORLD’S A STAGE. As 17 Nov.  
COMMENT. Mainpiece: In 5 Acts, altered from the Dramatic Romance by David Garrick, Esq. With a new Overture and new additional Musick by Storace [on 2 Jan. 1792 and thereafter, added: Shaw] and other Eminent Masters. Entirely new Scenery by Greenwood, and new Dresses, Decorations and Machinery. To conclude with a Grand Procession of the Hundred Knights of Chivalry, and the Representation of an Ancient Tournament. [These were included in all subsequent performances.] Books of the Songs to be had at the Theatre.  
*Morning Post*, 3 Jan. 1792, prints a full description of the Procession of over 100 persons: 1st, Anglo-Saxon knights and banners; then ancient British knights, Norman knights, Indians, Turks, Scythians, Romans, a dwarf, a giant; at end, “soldiers drawing a superb picture of St. George, knights in chain mail, a cupid leading a knight covered with a silver net, Hymen, piping fauns, bands of cupids drawing an altar—flame burning, cupids hovering over it, and others feeding doves below, a troop of Arcadian shepherds drawing the car of Cymon and Sylvia, characters of the drama, and chorus.” “At the conclusion of the procession, a tournament took place of both horse and foot, between several combatants in armour, who fought with lances, swords and battle-axes: three of Hughes’ horses [from the Royal Circus] were introduced, and managed with much dexterity; the Prince of Wales’ Highlander made one of the procession, and entered the lists as a champion, fighting with an enormous club; against him a small female warrior was opposed, by whom he was subdued. It was by far the grandest spectacle ever seen upon the stage. Many of the characters were taken from Sir Philip Sydney’s *Arcadia*, in which the scene of the piece was laid; and the dresses of the knights, armour, &c. from the drawings and descriptions of the best antiquarians” (Oulton, 1796, II, 215). [This was Edmund Kean’s 1st appearance on the stage; he was about four years old. He personated a cupid lying in Cymon and Sylvia’s car (Kelly, *Reminiscences*, II, 21–22).]  
Account-Book, 13 Jan. 1792: Paid Hughes for his Horses £16 19s. 10d.; 23 Jan.: Paid Gough for his Greyhounds in Cymon £5 19s. 6d. Receipts: £420 6s. (385/0; 35/5; 0/1).
- CG THE BEGGAR’S OPERA. As 12 Nov. Also BLUE BEARD. As 26 Dec., but Harlequin – Bayzand, who is omitted from *Daemons of Revenge*.  
DANCING. As 12 Nov.  
COMMENT. Receipts: £221 19s. (220/0; 1/19).
- PAN LA PASTORELLA NOBILE. As 20 Dec.  
DANCING. End of Act 1 *La Fontaine d’Amour*, as 17 Dec.; End of Opera *La Fête Villageoise* (composed by D’Auberval [with music by Mazzinghi]), in which De La Chapelle will make his 1st appearance. [For other performers see HAY, 14 Feb. 1792.]

COMMENT. "On 31st Dec. I was with Pleyel in the Pantheon Theatre. They gave *La Pastorella Nobile* by Guglielmi. Mad. Casentini played the leading role and Laza[rini] the *primo buomo*; the thin Calvesi had *l'ultima parte*. The opera did not please. Neither did the ballet, even though the great Hilligsburg [*sic*] danced" (Haydn, 266). Saturday 31  
PAN

## January 1792

- CYMON. As 31 Dec. 1791. Also THE HUMOURIST. As 4 Nov. 1791. Monday 2  
DL at King's  
COMMENT. "The Pageant had some additional embellishments. The horses had complete dresses in the style of chivalry. The unhorsing of St. James was dexterously performed. He fell so as to give the impression of reality to every heart. The rearing and plunging of the black horse was admirable. He is the best disciplined animal we ever saw" (*Morning Chronicle*, 3 Jan.). Account-Book: Paid Barratt, Wax Chandler £178 2s. 3d. Receipts: £401 9s. (362/8; 38/14; 0/7).
- A DAY IN TURKEY. As 30 Dec. 1791. Also BLUE BEARD. As 31 Dec. 1791. CG  
COMMENT. Receipts: £228 13s. (225/12; 3/1).
- The Nobility and Gentry are respectfully acquainted that, on account of the absence from town of many Subscribers, there will be no Opera at the above Theatre until Saturday next, January 7. PAN
- CYMON. As 31 Dec. 1791. Also THE FIRST FLOOR. As 10 Nov. 1791. Tuesday 3  
DL at King's  
COMMENT. Receipts: £366 6s. (321/19; 41/16; 1/16; tickets not come in: 0/15).
- LOVE IN A VILLAGE. As 15 Nov. 1791. Also BLUE BEARD. As 31 Dec. 1791. CG  
COMMENT. Receipts: £257 1s. (255/9; 1/12).
- CYMON. As 31 Dec. 1791, but omitted: Dorilas. Also THE DOCTOR AND THE APOTHECARY. As 12 Nov. 1791. Wednesday 4  
DL at King's  
COMMENT. By Command of Their Majesties. "The crowd and the tumult at the doors of the Theatre last Wednesday [raised the question] why the Box and Pit passages, which were the same last year, are now separated. The answer is because at the Opera, the Boxes and the Pit are for the same price and company; at the Playhouse they are different in both respects. Repeated notices were sent by Kemble both to those on foot and in carriages that the house was full; and the doors were actually closed before the house was really filled in the hope of dispersing the crowd—but they were a second time forced open" (*Morning Chronicle*, 7 Jan.). Receipts: £582 8s. 6d. (552/15/6; 26/14/0; 2/19/0, being the largest amount received at this theatre during its occupancy by the DL company).
- NOTORIETY. As 5 Nov. 1791. Also BLUE BEARD. As 31 Dec. 1791. CG  
COMMENT. Receipts: £343 12s. (340/4; 3/8).
- CYMON. As 4 Jan. Also THE DEAF LOVER. Meadows – R. Palmer; Young Wrongward – Bland; Old Wrongward – Waldron; Canteen – Benson; Sternhold – Maddocks; Groom – Fawcett // Sophia – Miss Collins; Betsey Blossom – Mrs Bland; Maid – Miss Tidswell. Thursday 5  
DL at King's  
COMMENT. Receipts: £369 4s. (325/2; 42/1; 0/17; tickets not come in: 1/4).