

- CYMON. As 4 Jan. Also HIGH LIFE BELOW STAIRS. As 22 Nov. 1791, but Freeman – Benson. *Friday 20*
DL at King's
COMMENT. Receipts: £371 12s. (315/19; 53/0; 2/10; ticket not come in: 0/3).
- A DAY IN TURKEY. As 30 Dec. 1791, but *Prologue* and *Epilogue* omitted [and thereafter]. Also BLUE BEARD. As 5 Jan. CG
DANCING. As 11 Jan.
COMMENT. Receipts: £180 19s. (178/6; 2/13).
- ISABELLA; or, The Fatal Marriage. Count Baldwin – Packer; Biron – Kemble; Carlos – Barrymore; Villeroy – Palmer; Sampson – Phillimore; Child – Master Harlowe; Bellford – R. Palmer; Pedro – Alfred; Gentlemen – Bland, Caulfield; Servant – Webb; Officer – Maddocks // Isabella – Mrs Siddons (1st appearance this season); Nurse – Mrs Booth. Also THE VIRGIN UNMASK'D. As 11 Jan., but Goodwill – Packer; Thomas – Cooke. *Saturday 21*
DL at King's
SINGING. In Act III of mainpiece an *Epithalamium*. Vocal Parts by Mrs Bland and Miss Hagley.
COMMENT. "When [Mrs Siddons's] approach was known from the words of the play, and almost before she was within view of the audience, the applause commenced on all sides, and continued for some minutes" (*London Chronicle*, 23 Jan.). "The same bold, nervous articulation, with the same violent bursts of passion—bursts that confound criticism, though they harrow up the soul . . . There is a dignified deportment even in her shocks of surprise—her starts of horror—her agonies of death. She never descends to a superfluous motion" (*Morning Chronicle*, 23 Jan.). Receipts: £432 8s. 6d. (393/12/6; 35/8/0; 3/8/0).
- ARTAXERXES. As 19 Nov. 1791. Also BLUE BEARD. As 5 Jan. CG
DANCING. As 11 Jan.
COMMENT. Receipts: £216 3s. (212/3; 4/0).
- THE COUNTRY GIRL. As 21 Dec. 1791. Also THE APPRENTICE. Probably as 6 Jan. *Monday 23*
DL at King's
COMMENT. [As afterpiece the playbill announces KATHARINE AND PETRUCHIO, in place of RICHARD COEUR DE LION, advertised on playbill of 21 Jan., but "On Acct. of the sudden Indisposition of Mrs Goodall Katharine & Petruchio was put off and the Apprentice substituted in its stead" (MS annotation on Kemble playbill).] Receipts: £236 5s. (189/8; 45/1; 1/16).
- MACBETH. As 10 Oct. 1791. Also BLUE BEARD. As 5 Jan. CG
DANCING. As 11 Jan.
SINGING. As 10 Oct. 1791, but Gray in place of Williamson; Rowson of Lee.
COMMENT. Receipts: £247 2s. (244/14; 2/8).
- JANE SHORE. Duke of Gloster – Aickin; Lord Hastings – Kemble; Catesby – Phillimore; Sir Richard Ratcliffe – Benson; Bellmour – R. Palmer; Dumont – Bensley; Darby – Maddocks // Alicia – Mrs Powell; Jane Shore – Mrs Siddons. Also THE CITIZEN. As 21 Nov. 1791, but added: Quildrive – Banks; Tom – Alfred. *Tuesday 24*
DL at King's
COMMENT. Receipts: £449 6s. 6d. (421/4/6; 26/6/0; 1/16/0).
- LOVE IN A VILLAGE. As 15 Nov. 1791. Also LOVE A-LA-MODE. As 26 Nov. 1791. CG
COMMENT. Receipts: £224 11s. 6d. (221/11/6; 3/0/0).
- THE CONFEDERACY. As 20 Oct. 1791, but Brass – Bannister Jun. // Mrs Amlet – Mrs Booth; Mrs Clogget – Miss Tidswell. Also THE VIRGIN UNMASK'D. As 21 Jan. *Wednesday 25*
DL at King's
COMMENT. Receipts: £155 (124/16; 28/0; 2/4).

- Wednesday 25* NOTORIETY. As 5 Nov. 1791, but Mrs Powell in place of Mrs Webb; omitted:
CG *Prologue*. Also OSCAR AND MALVINA. As 27 Oct. 1791, but added: King // Miss Francis; omitted: Byrne.
MUSIC. In afterpiece, as 19 Dec. 1791.
COMMENT. [In afterpiece the playbill retains Farley and Mlle St. Amand, but they "being indisposed, the hero and heroine were submitted to other hands" (*Morning Herald*, 26 Jan.); probably to King and Miss Francis (see 28 Jan.)] Receipts: £247 10s. (233/15; 13/15).
- Thursday 26* CYMON. As 4 Jan., but Urganda – read by Mrs Powell. Also THE DEVIL TO
DL at King's PAY. As 18 Oct. 1791, but omitted: Footman, Doctor.
COMMENT. [In mainpiece the playbill retains Mrs Crouch as Urganda, but "Owing to the sudden indisposition of Mrs Crouch [the] part of Urganda was read by Mrs Powell" (*Morning Herald*, 27 Jan.)] Receipts: £334 0s. 6d. (286/14/6; 44/1/0; 3/5/0).
- CG WILD OATS. As 1 Dec. 1791. Also THE POOR SOLDIER. As 19 Oct. 1791.
COMMENT. Receipts: £164 6s. 6d. (158/1/6; 6/5/0).
- Friday 27* CYMON. As 26 Jan., but Fatima (1st time) – Mrs Goodall. Also THE HUMOUR-
DL at King's IST. As 12 Dec. 1791, but Mrs Matadore – Mrs Booth.
COMMENT. [In mainpiece the playbill retains Mrs Crouch as Urganda, but Mrs Powell probably acted it (see 26 and 30 Jan.). Mrs Crouch was absent from the theatre from 21 Jan. to 5 Feb.] Receipts: £357 5s. 6d. (296/11/6; 55/4/0; 5/4/0; tickets not come in: 0/6/0).
- CG A DAY IN TURKEY. As 20 Jan. Also BLUE BEARD. As 5 Jan., but Colombine – Mrs Watts.
COMMENT. Receipts: £166 6s. (162/1; 4/5).
- Saturday 28* VENICE PRESERVED. Duke of Venice – Maddocks; Priuli – Aickin; Bedamar –
DL at King's R. Palmer; Jaffier – Kemble; Pierre – Bensley; Renault – Packer; Elliot – Fawcett; Spinosa – Benson; Theodore – Alfred; Durande – Cooke; Mezzano – Caulfield; Officer – Phillimore // Belvidera – Mrs Siddons. Also THE ENGLISHMAN IN PARIS. Buck – Palmer; Sir John Buck – Phillimore; Subtle – Waldron; Classic – Packer; Marquis – Wewitzer; Kitteau – Banks; Roger – Hollingsworth; Solitaire – Maddocks; Dauphine – Caulfield; Gamut – Fawcett; Servant – Webb // Mrs Subtle – Mrs Booth; Lucinda (with a *song*) – Miss De Camp (1st appearance in that character).
DANCING. In Act II of afterpiece a *Minuet* by Hamoir and Miss De Camp. [This was danced, as here assigned, in all subsequent performances.]
COMMENT. Mainpiece: Not acted these 3 years. Receipts: £468 18s. 6d. (426/11/6; 41/9/0; 0/15/0; ticket not come in: 0/3/0).
- CG THE WOODMAN. As 19 Jan., but omitted from Vocal Parts: Mrs Byrne. Also OSCAR AND MALVINA. As 14 Dec. 1791, but King in place of Farley // Miss Francis of Mlle St. Amand.
MUSIC. As 25 Jan.
COMMENT. Receipts: £220 3s. 6d. (214/9/0; 5/14/6).
- Monday 30* CYMON. As 27 Jan., but Mrs Powell's name listed in playbill. Also THE ENG-
DL at King's LISHMAN IN PARIS. As 28 Jan.
COMMENT. [This is the only occasion in the 18th century when a play was acted in London on this date. "The performance at the Haymarket on the 30th of January has been noticed by his Majesty in a manner which is still a topic of conversation in the higher circles . . . There will be no more theatrical performances