

- account of the sudden Indisposition of Mrs Jordan, Miss Mellon will undertake the character of Amanthis, and humbly solicits their indulgence. The Entertainments this Evening will be [as above.] Receipts: £265 2s. (173/0/6; 81/6/0; 10/15/6). Monday 14  
DL
- THE MERRY WIVES OF WINDSOR. Mr Ford – Pope; Dr Caius – Quick; Mr Page – Macready; Sir Hugh Evans – Townsend; Slender – Knight (Their 1st appearance in those characters); Fenton – Toms; Justice Shallow – Powel; Host of the Garter – Thompson; Jack Rugby – Farley; Falstaff – Fawcett (1st appearance in that character) // Mrs Page – Mrs Mattocks; Anne Page (1st time) – Miss Mansel; Dame Quickly (1st time) – Mrs Davenport; Mrs Ford – Mrs Pope. Also HIGH LIFE BELOW STAIRS. Duke's Servant (for that night only) – Lewis; Lovell – Munden; Sir Harry's Servant (with a *Mock Minuet*) – Knight; Philip – Davenport; Freeman – Macready; Tom – Rees; Robert – Thompson; Coachman – Powel // Lady Charlotte – Miss Logan; Cook – Mrs Norton; Lady Bab – Mrs Davenport; Kitty (with a *song* and *Mock Minuet*, for that night only) – Mrs Pope. MONOLOGUE. End of mainpiece Collins's *Ode on the Passions* (1st and only time) by Mrs Pope. CG
- SINGING. After the monologue *My Mother had a Maid called Barbara* (words by Shakespeare, music by Shield) by Incedon, Bowden, Townsend, Linton, Mrs Clendining; The Minstrel's Song [*Where is that tow'ring spirit fled?*] from THE DAYS OF YORE, by Mrs Clendining, accompanied on the harp by Weippert; *O why to be bappy* (music by Shield) by Incedon, Linton, Bowden; *Ye Gentlemen of England* by Incedon, Bowden, Townsend, Linton, &c.
- COMMENT. Benefit for Mrs Pope. Mainpiece: Not acted these 6 years. Afterpiece: Not acted these 5 years. *Oracle*, 25 Feb.: Tickets to be had of Mrs Pope at her house in Half Moon-street, Piccadilly. Receipts: £498 5s. (319/2; 8/12; tickets: 170/11).
- THE JEW. As 3 Oct. 1795, but Frederick Bertram – C. Kemble // Eliza Ratcliffe – Mrs Goodall; Mrs Goodison – Mrs Heard. Also THE DOCTOR AND THE APOTHECARY. As 5 Mar. Tuesday 15  
DL
- COMMENT. [Mainpiece in place of FIRST LOVE, advertised on playbill of 14 Mar. In it the playbill retains Palmer as Frederick Bertram and Miss Farren as Eliza Ratcliffe, but "The Publick are most respectfully informed that in consequence of the Indisposition of Palmer and Miss Farren, the Characters of Charles [*sic*] Bertram and Eliza in THE JEW will be performed by C. Kemble and Mrs Goodall" (printed slip attached to Kemble playbill).] Receipts: £145 14s. 6d. (102/3/0; 38/5/0; 5/6/6).
- SPECULATION. As 7 Nov. 1795, but omitted: Blurton, Master Curties. Also HARLEQUIN'S TREASURE; or, Jewels New Set. *Pantomimic Characters*. Persian Merchant and Lover – Farley; Harlequin – Simpson; Clown – Follett; Pantaloon – Hawtin; Fop's Servant – Simmons; Miser – Powel; Sailor – Blurton; Jew – Crowe; Quaker – Davenport; Punch – Rayner; Smuggler – King; Lemon Merchant – Wilde; Landlord – Thompson; Cook – Rees; Surveyor – Claremont; Servant – Abbot; Waiters – Findlay, Lee, &c.; Persians and Arabs – Cranfield, Platt, Bayzand, T. Cranfield, Goosetree, &c. // Columbine – Mlle St. Amand. *Vocal Characters*. Farmer – Bowden; Sailor – Haymes; Gambler – Townsend // Pleasure – Mrs Martyr; Virtue – Mrs Mountain; Arabian Girl – Mrs Clendining. *Glees and Chorusses* by Linton, Street, Spofforth, Williamson, Holland, &c.
- PART I. A View of the Desarts of Arabia, with the passing of the Caravan. The Banditti, &c. (from THE MAGIC CAVERN) painted by Richards, the music by Shield. A Garden—*song* by Mrs Clendining, composed by Shield. The Hotel (from THE CHOICE OF HARLEQUIN) with the Views of the Temple of Virtue and Pleasure painted by Richards, Dall, and Smirk; the music by Michael CG

Tuesday 15  
CG

Arne. The Hazard Club (from THE CHOICE OF HARLEQUIN)—*Come pass the Box*, composed by M. Arne, by Bowden, Townsend, Richardson, Haymes, Linton, Street, Spofforth, Williamson, Holland, &c. The Building Scene and Falling Scaffold (from THE SORCERER) invented by Rich. The Outside of Pantaloon's House—the Mandarin—the Inside—the Magic Candles—Harlequin from the Tea Urn, &c., invented by Messink and Martinelli. The Dog Kennel and Pigeon House invented by Rich. Outside of Bagnio (from THE CHOICE OF HARLEQUIN)—The Jew—the Quaker—the Sailor—the Miser. Omnia Vincet Amor! The Inside of the Bagnio—the Change to the Prison—the Punishment of Vice; with a *Hornpipe* in Fetters by Byrn.

*PART II.* An exact Representation of the Telegraphe, in which is shewn the Manner of conveying Intelligence, demanding Questions, and receiving Answers. A View of Dover, with the Fleet prepared for Sea—The arrival of an Express from the Admiralty by the Telegraphe—the Sailing of the Fleet, &c.; new *song*, composed by Spofforth, by Haymes. Park Wall, changes to a Public House. The Trick Tea Chest, Harlequin's Leap and Transformation. The Kitchen Scene by Messink. Harlequin changes to a Lobster. A Landscape painted by Lambert. A new *Drinking Song* and *Chorus*, composed by Spofforth, by Bowden. The Wash-House Scene (from THE SORCERER) invented by Rich. Pantaloon's House and Garden Wall—a Venetian Window changes to a Ladder—with the Clown's Disaster in the Horse Trough. Outside of Pantaloon's House—the art of making Punch—the Transformation of Punch to a Wheel-Barrow invented by Rich. The Statuary Yard invented by Messink—the formation of the Stone Figure invented by Delpini. A Dark Wood—Harlequin and Columbine, guarded by Virtue, are shewn the Cavern of Vice, in which are personified Intemperance, Deceit, Avarice, Gaming, Drunkenness, Lust, and Murder. This is succeeded by the Temple of Virtue, in which the Vices give place to Prudence, Justice, Temperance, Fortitude, Faith, Hope, and Charity. Harlequin and Columbine are united at the Altar by Hymen, and the Piece concludes with a *Finale*, and *Grand Dance* by Byrn, Holland, Mlle St. Amand, &c.

COMMENT. Afterpiece [1st time; P2, author unknown]: The Pantomime partly new and partly compiled. The principal parts of the Compilation from THE CHOICE OF HARLEQUIN, THE MAGIC CAVERN, THE ENCHANTED CASTLE, THE SYLPHS, and THE SORCERER. The Music compiled from, and composed by, Michael Arne, Shield, [J. C.] Bach, Spofforth, &c. The Scenery, Machinery, and Decorations are partly new, and the rest completely repaired by Hodgins, Phillips, Hollogan, Blackmore, and assistants. The Dances composed by Byrn. The Dresses by Dick and Mrs Egan. Books of the Songs to be had at the Theatre. Receipts: £274 14s. 6d. (254/13/0; 20/1/6).

King's

I DUE GOBBI. Principal Characters by Viganoni (1st appearance at this theatre), Morelli // Sga Fabrizzi. [Larpent MS 1118 lists the parts: Rosignolo, Pandolfo, Lucindo, Trastullo // Costanza, Rosaura, Lisetta.]

DANCING. End of Act I *Divertissement*, as 10 Mar.; End of Opera *Le Bouquet* [*performers not listed*, but see 5 Mar.].

COMMENT. A New Opera (1st time [in London; 1st performed at Florence, 1793, as LA CONFUSIONE NATA DALLA SOMIGLIANZA; ossia, I Due Gobbi]); the music by Portogallo. [Viganoni had 1st appeared at the former King's Theatre throughout the seasons of 1781-82 and 1782-83.]

Wednesday 16  
CG

A GRAND SELECTION OF SACRED MUSIC FROM THE WORKS OF HANDEL. Principal Vocal Performers as 2 Mar., but added: another Miss Fletcher (from Birmingham).

*PART I.* Overture (SAMSON). *Honor and Arms* by Bartleman [SAMSON]. *Wise men flattering* by Miss Leak [JUDAS MACCABAEUS]. *Lord of Eternity* and *O Baal* by Chorus (DEBORAH). *Husb, ye pretty warbling* by Miss Parke [ACIS