

- Saturday 26**
DL THE BELLE'S STRATAGEM. As 11 Jan., but omitted: Gentlemen. Also FEUDAL TIMES. As 23 Jan.
COMMENT. Mainpiece: In Act IV a Masquerade Scene. Receipts: £342 12s. (220/0/6; 118/9/0; 4/2/6).
- CG LAUGH WHEN YOU CAN. As 8 Dec. 1798. Also THE FLITCH OF BACON. Capt. Greville – Inledon; Capt. Wilson – Townsend; Major Benbow – Davenport; Justice Benbow – Waddy; Kilderkin – Dyke; Ned – Abbot; Putty – Rees; Tipple – Munden // Eliza (1st time) – Mrs Atkins.
COMMENT. Afterpiece: Not acted these 2 years [not acted since 29 Jan. 1796]. Receipts: £164 9s. 6d. (156/18/0; 7/11/6).
- King's INES DE CASTRO. As 22 Jan., but added: Benelli.
DANCING. As 11 Dec. 1798 throughout.
- Monday 28**
DL THE GRECIAN DAUGHTER. As 16 Nov. 1798. Also FEUDAL TIMES. As 23 Jan., but omitted from Chorus of Soldiers: Tett, Atkins, Dibble, Denman; from Chorus of Villagers: Potts, Meyers, Willoughby.
COMMENT. Receipts: £301 9s. 6d. (209/9/0; 90/10/6; 1/10/0).
- CG THE VOTARY OF WEALTH. As 12 Jan., but *Prologue, Epilogue* omitted [and thereafter]. Also THE IRISH MIMIC; or, Blunders at Brighton. Parrots – Johnstone; Cypress – Munden; Colin – Fawcett; Capt. Clifford – Clarke; Harry – Farley; Porter – Thompson // Miss Melcomb – Mrs Davenport; Julia – Mrs Mills.
COMMENT. By Command of Their Majesties. Doors, &c. as 21 Nov. 1798. Receipts: £418 4s. (414/4; 4/0).
- HAY THE PROVOK'D HUSBAND. Lady Townly – Lady Perrott; Lady Grace – A Young Lady (1st appearance on the stage [unidentified]). The rest of the principal characters by persons of respectable situations in life who have undertaken their several parts from motives of humanity. [No afterpiece]
COMMENT. By Permission of the Lord Chamberlain. Benefit for the large Infant Orphan Family of a Man of Fashion [Sir Richard Perrott]. The mother of these helpless, unprotected infants, in contemplating the benevolence of a humane Public, throws herself with implicit confidence on the commiserating patronage of those who are ever ready to afford it for the relief of suffering innocence. Tickets to be had of Lady Perrott, No. 28, Spring-street, Portman-square [and see 18 Sept. 1797].
- Tuesday 29**
DL A BOLD STROKE FOR A WIFE. As 6 Oct. 1798, but omitted: Stockbrokers, Betty, Lady. Also FEUDAL TIMES. As 28 Jan.
COMMENT. Receipts: £265 14s. 6d. (176/9/0; 87/8/0; 1/17/6).
- CG LOVER'S VOWS. As 1 Nov. 1798. Also THE MAGIC OAK; or, Harlequin Woodcutter. *Principal Characters* by Bologna Jun., Bologna, Simpson, Simmons, Whitmore, Hawtin, Dyke, Wilde, Blurton, Claremont, Klanert, the Master Blackmores, Platt, Abbot, T. Cranfield, Powers, Lewiss, Davies, L. Bologna, Letteney, Lee, Delahoy, Wilkins, Farley // Miss Lupino, Miss Cranfield, Miss Denny, Mrs Watts, Mrs Bologna, Mrs Whitmore, Mrs Gilbert, Miss Gray, Miss Leserve, Mrs Norton, Mrs Masters, Mrs Lloyd, Miss Burnett, Miss Walcup, Mrs Blurton, Miss Bologna, Miss Cox, Mrs Crow, Miss Davenett [*recte* Dibdin], Mrs Ward, Miss Coombes, Miss Standen, Mrs Wybrow, &c. *Vocal Characters* by Townsend, Hill, Emery, Street, Gray, Linton, Thomas, Russel, Curties, J. Linton, Oddwell, Little, Tett, Masters Ramage and Goodwin // Mrs Chapman.

[Cast from Songs (J. Barker, 1799): Harlequin Woodcutter – Bologna Jun.; Lout – Bologna; Tasner – Simpson; Phisgig – Simmons; Pantaloon – Whitmore; Landlord – Hawtin; Haymakers – Wilde, Blurton, Platt, T. Cranfield, Powers, Lewiss, L. Bologna, &c.; Dutch Lover – Klanert; Beadle – Abbot; Dutch Servant – Davies; Man Milliner – Lee; Brisk – Farley; Sailor – Townsend; Officer of Volunteers – Hill; Recruits – Street, Gray, Linton, Thomas, Russel, Curties, &c. // Haymakers – Mrs Watts, Mrs Bologna, Miss Burnett, Miss Bologna, Miss Cox, Mrs Crow, &c.; Harlequin's Mother – Mrs Whitmore; Landlady – Mrs Gilbert; Market Women – Miss Leserve, Mrs Norton, Mrs Blurton, &c.; Old Maid – Mrs Lloyd; Columbine – Mrs Wybrow. Dyke, Claremont, Master Blackmores, Letteney, Delahoy, Wilkins, Emery, J. Linton—Master Goodwin, Miss Lupino, Miss Cranfield, Miss Denny, Miss Gray, Mrs Masters, Miss Walcup, Miss Dibdin—Miss Standen, Mrs Chapman are unassigned.]

Tuesday 29
CG

MUSIC. End of Part I of afterpiece a *Medley Overture* on the Union Pipes and Pedal Harp by Murphy and Weippert.

COMMENT. Afterpiece [1st time; P2, by Thomas John Dibdin; pantomime by Charles Farley]: With new Scenery, Machinery, Tricks, Dresses, and Decorations. The Overture, Airs and Chorusses by Attwood. The Pantomime Music by Attwood, Mountain, and Ealy [*recte* Eley]. The Scenery by Phillips, Lupino, Hollogan, Blackmore, Thorne, Wilkins, &c. The Machinery and Tricks by Cresswell, Sloper and Goostree. The Dresses by Dick and Mrs Egan. Books of the Songs to be had at the Theatre. Receipts: £364 (353/12; 10/8).

INES DE CASTRO. As 26 Jan.

King's

DANCING. End of Act I *Peggy's Love*, as 11 Dec.; End of Opera *Les Deux Jumelles; ou, La Méprise* [performers not listed, but "The pas de deux of Didelot and Rose was particularly admired, and Madames Laborie and Hilligsberg, who appeared as the Twin Sisters, were most happily successful" (*Morning Chronicle*, 30 Jan.)].

COMMENT. 2nd ballet: 1st time; composed by Barré; the Music by Bossi. "Mme Hilligsberg, who possesses the first rank among the dancers of London, is a woman of distinguished merit: she succeeds with peculiar happiness in sportive and jocose expressions, and she is bewitchingly graceful as a Welch or Scotch country girl. Her figure is very handsome; but her arms are somewhat long and thin. The third dancer is Mme Laborie; she possesses an agreeable figure, much animation and native gracefulness. She might become a first-rate dancer [if] she did not trust too much to her natural talents, and bestowed more attention on the art" (Goede, 265).

"Les Deux Jumelles, ou la Méprise, pouvoient très bien faire le sujet d'un joli divertissement; mais pour un grand ballet, il a fallu y appeller le secours des dieux, & faire descendre ce que nous appelons une gloire de nuages qui se développent assez mal: c'est la faute du machiniste ou du charpentier. D'ailleurs, cette gloire ne sert à rien, puisque l'Amour vient dans un assez mauvais cabriolet, poussé par des hommes qu'on voit un peu trop distinctement, & s'en retourne de même à reculons. Nous avons vu souvent le char de l'Amour aller en avant; mais il est rare qu'on le voie reculer, & cette même gloire éprouve autant de difficulté pour remonter qu'elle en avoit eue pour descendre, laissant le spectateur très convaincu de son inutilité" (Anthony Le Texier, *L'Ami des Mères*, 1799, 1, 192-93).

The subscribers are most respectfully intreated to be careful to whom they give their Tickets, as many improper persons have lately presented themselves for admission into the Theatre with those Tickets; and the subscribers are requested to observe that, in future, persons of this description will be conducted directly to the identical Boxes to which such Tickets belong, instead of being admitted into any other part of the Theatre. And the public are intreated to understand that neither Ladies in Undress Hats or Bonnets, nor Gentlemen in Boots will be admitted into the Pit of the Opera.