

- BLUE-BEARD. As 20 Nov. 1799. Also THE LYING VALET. As 7 Jan. *Saturday 8*  
Also OF AGE TO-MORROW. As 3 Mar., but omitted Hollingsworth, also DL  
*Prologue.*  
COMMENT. [Following the 2nd piece the playbill lists *The Scotch Ghost*, but  
"The Public is most respectfully informed that in consequence of the very sudden  
and violent indisposition of Signora Bossi del Caro it is not in her power to have  
the honour of appearing before them this Evening, and there being no other  
person who can supply her place, *The Scotch Ghost* . . . is unavoidably obliged  
to be omitted" (printed slip attached to Kemble playbill).] Receipts: £188 7s.  
(127/14; 59/18; 0/15).
- SPEED THE PLOUGH. As 8 Feb. Also OSCAR AND MALVINA. As 4 Mar. CG  
*SINGING.* As 4 Mar., but *Come every jovial fellow* by Simmons, Mrs Sydney, Miss  
Wheatley.  
COMMENT. Receipts: £294 7s. 6d. (290/3/0; 4/4/6).
- I DUE FRATELLI RIVALI. As 18 Feb. King's  
*DANCING.* End of Act I *A New Divertisement*, as 4 Feb.; End of Opera *Hyppomène*  
*et Atalante*, as 4 Mar.  
COMMENT. "At a little before nine went to the Opera. Sat in Duchess of  
Gordon's box. My motive in going having been to join her in hissing a dance,  
if it had been such as it was before" (Windham, 421).
- THE COUNTRY GIRL. Moody – King; Harcourt – Barrymore; Sparkish – *Monday 10*  
Palmer; Belville – C. Kemble; William – Maddocks; Countryman – Grimaldi // DL  
Alithea – Miss Mellon; Miss Peggy – Mrs Jordan (1st appearance this season);  
Lucy – Miss Heard. Also BLUE-BEARD. As 14 Oct. 1799; but 1st Male  
Slave – Bayzand // Irene – Miss B. Menage; Beda – Miss Leak; omitted from Female  
Slaves: Miss Daniels.  
COMMENT. Receipts: £446 16s. 6d. (365/14/0; 79/8/6; 1/14/0).
- RAMAH DROOG. As 4 Feb. Also THE JEW AND THE DOCTOR. As CG  
24 Oct. 1799.  
COMMENT. Receipts: £183 2s. (180/4; 2/18).
- THE EGYPTIAN FESTIVAL. *Egyptians.* Raymond, Holland, C. Kemble, Suett, *Tuesday 11*  
Dignum, Caulfield, Cory, Surmont, Roffey // Mme Mara (1st appearance at this DL  
Theatre), Mrs Bland. *English.* Powell, Kelly, Bannister Jun., Sedgwick, Sparks,  
Webb, Ryder, Grimaldi // Miss Stephens, Miss De Camp. [Cast from text (J. Ridg-  
way, 1800): *Egyptians.* Mustapha Muley Bey – Raymond; Ali Hassan – Holland;  
Murteza – C. Kemble; Uscola – Suett; Yezid (Chief of the Arabs) – Dignum;  
Jaffa – Caulfield; Priest – Cory; Kedah – Surmont // *Zemira* – Mme Mara; Nigra –  
Mrs Bland. *English.* Governor – Powell; Boomly – Kelly [in text: Trueman (see  
13 Mar.)]; Longbow – Bannister Jun.; Mainstay – Sedgwick; Cook – Sparks;  
Officer – Webb // *Violetta* – Miss Stephens; Jackina – Miss De Camp. Roffey,  
Ryder, Grimaldi are unassigned.] *Chorusses.* Maddocks, Wentworth, Evans, Fisher,  
Danby, Danby Jun., Cook, Bardoleau, Willoughby, Elliot, Aylmer, Clarke, Mead,  
Dibble, Gallot, Caulfield Jun., Tett, Sawyer, &c. // *Mmes Arne, Menage, B. Menage,*  
Wentworth, Roffey, Drake, Saunders, Jacobs, Benson, Butler, Chippendale, Coates,  
Gawdry, &c. *Slaves.* Whitmell, Wells, Garman, Johnston, Goodman, Gauron,  
Bayzand // *Mmes Brooker, Brigg, Byrne, Vining, Riches, Luciet, Drake.* Also  
THE LIAR. *Cast not listed*, but see 14 Jan.  
COMMENT. Mainpiece [1st time; CO3, by Andrew Franklin]: The Scenery,  
Machinery, Dresses and Decorations entirely new. The Overture and Musick  
composed by Florio. The Scenes, designed by Greenwood, and painted by him,  
Banks, and assistants. The Machinery, Dresses and Decorations designed by

- Tuesday 11**  
DL  
Johnston, and executed by him, Gay, and Underwood. The Female Dresses designed and made under the direction of Miss Rein. Books of the Songs to be had at the Theatre.  
“With the exception of PIZARRO, this is one of the most magnificent spectacles the stage has for some time produced. The dresses . . . are attended with particular accuracy to the costume of the country . . . and the scenery is locally correct” (*Monthly Mirror*, Mar. 1800, p. 173). “As a *singer* [Mme Mara’s] powers are indisputable; but as a *performer* she exhibits herself in a light which alternately provokes our ridicule and pity. Her delivery is an absolute libel on the profession. To the defects of a foreign pronunciation she joins a natural impediment of speech, which partakes too strongly of a lisp to warrant her bearing part in the prose dialogue of a play. What could possibly induce her to appear before the public under such disadvantages, unless she did it in compliment to the composer, we are at a loss to conjecture; nor less are we puzzled to account for the supineness of an audience which can patiently tolerate such puny efforts” (*Dramatic Censor*, I, 347-48).  
*Morning Chronicle*, 14 June 1800: This day is published THE EGYPTIAN FESTIVAL (2s.). Receipts: £320 18s. 6d. (277/6/6; 42/8/0; 1/4/0).
- CG SPEED THE PLOUGH. As 8 Feb. Also OSCAR AND MALVINA. As 4 Mar. SINGING. As 8 Mar.  
COMMENT. Receipts: £219 17s. 6d. (216/6/0; 3/1/6).
- King’s I DUE FRATELLI RIVALI. As 18 Feb. DANCING. As 4 Mar. throughout.
- Wednesday 12** GENERAL FAST.
- Thursday 13**  
DL THE EGYPTIAN FESTIVAL. As 11 Mar., but in *English*: Trueman in place of Kelly; omitted from *Chorusses*: Bardoleau – Sawyer // Mmes Jacobs – Gawdry. Also THE WEDDING DAY. Lord Rakeland – De Camp; Sir Adam Contest – King; Mr Contest – Trueman; Mr Milden – Maddocks // Lady Contest – Mrs Jordan; Lady Autumn – Miss Tidswell; Mrs Hamford – Mrs Walcot.  
COMMENT. “The bombardment of the fort, at the conclusion of the Opera, went off better than on the preceding night. Of course, the thunder of guns and mortars, with the suffocating smoke, stench and vapour which pervaded every part of the house roused the audience from a state of lethargy and torpor . . . and the curtain dropped with less opposition and reprobation than on the preceding night” (*Dramatic Censor*, I, 350). Receipts: £342 11s. (267/17/6; 74/4/6; 0/9/0).
- CG RAMAH DROOG. As 4 Feb. Also HARTFORD BRIDGE. As 2 Dec. 1799, but omitted: Waiter.  
COMMENT. By Command of Their Majesties. Receipts: £307 4s. (305/2; 2/2).
- Friday 14**  
CG ALEXANDER’S FEAST. Principal Vocal Performers as 7 Mar.  
PART III. A GRAND MISCELLANEOUS ACT. The Water Music. *O beauteous Queen* by Dignum. *My faith and truth* by Miss Tennant and Master Elliot (SAMSON). *Welcome, welcome, mighty King* by Chorus (SAUL). *Pleasure my former ways* by Inledon (TIME AND TRUTH). *God preserve the Emperor* by Chorus (Haydn). *Mad Bess* by Mrs Second (Purcell). *Fixed in his everlasting seat* by Grand Chorus (SAMSON).  
MUSIC. End of Part II a *concertante* for violin, oboe, tenor and violoncello by G. Ashley, W. Parke, R. Ashley, C. Ashley.