

- Friday 22
DL COMMENT. Margaretta 1st time by Mrs Robinson not perfect. very B. & Disconcerted Mr G. very much (Hopkins Diary). [MacMillan's note from Kemble differs slightly in wording.] Receipts: £239 17s. (Treasurer's Book).
- CG SHE STOOPS TO CONQUOR; or, The Mistakes of a Night. Hardcastle – Shuter; Tony – Quick; Marlow – Lewes; Hastings – DuBellamy; Sir Charles Marlow – Gardner; Mrs Hardcastle – Mrs Green; Miss Neville – Mrs Kniveton; Miss Hardcastle – Miss Wilde, first time. Also THE COMMISSARY. Commissary – Quick; Young Loveit – Davis; Simon – Fox; Isaac Fungus – Gardner; Mrs Loveit – Mrs Pitt; Dolly – Miss Helme; Jenny – Miss Pearce; Mrs Mechlin – Mrs Gardner. DANCING. End of Play: A New Dance. [See 21 Oct.]
COMMENT. Tomorrow, not acted this season, *Macbeth*, with New Dresses and Decorations. Macbeth – Macklin, 1st appearance in that character. Receipts: £123 13s. 6d. (Account Book).
- Saturday 23
DL VENICE PRESERV'D. Jaffier – Barry; Priuli – J. Aickin; Renault – Jefferson; Duke – Bransby; Bedamour – Packer; Spinoza – Wright; Elliot – Keen; Officer – Ackman; Pierre – Aickin; Belvidera – Mrs Barry. Also THE PIGMY REVELS. As 21 Oct., but Wrighten omitted.
COMMENT. Rec'd Stopages £27 2s.; Paid Salary List £522 18s. Receipts: £152 1s. 6d. (Treasurer's Book).
- CG MACBETH. Macbeth – Macklin, first time; Macduff – Clarke; Lenox – Hull; Malcolm – Wroughton; Banquo – Bensley; Duncan – Gardner; Seyton – Thompson; Hecate – Reinhold; Witches – Dunstall, Mrs Pitt, Quick; Vocal Parts: Mattocks, Reinhold, Mrs Thompson, DuBellamy, Baker, Fox, Mrs Baker, Mrs Lampe, Mrs Jones; Lady Macbeth – Mrs Hartley. Also THOMAS AND SALLY. Squire – Mattocks; Sailor – DuBellamy; Dorcas – Mrs Thompson; Sally – Miss Brown, first time. With *Hornpipe* by Miss Twist.
COMMENT. Receipts: £200 7s. 6d. (Account Book). Mainpieces: With New Dresses and Decorations. [The first of a series of five performances (the last, *Merchant of Venice*, 18 Nov.) which got Macklin dismissed from the theatre until 1775, when his lawsuit against six persons whom he claimed formed a conspiracy to hiss him from the stage and ruin his livelihood was concluded favorably for him. His performance of Macbeth was favorably treated but with certain misgivings in the *Morning Chronicle* (25 Oct.), but he was mercilessly criticized in the *London Evening Post* and *St James Chronicle*: "In Act II, Sc. i, Shakespeare has made Macbeth murder Duncan; Now Mr Macklin, being determined to copy from no man, reversed this incident, and in the very first act, scene the second, murdered *Macbeth*." The favorable review (*Morning Chronicle*) thought he did well in first and last acts, but gave way to stage rant and "vehemence of energetic expression" wanting any variation in tone in between. It also pointed out a certain faulty memory of his lines. His novel stage effects came in for a paragraph of comment: "The alterations in the *jeux de theatre* respecting the representation of this tragedy do Mr Macklin great credit. His change of the scenery is peculiarly characteristic. The Quadrangle of Macbeth's castle, and the door which is supposed to lead to Duncan's apartment (both of which are entirely new) are additions of consequence to the exhibition of the play. The door also through which Macbeth comes to the Weird Sisters, in the 4th act, is a better and more probable entrance than through the common stage portal. The dresses are new, elegant, and of a sort hitherto unknown to a London audience, but exceedingly proper. The Banquet was superbly set out, and it must be confessed that the managers seem to have spared neither cost nor assiduity to ornament and add to the effect of the representation." A favorable letter from a correspondent to the *London Evening Post* adds: "I must observe, Mr Printer, that from the graceful and characteristic manner in which Macbeth was introduced by the *martial music* and military procession, from the

manner of M. Macklin's acting, from his judicious alteration of the dresses, the disposition of the scene where the King is killed, the cave of the witches in the 4th act, from the improvement of Mrs Hartley's *thinking in Lady Macbeth* and from her manner of speaking, which seemed plainly to be the effects of some intelligence she had received from Mr Macklin . . . I thought Mr Macklin deserv'd great praise." See the newspaper comments all gathered and reprinted in an *Apology for the Conduct of Charles Macklin*, (London, 1773). See also note to 30 Oct. See also *London Chronicle*, Oct. 23-26 (cf. Odell, I, 453). The *Westminster Magazine* suggests the performance was pitiable. "Macklin knew what he ought to do, but could not do it." The Scenemen's pay this week was about double the normal cost. (Account Book).]

Saturday 23
C.G

Verse Squibs from *St James Chronicle* (Oct. 1773) against Macklin:

MACBETH

"Eight Kings appear and pass over in order, and Banquo the last"
Old Quin, ere Fate suppressed his lab'ring breath
In studied accents grumbled out *Macbeth*:—
Next Garrick came, whose utt'rance truth impressed,
While ev'ry look the tyrant's guilt confess'd:—
Then the cold Sheridan half froze the part,
Yet what he lost by nature sav'd by art.
Tall Barry now advanc'd toward Birnam Wood
Nor ill performed the scenes—be understood—
Grave Mossop next to Foris shaped his march
His words were minute guns, his action starch.
Rough Holland too—but pass his errors o'er
Nor blame the actor when the man's no more.
Then beary Ross, assay'd the tragic frown,
But beef and pudding kept all meaning down:—
Next careless Smith, try'd on the Murd'rer's mask,
While o'er his tongue light tripp'd the hurried task:—
Hard Macklin, late, guilt's feelings strove to speak,
While sweats infernal drench'd his iron cheek;
Like Fielding's Kings [in *Tom Thumb*] his saucy'd triumphs past,
And all he boasts is, that he falls the last.

Also from *St James Chronicle*:

The Witches, while living deluded *Macbeth*
And the Devil laid hold of his soul after death;
But to punish the Tyrant this would not content him,
So Macklin be sent on the stage to present him.

COMMENT. The proprietors of the Opera House think it is their duty to lay before the Nobility and Gentry to whose patronage they are highly indebted a list of the engagements made for the ensuing season. [No attention or expense spared to make the operas brilliant. Gordon spent two months in Italy, and made two trips to Paris to select the best singers and dancers.] The ill health of Sg Carabaldi having prevented his setting out in time and made it impossible for him to be here at the opening of the theatre. Sg Scheroli, the Tenor who has played the first Buffo with the greatest reputation in Italy, has kindly undertaken to play the part until his arrival. Company: *Serious Opera* – Millico, Mrs Davies, Scheroli (Tenor), Sga Galli, Sga Lodi. *Comic Opera* – Carabaldi, Scheroli, Sga Marchetti, Sga Galli, Fochetti, Sga Lodi, Sga Gardi. Poet – Sg Badini. Master of the Dances – Petro. Principal Dancers: Fierville, Pico, Vincenzo Lorenzo, Bocchini, Mariottini, Sga Mimi Faviere, Sga Mazzoni, Sga Nina Faviere, Colomba (from Milan), Mr Canter. Book-Boxkeeper – Yates. [Requests nobility and subscribers to pay up their subscriptions.]

King's