

THEATRE ROYAL, DRURY-LANE.

This present SATURDAY, November 5, 1814,
Their Majesties' Servants will perform, First Time at this Theatre, Shakspeare's Tragedy of

MACBETH.

The Original MUSICK by MATHEW LOCKE,
With a NEW OVEREURE and Act Symphonies, composed and arranged by Mr. HORN.
Duncan King of Scotland, Mr. POWELL.

Malcolm, Mr. I. WALLACK, Donalbain, Miss CARR,
Macbeth, Mr. KEAN.
Banquo, Mr. POPE,
Macduff, Mr. RAE.

Lenox, Mr. ELRINGTON, Rosse, Mr. HOLLAND,
Fleance, Miss S, CARR, Siward, Mr. R. PHILLIPS,
Seyton, Mr CROOKE, Physician, Mr. MADDOCKS,
Serjeant, Mr. WALDEGRAVE, Murderers, Messrs. Cooke, Chatterley,
Officers, Messrs. Buxton, Hope, Mathews, Coste, Brown,
Appleby, Jameson, Whyber, West,
Lady Macbeth, Mrs. BARTLEY,
Gentlewoman, Miss TIDSWELL,
Apparitions, Mr. I. West, Miss A. Carr, Miss C. Carr,
Hecate, Mr. BELLAMY. First Witch, Mr. DOWTON,
Second Witch, Mr. LOVEGROVE. Third Witch, Mr. KNIGHT.
Principal Singing Witches.

Mr. PHILIPPS, Mr. PYNE, Mr. SMITH, Mr. J. SMITH, Mr. LEE,
Mr, GATTIE, Mr. BARNARD, Mr. MARSHALL, Mr. PENLEY.
Mrs. DICKONS, Mrs. BLAND,
Miss KELLY, Mrs. ORGER, Miss POOLE, Mrs. HARLOWE.

CHORUS of WITCHES & SPIRITS.

Messrs. Fisher, Miller, Cook, Saunders, Mead, Wilson, Dixon, Jones, Dibble, Oddwell,
Wilmshurst, Bennett, Evans, Caulfield, Clarke, Ebsworth, Linton, Warner, H, Caulfield,
Dorion, Long, Burden, Hughes, Barnes, Hartland, Kirby, Ray, Sparks, Masters, Barnet,
Harris, Tibbut, Stokes, Brown, Turner, Bynam, Seymour, I. Seymour, Sheen, Bird, &c.
Mesdms. Chatterley, Pyne, Horribow, Lion, Corri, Cause, Dennett, Maddocks, Henley, Barnes,
Caulfield, Ivers, E. Jones, Cooke, M. Cooke, Scott, C. Scott, A. Scott, Barrett, C. Bristow,
Vallancy, Ruggles, Johannot, &c.

The following NEW SCENES, designed and painted by Mr. GREENWOOD, and Assistants.
Romantic Landscape. -- Rocky Pass and Bridge. -- Gothic Screen. -- Gallery in
Macbeth's Castle. -- Banquet Hall. -- Cavern and Car of Clouds.
Hecate's Cave. -- Castle Gate and Court Yard. -- Exterior of the Castle.

The other Scenery by Mr. CAPON & Mr. GREENWOOD.

The Machinery by Messrs. UNDERWOOD and DRORY.

The Armour & Decorations by Mr. MORRIS. The Dresses by Mr. BANKS and Miss REIN.

To which will be added, the Farce of
THE MOCK DOCTOR.

The Characters as before,

* The Tragedy of KING RICHARD THE THIRD will be repeated
every Monday till further Notice.

VIVANT REX ET REGINA. NO MONEY TO BE RETURNED. [C. Lowndes, Printer, Marquis Court, London.

The New Comick Drama of JEAN DE PARIS continuing to be received with unanimous and uninterrupted applsuse, will be repeated every Evening.

On Monday, (6th time,) Shakspeare's Tragedy of KING RICHARD THE THIRD.
Richard, Mr. KEAN. With (5th time) JEAN DE PARIS.

On Tuesday the Comedy of the JEALOUS WIFE, with, 6th time, JEAN DE PARIS.
Mr. BRAHAM

Will make his 1st Appearance this Season,

On Wednesday, in the Operatick Drama of THE DEVIL'S BRIDGE. After which
(7th time) JEAN DE PARIS.

On Thursday, a Tragedy in which Mr. KEAN will perform, with (8th time) JEAN DE PARIS.

On Friday, an Opera in which Mr. BRAHAM will perform, with (9th time) JEAN DE PARIS.

† The Publick are respectfully informed, that

Miss WALSTEIN,

Of the Theatre Royal, Dublin, is engaged for a Limited Number of Nights at this Theatre,
and that her First Appearance will be speedily announced.

Morning Chronicle, 7 Nov. 1814, 3a--b

Theatre, Drury-lane. -- The tragedy of Macbeth has, by all competent judges, been considered as the highest intellectual treat that the English stage can present. It was the observation of Steevens on the paragraph of Dr. Johnson's introduction to this play, in which "he apprehends that the fame of Shakespeare's magic may be endangered by modern ridicule," that "he should not hesitate to predict its security, till our national taste is wholly corrupted, and we no longer deserve the first of all dramatic enjoyments, for such, in my opinion, is the tragedy of Macbeth" -- and such it is in our opinion; from the marvellous influence and beauty of the magical illusion, and the consummate art with which the germ, growth and maturity of the evil passions are displayed in the character of the hero, it is the most perfect drama for representation on the stage.

We feel gratitude to the Managers of Drury-lane, therefore, for the exertions which they have made to bring out this play in a style superior to any preceding exhibition, and in which every thing that could dazzle and delight the eye and ear has been added to the excellence with which the principal passion was portrayed by Mr. Kean. We say every thing has been attended to, to dazzle and delight, except in regard to local scenery, and to chronological costume. The Directors were probably of opinion that spectators, accustomed to the finery and magnificence of modern spectacle, would not have been satisfied with the brown, rude, and rusty habits of the eleventh century; and something, certainly, may be abated from rigid accuracy in favour of superb and captivating shew; but we do not admit the same excuse for the painter. From him, at least, we expected faithful representations of those fragments of architecture that have descended to our own times -- or nearly so; for when Dr. Johnson travelled into Scot-

land, some remains of Macbeth's Castle, near Inverness, were still visible, and Mr. Boswell relates, that happily, at the moment of viewing it, a raven croaked from the battlements. The research of a Capon would have preserved to us this picture; the gate at which, we are told by the murderers, visitors to the Castle used to alight, if represented, would have given locality to that scene, and still more might the interior have accorded with the remains of this British antiquity. The Castle of Dunsinnan also would have been picturesque. Dunsinnan is a high abrupt

mountain, in a flat country, extending all the way to Birnam Wood, which explains and accounts for the expedient of cutting down the trees, as the only means to conceal the numbers of the advancing army. We have no trait of this in the scite of the Castle; but these are trifling defects, nor do we wish to quarrel with the landscapes, though they are not copies of the barren heaths of the district. In all other respects the Play has been got up with admirable liberality. Never in the history of the British Stage have the magical illusions been so happily or so beautifully represented. Never was Mathew Locke's grand and delightful music of the Witches so forcibly or so critically performed. In this last department, the musical talents of Mr. Bellamy, Mrs. Dickons, Mrs. Bland, Mr. Philipps, Mr. Pyne, Mr. Smith, and, indeed, of the whole lyric power of the house are combined; and, under the care of Mr. Kelly, the chorusses were executed with an harmony, spirit, and effect that we never before witnessed. The overture and musical interjections are also very honourable to Mr. Horne, the composer. The contrivance by which the delusion of the flight of Hecate, the appearance of the many-coloured spirits in the air, and the rising of the infernal powers to deliver their mysterious oracles to Macbeth, is truly ingenious, and strikes the spectator by its magnificence, as much as by its novelty. It seems to realize the fiction of the Poet: the infernal beings prove themselves to be spiritual, by rising up through the cauldron, surrounded by flame, without being singed by it; and Hecate rises on the clouds which obey her mandate. What would have been the effect on the bewildered eyes of the contemporaries of Shakespeare, if his imaginations had been thus embodied and represented? At a time when the doctrine of witchcraft was not merely established by common belief, but enforced by law -- and when it was criminal to disbelieve in it -- such an exhibition as was seen on Saturday night, would have made an impression never to be effaced. But here let us observe, that when the witches and cauldron disappeared, the furnace ought to disappear also. This, we suppose, was a mere oversight; for in fact the manner in which this play has been got up proves that at no former time was the conduct and display of theatrical representations in any degree equal to those we have now the pleasure to enjoy.

But all that the painter, the musician, the machinist, and the habit-maker have done, would be trifling as to intellectual enjoyment (for all this might have

been employed on a ballet or pantomime), if they had not been brought to illustrate the grandest acting play of the immortal Bard. Here, however grand, they are all secondary. It is the play itself that rouses the attention, engages the passions, informs the mind and meliorates the heart of every auditor. As it was acted on Saturday it possesses an influence which no sermon, no lecture on morality, no example, even of legal punishment, could impress on the multitude -- for of all the instructive exhibitions ever given to an audience, the acting of Mr. Kean on coming forth from the chamber, after the assassination of the King, is the most impressive lesson to humanity we ever saw. The convulsion of his frame, the agony of his feelings, as his conscience brought to his mind the images of the horrors he had left within -- the glare of his eye -- the choaked utterance of "God bless us," and "Amen," were altogether such an animated and striking delineation of the soul of a murderer, as no actor ever so truly and so emphatically presented to our senses. It exceeds every former effort of his art, and yet it was seemingly done without effort. It was not by strained and struggling gestures -- not by hurried changes of attitude -- not by boisterous or vehement expression that he conveyed the terrible emotion by which he was agitated, to the heart of the spectators; but he shewed it in every lineament and muscle of the body. He was the soul-stricken, self-convicted murderer that he represented; and he (the warrior who would have sacrificed thousands of his unoffending fellow-creatures in the field without a pang) stood here the penetrated victim of the remorse that must torture the bosom of an assassin. It was in our eyes the perfection of the histrionic art. In the less important scenes of the play he shewed the same powers of just conception, and though his voice sometimes failed in doing justice to his ideas, his judgment in the manner never erred. In the Soliloquy, where he follows with his eye the dagger that marshalled him the way he was to go, he was quick and pointed in the transition between the loss and the re-appearance of it. The dagger, by the fine imagination of the poet's augury, is made to pass into the chamber where Duncan sleeps. In that interval the vision is lost to Macbeth, and then he says,

"Mine eyes are made the fools o'the other senses,
"Or else worth all the rest ----"

But it re-appears, and

"He sees it still,
"And on its blade and dudgeon gouts of blood
"Which were not so before ----"

This transition he marks with that discriminating tact so peculiarly his own; but to make the vision more edifying, the whole ought to be directed to the very chamber which he afterwards enters to perpetrate the crime. Throughout the whole part, he displayed the most perfect intimacy with the character, and the justest idea of personifying it. We have no hesitation in saying, that though his Richard may, by the continuance of the passion, be regarded, as a whole, more uniform than his Macbeth, yet there is nothing in any play, equal to some of the pictures of passion that he exhibited on Saturday night.

The other parts of the play were also more uniformly good, than we are accustomed to see at either Theatre. Of Mrs. Bartley's Lady Macbeth we forbear to speak critically. The shadow of the great original, reminds us feelingly of the loss we have sustained. She is great only where the imitation approaches to the model. Mr. Pope's Banquo was excellent, and Mr. Rae in Macduff was more than usually impressive. It seldom happens that the minor parts of such a drama are ably sustained; -- and the French critics constantly assert that we have not what they call the ensemble of a play on our boards. Now in this Tragedy some of the finest speeches of the poet are given to short characters -- yet the wounded soldier -- Malcolm, Rosse, &c. all delivered their pathetic descriptions with the force of truth. And nothing could surpass in harmony the manner in which Mr. Bellamy, Mrs. Dickons, Mrs. Bland &c. gave the principal vocal parts of the Chorus. The three Witches also by Mr. Dowton, Mr. Lovegrove, and Mr. Knight, were finely represented by not being made ludicrous. The mischief of their dark intent was not frittered away by mummery.

Upon the whole, the performance was received with such enthusiasm of approbation, that it was instantly, on the dropping of the curtain, announced for Tuesday, Thursday and Saturday, to the entire satisfaction of the crowded audience.

Kelly 1826 2:333-4

I remained at Brighton, until summoned by Mr. Arnold to Drury Lane, to get up and su-

perintend the music in Macbeth, which was to be produced with uncommon splendour for Mr. Kean. I had all the principal vocal performers in the chorusses; who all, as well as a numerous list of choral singers, both male and female, took

infinite pains to execute the charming productions, in a style unequalled in my remembrance; and the enthusiastic applause which the audience gave them, was commensurate with their merits. It was a rare and novel sight, to see so great a body of English chorus singers on the stage, full of appropriate and animated action. Yet in the instance I speak of, such things were; I cannot say such things are, -- they find it, perhaps, too troublesome.