

- p. 62, l. 43: *Mr. Kitchen, the property-man*: Joseph Kitchen, about whom little is known other than his position and that he was later discharged from the theatre. When the Drury Lane actors petitioned the Lord Chamberlain over their maltreatment by the manager Charles Fleetwood (see the headnote 'The Drury Lane Actors' Revolt', above, pp. 67–70), a petition by Kitchen was appended to that of the actors. Kitchen, who was owed money, made the case that he 'was discharged because he would not lay out more Money'; Fleetwood denied this and stated that he was discharged due to 'a Complaint of Mr Garricks for Impertinence and to ease the expence of the House Mr Arthur having undertaken to supply his post as well as play' (see Judith Milhous and Robert D. Hume, 'The Drury Lane Actors' Rebellion of 1743', *Theatre Journal*, 42:1 (March 1990), pp. 57–80; p. 60).
- p. 63, l. 19: Francis Lee: Francis Leigh, an actor who played at Drury Lane from 1725 until 1747–8.
- p. 63, l. 37: Ellis Roberts: Ellis Roberts, a singer and actor who performed from the late 1720s to the 1760s.
- p. 64, l. 1: Thomas Salway: Thomas Salway, a singer, actor and dancer, who lived c. 1706–43, and worked mostly at Lincoln's Inn Fields and Covent Garden, but was engaged at Drury Lane from 1734 to 1736. He was playing Don Fernand in *Trick for Trick*.
- p. 64, l. 40: George Carpenter: not identified.
- p. 65, l. 32: *Mr. Turbut*: Robert Turbutt (d. 1746), actor, singer, and manager, who was renowned for gluttony and was playing Don Diego in *Trick for Trick*.
- p. 66, ll. 10–11: *Mr. Rich ... Mr. Fern*: Macklin persuaded an illustrious body of men to appear as character witnesses. Alongside Fleetwood, the presence of John Rich and James Quin – with whom Macklin would later fall out – gave Macklin the endorsement of several of London's pre-eminent theatrical figures (see above, notes to p. 10, l. 2 and p. 14, ll. 12–13). Quin had himself killed a fellow actor, c. 1717, and like Macklin was convicted of manslaughter. In 1718 Lacy Ryan had killed a man and was not prosecuted (Highfill, vol. 13, p. 148). How much Ryan was able to say in Macklin's defence is not clear: in March 1735 Ryan had been attacked in the street and shot in the mouth, causing injuries which affected his speech for life (Highfill, vol. 13, pp. 150–1).

[Anon.], *Mr. Macklin's Reply to Mr. Garrick's Answer*

- p. 72, l. 1: To the Author of the *LONDON DAILY POST*: The text which opens the collection is a transcript of a letter from Garrick published in the *London Daily Post* on Friday 2 December 1743.
- p. 74, ll. 2–3: *Mr. Fleetwood*: see the headnote 'The Drury Lane Actor's Revolt', above, pp. 67–70.
- p. 74, ll. 9–10: *Mr. Quin*: see above, note to p. 14, ll. 12–13.
- p. 74, ll. 19–20: *he was determin'd ... Lincoln's-Inn-Fields*: i.e. he was planning to set up a third company, which was not allowed according to the 1737 Licensing Act by which the number of theatrical patents was limited to two. Garrick's reply to Macklin elaborates on the plan: 'We had apply'd to the Lord Chamberlain for a Licence: But failing ...' (above, p. 79).
- p. 75, l. 22: *that melancholy Occasion*: i.e. Macklin's killing of Thomas Hallam in 1735 and his subsequent trial.
- p. 76, l. 11: *Mr. Rich's Theatre*: Covent Garden Theatre, to which John Rich moved his company from Lincoln's Inn Fields in 1732, having arranged for the building and financing of the new theatre.

- p. 77, l. 15: this Night: i.e. Tuesday 6 December 1743, when Garrick was making his return to the Drury Lane stage (Macklin's pamphlet was circulated the day after it is dated).
- p. 77, ll. 8–9: *I humbly hope ... their Judgments*: Garrick's plea was, of course, ignored by those who rioted that evening in support of Macklin.
- p. 84, ll. 27–30: W. Mills ... E. Woodburn: Eight of at least twenty actors involved in the rebellion. Not noted so far are: William Mills (1701–50) and his wife Elizabeth Mills, a regular performer at Drury Lane from the 1720s to the 1750s; William Havard (1710–78), a well-respected actor and occasional author; William Pritchard (1707–63), a minor performer, theatre administrator and husband of Hannah Pritchard (1709–68), one of the leading actresses of the time; Edward Berry (1706–60), a mainstay of the Drury Lane company; and Ed. Woodburn, a minor member of the company.
- p. 87, l. 29: *Mrs. Clive's*: see above, note to p. 11, l. 18 above.
- p. 99, ll. 25–6: *whilst you acted with Mr. Giffard at Goodman's Fields*: The Goodman's Fields playhouse, in Ayliff Street, Whitechapel, was a relatively new venture, opened in 1729 by Thomas Odell (1691–1749). Henry Giffard (1694–1772), an actor with some managerial experience from working in Dublin, took it over in 1731, and arranged for the building of a new theatre which opened in 1732. The Licensing Act forced the closure of the theatre, but after appeals to the Lord Chamberlain, Giffard was allowed to reopen it in 1740. It was the venue for Garrick's breakthrough performance as Richard III in October 1741.

### Hill, *The Actor; or, A Treatise on the Art of Playing*

- p. 109, ll. 7–23: *There was a time ... figure*: i.e. early 1744, when Macklin was excluded from Drury Lane following the actors' rebellion, and gathered together and trained a company which performed briefly at the Haymarket Theatre (giving 'concerts', in order to circumvent the Licensing Act). Hill was himself one of the company, as was Samuel Foote.
- p. 110, ll. 11–12: *The Montano mentioned before*: Earlier Hill had written:  
 When Othello was some years since acted at the Haymarket for Mr. Macklin (Mr. Foote was the Othello) there was a person who had understanding and sensibility put into the character of Montano; I do not know whether he would chuse to have his name commemorated for it, since he is now better provided for: but the applause he received for a dozen lines, to which nobody had ever paid any attention before, ought to be a lesson for ever to those who suppose they only want great characters to shew their parts ... when Othello asked of him the cause of that quarrel in which he had been wounded by his officer, he replied with that decency and air of nature, which the instruction of so good a tutor had given him, in the place of the common cant of tragedy, ... The audience and the player were at once surprized. They to hear a sentence pronounced sensibly, which had always been murdered to them before, and he at the sound of their applause, the first he had received, tho' many years in some sort a player' (John Hill, *An Actor; or A Treatise on the Art of Playing* (London: R. Griffiths, 1755), pp. 156–8).

According to *London Stage* (part 3, p. 1088), Montano was played by 'Yorke', an obscure figure who does not appear to have enjoyed great stage success following this minor triumph. Macklin played Iago.