

ACTORS & ACTRESSES
OF THE
BRITISH STAGE

WITH PORTRAITS

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THE DRAMATIC LIST.



MISS ELLEN TERRY.

THE DRAMATIC LIST:

A RECORD OF

THE PRINCIPAL PERFORMANCES OF LIVING
ACTORS AND ACTRESSES OF THE
BRITISH STAGE.

WITH CRITICISMS FROM CONTEMPORARY JOURNALS.

COMPILED AND EDITED BY

CHARLES EYRE PASCOE.



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P R E F A C E.



THE compilation of this work has been a considerable labour, unrelieved, it may be remarked, by that assistance which I had ventured to solicit from members of the dramatic profession when 'THE DRAMATIC LIST' was in its initiatory stages. It may be assumed that a writer, entrusted with the duty of preparing such a work, accepts the responsibility with a full knowledge and appreciation of the obvious difficulties involved in collecting material for it; any apology, therefore, offered for the shortcomings of the following pages might seem to be mere excuse for lack of thought and care exercised in their preparation. To any imputation of the kind in respect of the present volume, I can only plead that every step it was possible to take to secure trustworthy information, was eagerly taken by me, and, where additional expense was involved, was readily acquiesced in by the Publishers.

In several instances it became essential to seek for information from actors and actresses themselves, as to the dates of their appearance in certain characters; I have gratefully to acknowledge that the information asked for was, in many cases, readily accorded, doubtless at some sacrifice of well-earned leisure.

The labour of compiling a book such as is now given to the public can only be fairly measured by a consideration of the particular facilities open to the person on whom the task has devolved. As far as the more prominent names appearing in this volume are concerned, the ordinary sources of information were within reach, and of these I availed myself; the facts presented in the notices of the more eminent members of the dramatic profession having been, in the main, collected from contemporary journals.

With regard to names not so well known to the public at large, I have had to trust to less satisfactory means of obtaining what I required. Notwithstanding the care that has been taken, it has been scarcely possible to prevent the omission of some of perhaps not the least important. It may be observed, however, that the principal performances of nearly every living actor and actress of special note, belonging to the English stage, have been recorded. Reluctantly I have passed over some few names of well-known players, absent from England, or retired from the profession, whose present whereabouts I have been unable to trace. In point of fact the volume does not assume to be complete. I look forward to being enabled to supply, in future editions, the deficiencies that are apparent in the present one. I shall be glad, therefore, to receive any notices of additions and corrections it may be desirable to make, and to receive information from actors and actresses whose names are not included in the present issue, and whose services have a claim to recognition in future editions of this work.

It may be pertinent to add that, with few exceptions, the records given are limited to a statement of each player's principal appearances on the London stage, assuming it to be in this country the goal of every actor's ambition. The appended criticisms have been collected from leading journals, under my own personal supervision, and for the selection of these, therefore, I alone am responsible. I have only to add that I trust this part of the work has been performed with due discrimination and judgment.

CHARLES EYRE PASCOE.

LONDON, *October* 1878.

THE DRAMATIC LIST.

ADDISON, CARLOTTA. (MRS. LA TROBE.) Younger daughter of the late Edward Phillips Addison, comedian. Was educated by her father for the dramatic profession, and as a child played in very juvenile parts at the Liverpool Amphitheatre. Made her *début* on the London stage Saturday, October 5, 1866, at the St. James's Theatre, under Miss Herbert's management, as *Lady F. Touchwood*, in a revival of 'The Belle's Stratagem.' Subsequently, Miss Addison joined the company of the New Royalty Theatre, and in 1868 (February) played there the part of *Jessy Bell* in a three-act drama by Halliday, entitled 'Daddy Grey.' In 1868 she joined Mr. and Mrs. Bancroft's company at the Prince of Wales's Theatre, and in that year, in a revival of T. W. Robertson's play 'Society,' sustained the part of *Maud Hetherington*. At the same theatre in 1869 (Saturday, January 16), first performance of T. W. Robertson's comedy entitled 'School,' Miss Carlotta Addison undertook the part of *Bella*.

"That fine round-text copy of perfection which the author has placed before us, and associated with the name of *Bella*, could scarcely be more faultlessly transcribed than by Miss Carlotta Addison, who in showing the good qualities of the pupil-teacher reveals some rare excellencies of the

actress. There is not the slightest exaggeration in the display of her emotion, and the exquisite love scene in the third act, so full of purity and tenderness, owes much of its effect to the discreetly subdued style in which it is acted by Miss Addison and Mr. H. J. Montague."—*Daily Telegraph*, Jan. 25, 1869.

On Saturday, April 23 of the following year, she sustained the part of *Ruth Daybrooke* in the same author's comedy entitled 'M.P.' After fulfilling an engagement at the Gaiety Theatre, on Saturday, October 7, 1871, Miss Carlotta Addison appeared at the Globe Theatre in a leading rôle (*Fanny Smith*), first performance of H. J. Byron's comedy, 'Partners for Life.' On the 9th of March 1872, first performance at the same theatre of Albery's play 'Forgiven,' she sustained the part of *Mrs. Redruth*; and in the same year, at the same theatre, *Mrs. Cuthbert*, in a revival of H. J. Byron's comedy 'Cyril's Success.' In February 1873, first performance at the same theatre of Mr. Albery's comedy 'Oriana,' Miss C. Addison acted the part of *Peep* with great success. The play itself proved unattractive, but Miss Addison's acting in it received unqualified praise. In April 1875, in a revival of 'The Merchant of Venice' at the Prince of Wales's Theatre, she sustained the part of

Nerissa; and in October of the same year played the heroine, *Ethel Grainger*, in Byron's comedy 'Married in Haste,' produced on Saturday the 2nd of that month at the Haymarket Theatre.

"Miss Carlotta Addison, who has hitherto been known chiefly as a graceful and pleasing actress revealed unexpected power and feeling in the part of *Ethel Grainger*."—*Daily News*, Oct. 4, 1875.

"Miss Carlotta Addison, as the heroine, made a distinct stride in her profession. So concentrated and intense was the manner in which she displayed feeling, without going outside the bounds of social custom, that a high position may be predicted for her as an exponent of realistic drama."—*Athenæum*, Oct. 9, 1875.

At the Haymarket Theatre on Thursday, October 3, 1878, Miss Addison appeared as *Julia* in a revival of the 'Rivals.'

ADDISON, FANNY. Born at Birmingham, December 1847. Elder daughter of the late Edward Phillips Addison, comedian. Was educated by her father for the stage in childhood, and acted frequently at the Doncaster Theatre in children's parts in the intervals between school vacations. At the age of fifteen Miss Addison commenced work in earnest at the Theatre Royal and Amphitheatre in Liverpool. She subsequently accepted an engagement as "leading lady," first at the Newcastle-on-Tyne Theatre Royal, and subsequently at the Bath and Bristol Theatres. First appearance in London, Monday, November 19, 1866, at Her Majesty's Theatre in Falconer's drama, entitled 'Oonagh.' The part which Miss Fanny Addison sustained in the play was carefully acted, and received favourable notice from the press. The play itself was withdrawn after but

few representations. In October 1868, Miss Addison appeared at Drury Lane Theatre in Halliday's drama, 'King o' Scots,' performing the part of *Martha Trapbois* with considerable effect. Miss Fanny Addison's most important and successful London engagements have been as follows: *Rosa Dartle* in Halliday's 'Little Em'ly,' produced at the Olympic Theatre October 9, 1869; *Queen Elizabeth* in the same author's play of 'Amy Robsart,' produced at Drury Lane September 24, 1870; and the *Countess Danischeff* in 'The Danischeffs,' produced at St. James's Theatre, January 6, 1877. At intervals between her London engagements Miss Addison has played in the provinces as "star leading lady," of the so-called 'Two Roses,' the 'Caste,' and the Pitt-and-Hamilton Comedy Companies.

ANDERSON, JAMES R. Born in 1819. Made his *début* 30th September, 1837, at the Theatre Royal, Covent Garden, under Mr. Macready's management, in the part of *Florizel* ('A Winter's Tale').

"A Mr. Anderson played *Florizel*, and won golden opinions for the ease and propriety of his demeanour and delivery."—*Athenæum*, Oct. 7, 1837.

His next appearance was in 'The Novice,' a dramatic piece, which was not a success. The following year, May 23, 1838, Mr. Anderson played the part of *Sir Valentine de Grey* in an original drama by Sheridan Knowles, then for the first time performed at Covent Garden Theatre, entitled 'Woman's Wit; or, Love's Disguises.' Thursday, March 7, 1839, at the same Theatre, he personated *Chevalier de Mauprat*, on the occasion of the first performance of 'Riche-

lieu' (Lord Lytton) with Macready, Warde, Phelps, Howe, and Helen Faucit in the principal characters.

"The *Mauprat* of Mr. Anderson was somewhat too hot and impetuous; he exaggerated the stormier passages and could not relapse into repose with sufficient command of the emotions he had thus excited into turbulence."—*Atlas*, March 9, 1839.

"The performers exerted themselves so as to render selection for praise impossible. Each seemed in possession of, and able to realise, the character that was professedly personated. . . . The irritability, the extremes of feeling, the vivacity and the earnestness of *De Mauprat*, were effectively presented by Mr. Anderson."—*Morning Chronicle*, March 8, 1839.

At the opening of Covent Garden Theatre, under the Vestris-Mathews' management, Sept. 30, 1839, he played the part of *Biron* ('Love's Labour Lost'); and on March 16, 1840, performed, for the first time, the character of *Romeo* at the same theatre.

"Anderson's *Romeo* is wanting in tenderness and the poetry of passion; but his Boreas love breathings and turbulent energy have the quality of earnestness to recommend them; and his gallantry, though formal, is not ungraceful."—*Athenæum*, March 21, 1840.

In September 1840, Mr. Anderson was the "original" *Fernando*, first performance of Sheridan Knowles's play 'John of Procida.' He was also the "original" *Charles Courtly* of 'London Assurance,' by Dion Boucicault, first performed at Covent Garden Theatre May 4, 1841. Notwithstanding the not too favourable criticisms of the London press, this play was one of the most signal successes of the Vestris-Mathews' management of that theatre.

"The degree of merit that appeared in the acting of the piece was a test of the incapacity of the actors for anything higher or better; a melancholy exhibition of the state of the stage. We would except from this remark Mr. Anderson whose part was unsuited to him; Mr. Keeley, who is always an admirable comedian; and we are surprised to find ourselves add Mr. Mathews."—*Examiner*, March 7, 1841.

In January 1842, Mr. Anderson took part in the opening performance at Drury Lane Theatre, inaugurating Mr. Macready's management, sustaining the part of *Bassanio* ('Merchant of Venice'). During the month of February 1842, he was in the original cast of Douglas Jerrold's comedy 'The Prisoners of War;' and on the 23rd of the same month played *Titus Quintus Fulvius*, in the drama of 'Gisippus' (Gerald Griffin), at its first performance at Drury Lane, Macready being in the title rôle.

"Mr. Anderson deserves special praise for his performance in the last act. His choking voice when he recognises the sword of Gisippus, and the horror that spreads over his features and shudders through his frame, as he staggers wildly off to rescue his friend, suggest much greater powers in this gentleman than he ever gave any indication of before."—*Atlas*, Feb. 26, 1842.

"In the hauteur, the impetuosity, and the passion of *Fulvius*, Mr. Anderson obtained repeated plaudits. His recognition of the sword of Gisippus, and the flashing of the whole overwhelming truth upon his mind was given with remarkable energy and effect."—*Morning Chronicle*, Feb. 25, 1842.

Monday, May 23, 1842, closing night of Macready's first season at Drury Lane, Mr. Anderson played *Othello* for the first time.

"Mr. Anderson has been a rising star ever since he made his first ap-

pearance at Covent Garden under Mr. Macready's management. . . . His *Othello* last night was what might have been expected from him, it was manly, it was careful, it was eloquent. Probably no one could have delivered better the speech to the senate. Mr. Anderson has a good ear for rhythm and metre, he makes fewer slips than most of his colleagues, and this speech was beautifully spoken, with the calm dignity of the veteran soldier, and with a voice deepening into emotion as he came to the tale of love. The speech at the close of the tragedy, which terminates with Othello's death, the speech concluding with 'Othello's occupation's gone,' may likewise be cited as specimens of elocution, mournful and deeply impressive. . . . The expression of countenance during the quieter stage of jealousy was well sustained, it was a growing sorrow. . . . The first loud burst of anguish was effective—it was a startling contrast; and as the Moor sank exhausted into a chair, the audience rose into loud and repeated applause."—*Times*, May 24, 1842.

During the season 1842-3, at Drury Lane (the second of Mr. Macready's management), Mr. Anderson played the following parts, viz., *Orlando* in 'As You Like It'; *Captain Absolute* in 'The Rivals'; *Harry Dornton* in 'The Road to Ruin'; *Faulconbridge* in 'King John'; *Posthumus* in 'Cymbeline.' February 11, 1843, first performance of Browning's poetic melodrama 'A Blot on the Scutcheon,' he sustained the character of *Earl Mertoun*; and on the 24th of April, first performance of Sheridan Knowles's 'The Secretary,' the title rôle. The following season, 1843-4, Mr. Anderson was engaged at Covent Garden Theatre, playing Shakespearian characters alternately with Vandenhoff and Phelps, viz., *Othello*, *Iago*, *Cassio*, &c. October 20,

1845, first performance at the Haymarket Theatre of 'The Lady of Lyons' (Lord Lytton), Mr. Anderson sustained the part of *Claude Melnotte*.

"*Claude Melnotte*, the ardent and enthusiastic young peasant, is well suited to Mr. Anderson's manly bearing and energetic manner. When he first entered the scene, with the gun he had won at the shooting match, the buoyancy and free play of spirits were admirably assumed. The eloquence with which he gave the description of the Palace of the Lake of Como was worthy of the impassioned yet delicate attention which Miss Faucit bestowed upon it. The narrative in the cottage was delivered with touching, masculine pathos, and in many portions where he has to assert a right, or to resent a wrong, he comes out with an impressive force, a command of respect that may not easily be excelled. The passion he displays at the end of the fourth act is somewhat too violent, and might advantageously be subdued."—*Times*, Oct. 21, 1845.

"The part of the hero fell to Mr. Anderson, who performed it with care and tact; but his voice, that once fine organ, seems irreparably ruined; it is husky and guttural, and requires excessive watchfulness to prevent its becoming inarticulate."—*Athenæum*, Nov. 1, 1845.

During the years 1846-7, and part of the year 1848, Mr. Anderson fulfilled various engagements in the United States, opening in the part of *Othello* at the Park Theatre, New York.

Returning to England in 1848 he made his reappearance on the London stage Thursday, October 4, 1848, at the Olympic, as *Captain Macheath* in 'The Beggars' Opera.'

After revisiting the United States for a brief period (in 1848-9), in January 1850, he entered upon the management of the Theatre Royal, Drury Lane, presenting on the

opening night Holcroft's 'Road to Ruin,' in which he sustained the part of *Harry Dornton*. Among his company were included Mr. Vandenhoff and Mrs. Nisbett.

In the year 1850 Mr. Anderson produced various plays, principally of the Shakespearian and poetic drama,—'As You Like it;' 'Othello;' 'The Hunchback;' Beaumont and Fletcher's 'The Elder Brother;' or, 'Love at First Sight;' Planché's adaptation of Schiller's 'Fiesco,' &c. In the following year (Jan. 16, 1851) he produced an original comedy, 'The Old Love and the New' (Sullivan), in which he played the part of *Captain Sidney Courtoun*. The piece was but a partial success. His next production, which was a more profitable venture, was 'Azaël, the Prodigal,' founded on MM. Scribe and Auber's 'L'Enfant Prodigé.' The English adaptation of this play, first performed at Drury Lane, Wednesday, February 19, 1851, is described in contemporary journals as "one of the most elaborately gorgeous exhibitions ever placed on the boards." It had a very successful run. Discussing its merits the *Athenæum* of February 22, 1851, remarked:—

"We are next taken to Memphis, with its Egyptian architecture and processions, and especially its temple of Isis, the interior of which is shown with all its grandeur and mystical rites, voluptuous and picturesque to the extreme point of tolerance. As a splendid show the scene surpasses all examples of which we have any remembrance."

Mr. Anderson played *Azaël*, the son, Mr. Vandenhoff the part of Reuben, the father. In April, 1851, the bill was changed, and the management produced 'The Queen of Spades' (Boucicault), founded on a French piece, 'La

Dame de Pique.' In June 1851, Mr. Anderson produced another successful play, which brought money to the treasury, viz., Lovell's 'Ingomar,' in which he sustained the title rôle. Although a considerable success, it was not, however, sufficient to retrieve the falling fortunes of the theatre; and on the 24th of the same month he retired from the management of Drury Lane Theatre. During the two seasons he had held the lesseeship the speculation had resulted in a loss of 9,161*l.* The number of nights the theatre was open was 232 (*Athenæum*, July 26, 1851).

Mr. Anderson now turned his attention to "starring," and down to the date of his retirement from the stage occupied himself with this more profitable and less speculative way of securing theatrical honours and pecuniary independence. He began his career as a "star" actor in 1852 at the City of London Theatre. In 1853 he fulfilled an engagement at the Strand Theatre, appearing there Monday, January 17, 1853, in a piece originally produced at the City of London Theatre, and written by one of its "stock" actors, by name John Wilkins, under the title 'Civilization.' The play was founded on Voltaire's 'L'Ingénu,' and was a remarkable success. Mr. Anderson played in it the part of *Hercule*, an Indian of the Huron tribe.

In the year 1853 Mr. Anderson again went to America, and opened at the old Broadway Theatre in New York. It was stated as an item of gossip (*Athenæum*, October 8, 1853, p. 1197), that this engagement was effected at 16,000*l.* for four years, to perform 800 nights, the sum not including travelling expenses. Although Mr.

Anderson was undoubtedly a great favourite in American cities, he was scarcely fortunate enough to realise these extraordinary terms. In the year 1854 he was acting with "great success, for the most part in five-act tragedies," at the Standard Theatre, London. And he continued to perform at the same theatre, re-named the New National Standard Theatre, as a "star," with but few intervals of rest, down to November 1855. In 1856 (November) he revisited the United States, playing for some part of the time at Wallack's Theatre, New York; and again, in 1858, he went to America. At the National Standard Theatre, Bishopsgate, Mr. Anderson long enjoyed great popularity. The more noteworthy incidents of the latter part of his career are his appearance at the Surrey Theatre in April 1864, as *Jack Cade* in Shakespeare's 'The Second Part of King Henry VI.,' which, until then, had probably not been performed for more than 250 years; and his performance of *Antony* at Drury Lane Theatre, in September, 1873, in Andrew Halliday's version of Shakespeare's 'Antony and Cleopatra.' Mr. Anderson has written several dramatic pieces, none of which, however, have secured any permanent success.

ANDREWS, ALBERT GARCIA. Born at Buffalo, New York, U.S.A. Educated in France and at the College of the City of New York. Has been more or less engaged in dramatic affairs since boyhood, under the guidance and instruction of his father, the late M. A. Andrews, who was for some years professionally connected with the Haymarket Theatre. First important appearance on

the stage at the Gaiety Theatre, Dublin, with the so-called 'Chippendale Comedy Company,' April 17, 1876. Remained with that company for two seasons, and then became a member of the "stock" company at the Theatre Royal, Newcastle-on-Tyne. Subsequently, June 1877, joined the Haymarket company on tour, and "opened" as *Crabtree* in 'The School for Scandal,' to Mr. J. B. Buckstone's Sir Benjamin Backbite. Afterwards, whilst with the same company, played such characters as *Careless, Fag,* and *David* in 'The Rivals'; *Cool* in 'London Assurance'; *Captain Smart* in 'Overland Route,' &c. First appearance on the London stage December 3, 1877, at the National Standard Theatre in the aforesaid part of *Captain Smart*. Was engaged by the management of the Lyceum Theatre to play in the revival by Mr. Irving of 'Louis XI.,' and sustained therein the character of *The Dauphin*, March 9, 1878.

"Mr. Andrews's impersonation of *The Dauphin* was fresh, natural, and exactly what was required. This character, receiving as it did extremely intelligent treatment at the hands of a young actor, was a great advantage."—*Morning Advertiser*, March 11, 1878.

ANSON, JOHN WILLIAM. Born in London, July 31, 1817. At the age of twenty joined the Cambridge "Garrick Amateur Club," in whose theatrical performances he bore a leading part. Entered the dramatic profession in 1843, first appearing at the Theatre Royal, Bath, as *Lissardo* in the comedy of 'The Wonder.' His *début* being a success, he joined the Ryde and Southampton, and afterward the York, and

later, the Belfast "circuits," of the latter of which he was a member for four years. For some considerable period of his earlier career Mr. Anson was manager of the Dundee, Perth, Montrose, and Inverness theatrical companies. First appearance in London in 1853, as a member of Mr. W. Cooke's dramatic company, then playing at Astley's. At that theatre Mr. Anson appeared in a dramatic piece entitled 'The Battle of the Alma,' and subsequently sustained there the character of *Falstaff*, and during a revival of 'Rob Roy,' the part of *Baillie Nicol Jarvie*. For many years Mr. Anson was connected with the Adelphi Theatre under the lesseeship of Mr. Benjamin Webster. He has taken a prominent part in various enterprises designed to benefit members of his profession incapacitated through age or ill-health from following the active duties of their calling. In 1855 he founded the Dramatic, Equestrian, and Musical Sick Fund; and he was also largely instrumental in promoting the foundation of The Dramatic College, an institution which, continuing for some years, resulted, however, in failure, owing to the lack of adequate pecuniary support.

ARCHER, FRANK. Born at Wellington, Salop. Entered the dramatic profession at the Theatre Royal, Nottingham. In September 1869 appeared at the Prince's Theatre, Manchester, under Mr. Calvert's management, as *Polixenes* in a revival of 'The Winter's Tale.' Continued at the same theatre for several seasons, playing principally in the Shakespearian revivals introduced by Mr. Calvert, 1869-72. In March 1871, at the Prince's Theatre, appeared as

Apemantus in 'Timon of Athens,' the first time of its production in Manchester.

"The rare perceptive power of the great poet of the subtle differences between qualities which a common generalization would consider identical is finely displayed in this drama. Timon the misanthrope is an altogether different being from *Apemantus* the cynic. In make-up, attitude, gait, and voice Mr. Archer realises this latter character admirably. He is, however, a trifle too ready with his bitter badinage, and thus sometimes suggests rather a chiselled criticism than a flashing retort. He is too *au fait*: but in all other respects he speaks and acts the part well."—*Manchester Guardian*, March 8, 1871.

The same year Mr. Archer accepted an engagement at Liverpool. Returning to Manchester, he played *Antonio* in a grand revival of 'The Merchant of Venice.' First appearance in London at the Prince of Wales's Theatre, May 1872, as *Captain Dudley Smooth* in 'Money.' May 3, 1873, Mr. Archer appeared as the *King* in 'Hamlet' in a series of performances of that tragedy organised by Mr. Tom Taylor. May 19, 1873, he represented the character of *Julian Gray* in Mr. Wilkie Collins's play of the 'New Magdalen,' then performed for the first time at the Olympic Theatre.

"As the clergyman, *Julian Gray*, in whom the expression of deep feeling is always tempered by a strict sense of propriety, Mr. Archer has, for the first time, an opportunity of showing that he is a most valuable actor."—*Times*, May 21, 1873.

In November 1874 he returned to the Prince of Wales's Theatre, appearing as *Lord Ptarmigan* in a revival of 'Society.' At the same theatre, April 1875, he enacted the part of *Antonio* in

'The Merchant of Venice'; and subsequently *Vane* in 'Masks and Faces.' April 1876 undertook the representation of *Wilfred Gordon* in Byron's play of 'Wrinkles,' also at the Prince of Wales's Theatre. In May of the same year Mr. Archer played *Prince Perovsky* in a revival of T. W. Robertson's 'Ours.' September 1876 he reappeared at the Olympic, under Mr. H. Neville's management, as *The Duke de Gonzagues* in 'The Duke's Device.' July 6, 1877, at the Princess's Theatre, Edinburgh, he played *Hamlet*.

"Mr. Archer's impersonation of the greatest of all Shakespearian characters is original, not in the sense that he has placed a strikingly new interpretation on any scene or passage, but because he has manifestly devoted himself with earnestness to the study of the part, has thought out the meaning of every line, and strives with a very considerable measure of success to give a natural spontaneous delineation of each phase of the character. . . . The chief fault of his impersonation arose from his anxiety to avoid rant, which made his reading of some of the louder and more stormy scenes too quiet, and wanting in fire, though rarely in depth of passion. Mr. Archer's delivery of the great soliloquies was excellent from the total avoidance of the 'set speech' style, and from the meaning and expression given, without artifice or effort, to every word." — *Scotsman*, July 7, 1877.

March 30, 1878, at the Royal Court Theatre, Mr. Archer undertook the part of *Burchell* in Wills's play of 'Olivia,' founded on a leading incident in Oliver Goldsmith's 'Vicar of Wakefield.'

ARCHER, JOHN. Born in London 1835. Entered the dramatic profession in 1849. Was for some years member of a travelling

company, first of the Kent, and afterwards of the York circuits. Has appeared at the various leading theatres in the provinces. In 1868 entered upon an engagement as a leading member of the "stock" company of the Edinburgh Theatre. Subsequently appeared at the Lyceum Theatre, in London, under Mrs. Bateman's management, in various parts in the revivals originated by Mr. Henry Irving.

ASHLEY, HENRY JEFFRIES. Born in London. Nephew of the late distinguished author and contributor to English literature, Dr. Doran. Was originally educated for a civil engineer, and passed nine years of studentship in the office of the firm of Maudslay, Sons, and Field. A predilection for the stage induced Mr. Ashley to enter the dramatic profession, and he studied the rudiments of the actor's art under the late Edmund Glover in Glasgow. With the exception of a brief season at Birmingham, Mr. Ashley remained at Glasgow acting minor parts until the opening of the St. James's Theatre, London, under the management of Mr. and Mrs. Alfred Wigan in 1856. First appearance in London at that theatre the same year, in Tom Taylor's comedy, entitled 'Upon the Hills.' It was during this engagement, extending over two years, that this actor first discovered a qualification for eccentric comedy in a farce called 'Under the Rose.' After a season at Liverpool, under Mr. Alexander Henderson's management, he returned to the St. James's Theatre (under Benjamin Webster), and was subsequently transferred to the Adelphi, where Mr. Ashley remained for seven

years. Among the successes obtained by him at that theatre, the part of *William* in Charles Reade's adaptation of Tennyson's 'Dora' is deserving of being mentioned. After leaving the Adelphi he accompanied Mr. Toole on an extended tour, and subsequently fulfilled several successful engagements at Liverpool and Hull. During the performance of the play entitled 'The Great Divorce Case,' at the Criterion Theatre, Mr. Ashley performed for a time the part of *Geoffrey Gordon*. He has continued at the same theatre, appearing in prominent characters in the following pieces, viz. : 'Hot Water,' 'On Bail,' the 'Pink Dominos' (in the character of *Joskyn Tubbs*), and the 'Porter's Knot' (in the character of *Sampson Burr*).

AUBREY, KATE. Born at Stafford. Commenced her theatrical career in the provinces under the management of Mr. John Hudspeth. First appearance on any stage at Derby, December 24, 1874. Remained with Mr. Hudspeth's company for some months, and afterwards (September 4, 1875) accepted an engagement at the Theatre Royal, Hull, which continued until May in the year following. Played a variety of parts of more or less importance

during that engagement, notably the character of *Mrs. Leslie* in a new piece written by W. F. Broughton, entitled 'A Labour of Love,' and *Rosa Dartle* in 'Little Em'ly.' In May 1876 was engaged at the Prince's Theatre, Manchester, under Mr. Browne's management. Played there in a new opera entitled 'Nell Gwynne,' and the part of *Pedro* in 'Giroflé-Girofla;' and subsequently acted with Mr. Irving, Mr. Toole, and Miss Neilson during their several engagements at this theatre in 1876. Miss Aubrey made her first appearance on the London stage, December 2, 1876, at the Royal Court Theatre, in the character of *Fanny Bunter* in a revival of 'New Men and Old Acres.'

"The part of *Fanny Bunter* is sustained by Miss Kate Aubrey, an actress of considerable promise, who makes her first appearance on the London stage in this part."—*Daily News*, December 3, 1876.

Miss Aubrey appeared in various plays at the Royal Court Theatre between 1876 and 1878. In the latter year, on 30th March, she played *Sophia* on the occasion of the first representation of Wills's play 'Olivia,' and continued to appear in the same character during the protracted run of the piece.

BANCROFT, MARIE EF-FIE (*née* MARIE WILTON). Born at Doncaster. Entered the dramatic profession in childhood, playing various children's parts in the provinces, principally at the Norwich, Bristol, and Bath theatres. First appearance in London, September 15, 1856, at the Lyceum Theatre, as the boy *Henri*, in 'Belphegor,' Mr. Dillon sustaining the title *rôle*. The same evening played *Perdita*, in a burlesque by William Brough, then performed for the first time, entitled 'Perdita; or, the Royal Milkmaid.' Monday, April 13, 1857, at the Haymarket Theatre, Miss Wilton played the part of *Cupid*, in Talfourd's burlesque of 'Atalanta,' "with her usual vivacity, and aptitude for point making." The following year (Monday, August 9), the comedy of 'Court Favour' was revived at the Strand Theatre, in order to introduce Miss Wilton in the part of *Lucy Morton*, originally played by Miss Blanche Fane.

"The *petite* figure of Miss Wilton is well suited to the half-infant character, and there is a subtlety in her style which gives piquancy to the dialogue between *Lucy* and the Duke of Albermarle, whom she so cunningly overreaches."—*Athenæum*, August 14, 1858.

The success of Miss Marie Wilton being generally admitted, she at once received offers of engagement from London managers. The same year (1858), in December, she acted the leading character in Morton's play, 'The Little Savage,' at the Strand Theatre. Without particularising the many characters

played by Miss Marie Wilton in the first years of her connection with the London stage, it may be remarked, in general, that for some seasons she was one of the leading attractions at the Haymarket, Strand, Adelphi, and St. James's Theatres, chiefly as an impersonator of sparkling characters in farce and extravaganza. Some of the more sterling successes at the Strand Theatre—the home of English burlesque—were in a considerable degree indebted to Miss Wilton's excellent acting. Her metropolitan reputation being established, in conjunction with Mr. H. J. Byron, in 1865, she entered upon the management of the little theatre in Tottenham Street, Tottenham Court Road, now known as the 'Prince of Wales's.' Many first-rate associations had been connected with the building, which was originally opened as a melodramatic theatre on Easter Monday, April 23, 1810, and ruined Mr. Paul, a retired pawnbroker, who became its manager. Succeeding conductors fared little better, until in 1821 it came under the bâton of Mr. Brunton, the father of the celebrated Mrs. Yates. In the interval it had changed its name more than once, and was known successively as 'The Regency,' and 'The West London Theatre.' A French company occupied it for some time; and here M. Frédéric Lemaître made his *début* in England. Afterwards Mr. Thomas Dibdin assumed the reins with moderate success. On the accession of William the Fourth, the theatre was again re-named, and called 'The Queen's,' in compliment to



MRS. BANCROFT.

Queen Adelaide; but in 1833 it changed its title to 'The Fitzroy,' under the management of the Mayhews, when the 'Wandering Minstrel,' afterwards made so famous by the inimitable Robson, was produced. Mr. Henry Mayhew and Mr. Gilbert Abbott a'Beckett were the chief authors of the establishment. In 1835 it came under the management of the celebrated Mrs. Nisbett, who again called it 'The Queen's'; but after passing through the hands of Colonel Addison and Mr. George Wild, it finally came into those of Mr. Charles James, a scenic artist, who retained possession of it from 1839, and who retained the lesseeship while transferring its direction to Mr. Byron and Miss Wilton. On Saturday, April 15, 1865, it was opened as the Prince of Wales's Theatre. Burlesque—hitherto Miss Wilton's forte—was at the outset the *raison d'être* of the new establishment. The performances on the opening night comprised, 'The Winning Hazard' (J. P. Wooler); 'La Sonnambula! or, the Supper, the Sleeper, and the Merry Swiss Boy' (H. J. Byron); and Troughton's farce of 'Vandyke Brown.' Miss Wilton acted the *Merry Swiss Boy*, and in the course of the evening addressed a prologue to the audience which was very neatly written and well received. It was not, however, by means of Mr. Byron's metrical hits, or by the production of such skilful work as Mr. Palgrave Simpson's 'Fair Pretender,' that the new management achieved its most noteworthy triumphs. The elevation of the Prince of Wales's Theatre to the rank of, what may be called with every propriety, the most fashionable and best frequented theatre in London, dates

from the introduction there of modern English comedy—of comedy of a kind hitherto unattempted by any graduate in the younger school of English dramatists. The genius of the late T. W. Robertson supplied the necessary plays for presentation. In their order those plays, as produced at the Prince of Wales's theatre, stand as follows:—'Society' (Saturday, November 11, 1865); 'Ours' (Saturday, September 15, 1866); 'Caste' (Saturday, April 6, 1867); 'Play' (Saturday, February 15, 1868); 'School' (Saturday, January 16, 1869), and 'M.P.' (Saturday, April 23, 1870). In 'Society' Miss Wilton undertook the part of *Maud Hetherington*; in 'Ours' she played the original *Mary Netley*; in 'Caste' created the part of *Polly Eccles*.

At the close of the season of 1867 (in December), Marie Wilton married Mr. S. B. Bancroft, one of the members of her company, who had borne a principal part with her in representing the characters drawn by the skilful pen of Mr. Robertson.

Continuing the enumeration of the parts played by Miss Wilton (now Mrs. Bancroft), in the comedies of Mr. T. W. Robertson above-mentioned: In 'Play,' she enacted the part of *Rosie Fanquhere*; in 'School,' she represented the girlish heroine *Naomi Tighe*; and in 'M.P.' she was *Cecilia Dunscombe*, the lighter-hearted of the two girls by whose bright eyes and pretty ways the whole of that pleasant piece was irradiated. It may with truth be said that, during the six years of their first performance at the Prince of Wales's, Mrs. Bancroft was the leading spirit of the Robertsonian comedies. Success followed upon success in her accu-

rate and charming reproductions of the characters of the dramatist. The name of Bancroft will always be intimately associated with T. W. Robertson's most brilliant dramatic successes; and assuredly these were of such a kind as to mark an epoch in the history of the modern English stage.

'SOCIETY.'—"Of the attempts made to entertain an audience with a style of drama that depends greatly on character, wit, and humour, and never goes beyond the tone of comedy for the sake of exciting pity or terror, we have a very excellent specimen in a three-act piece, entitled 'Society,' originally brought out at the Prince of Wales's Theatre, Manchester, and performed on Saturday for the first time in the capital at the Prince of Wales's Theatre, London. The author is Mr. T. W. Robertson, chiefly known to the play-going world as the skilful converter of the French play 'Sullivan' into the English 'David Garrick,' rendered so popular in the summer before last by the acting of Mr. Sothorn. His later work, 'Society,' is not only original, but in tone and construction so thoroughly English that even the suspicion of a foreign source would be altogether absurd. . . . What is most to be admired in this piece is the fresh, genial spirit in which it is written. We can fancy, as it progresses, that we can see the author pleased with the contrivance of his own plot, and chuckling over the jokes as they come spontaneously from his brain. Even his looseness of construction, his frequent change of scene, his deficiency in everything like Gallic finish, and the inartificiality of some of his motives, far from offending, suggest the pleasant notion of a perfect freedom from conventional trammels. Then the personages are well and distinctly drawn, and adequately acted. Sydney Daryl, by nature a spirited gentleman, by habit a semi-Bohemian, is a much less common-place personage than the

generality of stage lovers. . . . Next in importance is Lord Ptarmigan, a remarkably thin nobleman of unmistakably aristocratic appearance, who, less from weakness than from indolence, allows his wife to tyrannize over him, till he finds that he has to defend a righteous cause, and then surprises the audience by a sudden display of authority. . . .

Maud Hetherington is a young lady of delicate sensibilities, delicately represented by Miss Marie Wilton, and, as John Chodd, Mr. J. Clarke cleverly spices insufferable vulgarity and insolence with an indication of deep malignity. As for the 'Owls,' big and little, they are all capital fellows, capitally represented, from rough Tom Stylus who can't go to a patrician ball without a dirty meerscham in his pocket, and the eloquent president, Dr. Olinthus O'Sullivan, to a silent gentleman with snow-white hair and beard, who is said to be a professor of philanthropy."—*Times*, November 14, 1865.

'OURS.'—"On Saturday evening Mr. T. W. Robertson's three-act comedy, 'Ours,' which was played with great success at Liverpool during the summer, made its first appearance before a London public. The pretty little theatre in Tottenham Street was crammed, and the verdict of Liverpool was endorsed with enthusiasm. From the author of 'Society' it was only reasonable to expect dramatic writing of a high order, and no reasonable expectations will be disappointed in 'Ours.' Mr. Robertson evidently relies more upon the brilliancy of his dialogue, and the originality of his situations, than upon any subtleties of plot. The construction of the piece is exceedingly simple, and the story of it may be told in two or three lines. A poor ensign falls in love with a rich ward, and a rich brewer falls in love with a poor companion. The Russian war summons the former to the Crimea, and the latter follows as a volunteer. They are joined by the ladies—whose presence at the seat of war, by the way,

is not satisfactorily accounted for—and the two couples ultimately become two units. A minor character is introduced in the person of a Russian prince, who proposes to the heiress, is rejected, and bears his mortification like a gentleman. There is also a highly-amusing sergeant, the possessor of twins, whose domestic calamity forms the subject of some happy allusions. . . . The acting of the comedy was very near perfection; everybody was fitted to a nicety. Mr. Clarke, as the wealthy brewer, misanthropic in appearance, but in reality the kindest of creatures, was excellent; Mr. Hare, in the small part of the Russian prince, made up and played as admirably as usual. Mr. F. Yonge made his first appearance here as the doubly paternal sergeant, and acted the part with much humour. The fair manageress (Miss Wilton), whose reception was overwhelming, played as well as she looked; and Miss Louisa Moore looked as well as she played. The comedy is remarkably well mounted, and the last scene—a Crimean hut—was very effective.”—*Daily News*, Sept. 18, 1866.

‘CASTE.’—“The plot is excellently constructed for the purpose of exhibiting and grouping the various characters. The Hon. George d’Alroy, son of the Marquise de Saint-Maur, an English lady of high birth, married to a French nobleman, has fallen in love with Esther, daughter of Eccles, a dissipated specimen of the working man, who does no work, and, during the absence of his mother on the continent, visits the humble residence of the plebian in the character of an honourable suitor. He is accompanied by his friend, Captain Hawtree, who lectures him from a worldly point of view on the danger he is encountering by entering into a family so much below him in rank. Old Eccles is simply detestable, his two daughters support themselves and him by dancing at the ‘Theatre Royal Lambeth’ (wherever that may be), and though Esther, the object of his choice, is a girl of superior man-

ners, the same cannot be said of her sister *Polly* (Miss Marie Wilton), who is a damsel of very blunt manners, engaged to Sam Gerridge, a worthy gas-fitter, who neither tides nor even desires to elevate himself above his order. . . . Eccles is a degraded mortal, who is always howling about the rights of labour, but who has scarcely been known to do a ‘stroke of work’ within the memory of his oldest friends. He hates the aristocracy in theory, but is ready to lick the shoe of a person of quality if anything is to be made by the degradation. That democratic clap-trap which is amongst the leading nuisances of the day is satirized in this character with the most unsparing severity, and the moral effect of the part is heightened by the contrast of Eccles with Sam Gerridge, intended as a good specimen of the operative class. A less conservative writer would have found an opportunity for putting a little clap-trap into the mouth of honest Sam, but such operations are not to the taste of Mr. Robertson. Sam is not at all idolized, nor are his uncouth appearance or the vulgar terpsichorean feats which he performs under the influence of excessive joy accompanied by the possession of lofty sentiments. He is honest, industrious, and good-natured, has an eye ever directed to the main chance, and respects his own ‘caste’ without less respecting that of others. He has a fitting partner in *Polly Eccles*, whose character is in the main similar to his own, though a tinge of feminine coquetry gives her somewhat the tone of a fine lady. These three parts are as well played as they can possibly be by Mr. George Honey, Mr. Hare, and Miss Marie Wilton.”—*Times*, April 11, 1867.

‘PLAY.’—“The hero of ‘Play’ is very much like a blackleg; his companion is one of those ‘Honourables’ of ancient family who are not above earning a little money by billiard-sharpening; and round these two characters revolve, at different distances, an old tradesman and toady; an old

woman who borrows from nearly every-one she meets; a young lover who has more money than brains; a silly impulsive girl, one of those ideal actresses who is all beauty, goodness, virtue, charity, and affection; a Prussian soldier, who speaks seven or eight words, not languages; and another Prussian soldier, who is qualified for a deaf and dumb asylum. These are the characters who have to work out the story; and the story may be told in a very few words—attempted bigamy. The blackleg hears the silly girl has come into a large fortune; cuts the announcement of this fact out of a sporting paper to conceal it from her uncle and guardian; then makes love to the girl, and is defeated by the unexpected appearance of his wife, who is only a trifle less silly than the other woman. . . . The acting leaves nothing to be desired.”—*Daily News*, Feb. 17, 1868.

‘SCHOOL.’—“The fact is not to be denied that the production of a new comedy by Mr. T. W. Robertson at the theatre which, once obscure, has become, under the direction of Miss Marie Wilton, one of the most fashionable in London, is now to be regarded as one of the most important events of the dramatic year. . . . The name of the piece might possibly recall to the memory of some elderly playgoers a delightful comedy by Mr. Douglas Jerrold, entitled ‘The Schoolfellow,’ which was produced on the same boards more than thirty years ago, when the theatre flushed into temporary celebrity under the nominal management of Mrs. Nisbett. . . . Although in four acts the piece may be said to lack plot altogether, if by plot is meant a complication of incidents. Nor is this peculiarity felt to be a defect. Four pictures, all striking and full of significance, though of unequal merit, are connected with an artistic hand, and when all is over an unwearied audience is aware that a perfectly organised whole has been contemplated with uninterrupted pleasure. . . . The dialogue between

the young lord and Bella, while they converse in the moonlight, contemplating their own strongly-cast shadows, and fancifully commenting upon them, is replete with the prettiest conceits, in which it is hard to say whether wit or sentiment has the mastery, and the effect of the situation is heightened by the perfect arrangement of the decoration and the contrivance of dramatic effect. The school-girl archness of *Naomi*, and the transformation of the stubborn cynic Poyntz into an uncouth adorer are expressed, too, in the smartest talk, sparkling with natural yet unexpected touches of humour. The actors, too, should receive their full share of credit for the perfect manner in which they realise the refined conception of the author.”—*Times*, Jan. 18, 1869.

‘M.P.’—“Mr. Robertson has added another leaf to the garland he has so honestly and honourably won at this theatre. None of his ‘first nights,’ we should say, can have been more genuinely and pleasantly successful than that of his new comedy ‘M.P.,’ on Saturday. . . . In the way of light comedy there is nothing in London approaching the pieces and the *troupe* of the Prince of Wales’s taken together. In a more spacious theatre, and by an audience more largely leavened with the usual pit and gallery public, these light and sparkling pieces would probably be voted slow in movement, slight in texture, and weak in interest. But in this pretty little bandbox of a house, with such artists as Marie Wilton, Hare, Bancroft, and their associates to interpret them, almost at arm’s length of an audience who sit as in a drawing-room, to hear drawing-room pleasantries, interchanged by drawing-room personages, nothing can be better fitted to amuse. Author, actors, and theatre seem perfectly fitted for each other. . . . Paris itself furnishes no exact *pendant* to this theatre and these pieces. The Gymnase would be, on the whole, the nearest parallel; but the staple of

pieces at that house is heavier and more solid than Mr. Robertson has created for the Prince of Wales's. These pieces are, indeed, so unlike other men's work that they amount to a creation. Light as they are, there is in them an undercurrent of close observation and half-mocking seriousness which lift them above triviality. The worldliness, which is their predominant atmosphere, is corrected by fresh airs of unselfishness and better feeling, skilfully let in from time to time. They play about life, but not with it. There is no vulgarity in them, and no horseplay; and their *morale* is, on the whole, healthy, even when they most affect to disclaim 'purpose,' and laugh 'goodness' to scorn. Mr. Robertson is perfectly seconded by his actors. Miss Marie Wilton is the actress who, of all now on the stage, has preserved most of the arch humour and shrewd significance of Mrs. Keeley, while her line of parts combines with these a refinement which in Mrs. Keeley's usual business would have been misplaced. . . . Miss Marie Wilton was charming in the mingled archness, sweetness, petulance, grace, and sauciness, which she threw into her part."—*Times*, April 25, 1870.

"In Miss Marie Wilton's performance of *Cecilia* it would be difficult to hint any fault. Its spontaneous, genuine, and unflagging vivacity, though, perhaps, the quality which recommended it most to the audience is really the least of its charms, which lie still more in the rarer qualities of the artistic actress. The perfect command of appropriate gesture and movement; the subtler play of feature; the power to indicate, in spite of an exterior of frivolity and mirth, a deeper and more earnest nature, these are things which on our stage are unhappily given but to the few. As *Cecilia Dunscombe*, Miss Wilton has actually succeeded in dignifying the famous 'young lady of the period'; and by a happy revelation of a something beneath the surface of a character, has, in spite even of a double

gold eye-glass, and a faint approximation to a 'Grecian bend,' raised that odious and half-fabulous personage to a point absolutely commanding our sympathy and admiration."—*Daily News*, April 25, 1870.

In May 1872, in the revival of 'Money' at the Prince of Wales's Theatre, Mrs. Bancroft undertook the part of *Georgina Vesey*, thus adhering to the principle which resulted in the strong casts of former days—the principle of making even the smallest parts as effective as possible. As pertinent to this admirable plan—so carefully followed at the Prince of Wales's Theatre, and, with justice it should be added, by the present (July 1878) management of the Royal Court Theatre—the following remarks are not inappropriate:—

"From the current blemishes of English acting the Prince of Wales's company is to a great extent free. No attempt is made by any one of its members to eclipse his fellows, or to monopolise either the space on the boards or the attention of the audience; no piece is presented in such a state of unpreparedness that the first dozen performances are no better than rehearsals; no slovenliness in the less important accessories of the play is permitted. A nearer approach, accordingly, than elsewhere in England can be found to that *ensemble* it is the boast of the Comédie Française to encourage, is witnessed. Actors are measured, so to speak, by their parts, and are only to take such as fit them. Miss Wilton herself, with an artistic feeling to be expected from her, accepts a subordinate character. The example she sets is followed, and, as a result, the performance takes the town with a sort of wonder."—*Athenæum*, May 18, 1872.

Among later assumptions by Mrs. Bancroft, *Lady Teazle*, in 'The School for Scandal,' revived

at the Prince of Wales's Theatre in April 1874, is to be noticed.

“There are four complete and accurate pictures of high life at the close of the last century. We are shown society in Lady Sneerwell's drawing-room ; society in Sir Peter Teazle's house ; society in Charles Surface's lodgings ; and, finally, a complete insight into the life of Joseph Surface. Come, then, to Lady Sneerwell's. It is the morning of a great rout or assembly. The amber satin curtains are half pulled up the lofty windows. The sunshine falls upon the quilted panels of spotless gold satin. Lady Sneerwell, in powder and brocade, sits sipping her tea out of faultless china in a high marqueterie chair, her feet upon a cushion of luxurious down. The appearance of the room is dazzling. The tone of society is a lavish and lazy luxury. Here comes Mrs. Candour, with her fan and her scandalous stories ; Crabtree, with his richly embroidered coat ; Sir Benjamin Backbite, in pink silk, and with his mincing macaroni airs, with his point lace handkerchief and his scented snuff ; and here, amongst all this gaudiness, frivolity, and affectation, sits poor Maria, proud of her virtue, and detesting the shallowness and affectation of the age in which she was born. Change the scene quickly to Lady Sneerwell's drawing-room at night, and contrast it by means of your ready sense of humour with the racing, romping drawing-room of 1874. The amber satin curtains have fallen to the ground. The spinet and the powdered musicians are wheeled away to a corner ; the room is bared of furniture and empty for a dance. Listen how the guests chatter and flatter one another, seated on rout seats against the wall. They do not discuss the weather, or think anything ‘awfully jolly,’ or consider anyone ‘dreadfully much too nice,’ or tear round to the strains of a maddening gallop, or assume that painfully distressed look inseparable from the modern valse, or

perspire or pant, or exhaust themselves. They take snuff with an air, and bow with courtly gravity. They turn a verse or recite an epigram. Sir Benjamin Backbite is pestered for his latest folly, and Mrs. Candour is teased for her latest bit of scandal. But see, Lady Teazle enters, her train held by a negro page boy, and all eyes are attracted by her diamonds, while all tongues are wagging about the young wife who has married an old bachelor. The music gives out the first bars of a glorious minuet, and tell us of the days when musicians wrote for dancing, and when dancing was an art. Sir Benjamin Backbite leads out Lady Teazle, and Crabtree just touches the fingers of Lady Sneerwell. With consummate grace and delightful courtesy they commence a minuet. What a delicate affectation of refinement ! what a meaning in every gesture and movement ! Look at Lady Sneerwell ; with what consummate art she manages her brocade train ! see how she points her faultless feet, and springs to every bar of the stately melody. We know not which most to admire, the refined orchestration or the studied courtesy of the polished dance. This is the drawing-room society of 1777. Change the scene again to an inner apartment at Sir Peter Teazle's.

“The semi-circular shape of the room is seized as an opportunity for exhibiting some tapestry, which may have come from the manufactory of Sir Francis Crane, at Mortlake in Surrey, may have been picked up in Flanders, or Bayeux, or Gobelins, dated in the reign of Louis Quatorze. A rare chandelier, suspended by a crimson silken cord, contrasts well with the carved-oak ceiling. A mandolin lies neglected on the floor, and the whole apartment is rich, heavy, and luxurious—the favourite apartment of a wealthy man of taste. Here Sir Peter welcomes his old friend ‘Noll ;’ here Lady Teazle, sitting on a low stool at his feet, pets and coaxes her stony and withal affectionate old husband.

“Once more we make a change. We are amongst bachelors, and dice-players, and wine-bibbers. We are in the extravagant home of Charles Surface, where his servant Trip borrows money by way of annuity, and the popular Charles himself sits at the head of a rollicking crew, surrounded by the pictures of his ancestors. How they drink and talk, and sing and swear! How they drink pint bumpers of claret, and quart goblets of champagne! How they empty the punch-bowl, carefully and continually replenished by the drawling Trip. Here, at the head of the table, sits Charles Surface, in a costume whose colour can only be compared to that of a blue convolvulus ruined by the sun, his vest unbuttoned, his ruffles loosened, and his whole being abandoned to the gaiety of the moment. Moses and Premium are introduced, and mutually pleased and shocked. The family pictures are sold *coram populi*, without any necessity of retiring to another room. Some are smoking, some are snuffing, all are drinking, laughing, and making merry. All round are colour, richness, animation, and revelry. This, then, is the picture of bachelor life in 1777. Here are the wild oats sown. The scene is hushed and still when we come to the library of Joseph Surface. The picture is in wonderful contrast to the banquet at the home of his brother Charles. The furniture is massive, heavy, and important. The bookcases are of oak, as black as ebony. The windows are of painted glass. The fireplace is as carved and pillared as an old cathedral cope chest. The bindings of the books are of Russia leather, and there are ponderous tomes amongst them. The carpet is of thick pile, and from Turkey. The only contrast of colour in the room is found in the oriental blue vases on the mantleshef, in the blue delft dishes on the walls, in the Venetian mirror, and the dull crimson of the all-important screen. These, probably, are the mere ideas sought to be conveyed to the audience by

the beautiful pictures placed before them. . . . The performances were specially distinguished for their careful and intricate study.

“At last we obtain—at least in modern days—a *Lady Teazle* who is the fresh, genuine, impulsive country maiden wedded to an old bachelor, and not the practised actress, with all her airs and graces. How often in *Lady Teazle* the character is forgotten, the actress and the old business invariably remembered! In the scandal scenes we were presented with an archness and sly sense of humour, always evident but never superabundant, in which Mrs. Bancroft has a special patent; in the coaxing scene with Sir Peter Teazle, the child-like desire to kiss and make friends, the almost kitten-like content when the reconciliation is made, and the expressive change of the countenance from sunshine to storm when the wrangle commences again, were admirably conveyed. But it was reserved for Mrs. Bancroft to make her most lasting impression in the screen scene. With wonderful care and welcome art the impression conveyed to an innocent mind by the insinuating deceit of Joseph was accurately shown by expression to the audience, though the excellence of the general idea culminated in what is known as *Lady Teazle's* defence, when the screen has fallen and the *dénouement* has taken place. This was entirely new, and thoroughly effective. The tones, alternating between indignation and pathos, between hatred of Joseph and pity for her husband's condition, were expressed with excellent effect. It was the frank and candid avowal of a once foolish but now repentant woman. The womanly instinct which bids *Lady Teazle* touch and try to kiss her husband's hand, the womanly weakness which makes *Lady Teazle* totter and trip as she makes for the door of the hated room, the womanly strength which steels *Lady Teazle* in her refusal of assistance from Joseph, and the woman's inevitable abandon-

ment to hysterical grief, *just before* the heroic goal is reached, were one and all instances of the treasured possession of an artistic temperament."—*Daily Telegraph*, April 6, 1874.

In November of the same year Mrs. Bancroft played the part of *Jenny Northcote*, in 'Sweethearts and Wives.'

"To Miss Wilton too high praise cannot be given. Her voice, her face, her gestures are all thoroughly at her command; the principle of the piece requires her to be subdued, whether as the young coquette or the wiser old maid, and she subdues herself accordingly, without allowing a single detail to be lost."—*Times*, Nov. 9, 1874.

In November 1875 she sustained the part of *Peg Woffington*, in a revival of 'Masks and Faces.' In April 1877 she acted the part of *Mrs. Heygarth*, in 'The Vicarage'; and in September of the same year, the character of *Hester Grazebrook*, in a revival of 'The Unequal Match.'

"It was a pleasure merely to see Mrs. Bancroft back, and that feeling was general throughout the house; but it was a greater pleasure to see how each fresh part only reveals some further proof of her careful study of character and keen insight into peculiarities of temperament. It is difficult to say where as *Hester Grazebrook* she most excelled."—*Daily News*, Oct. 1, 1877.

On Saturday, January 12, 1878, Mrs. Bancroft undertook the part of the *Countess Zicka*, in an English version of M. Sardou's play of 'Dora,' entitled 'Diplomacy,' then first performed at the Prince of Wales's. In a lengthy and well-considered criticism of this piece, the method of its adaptation, and of the manner of acting of those set down in

the original English cast, the *Saturday Review* (January 19, 1878) remarks that in one particular of some importance the English has the advantage over the French performance:—"Middle. Bartel, promising though her acting was, did not approach the complete mastery and finish which Mrs. Bancroft shows in her playing of the *Countess Zicka*. . . Whatever sins may be chargeable to the adapters, however, they have not been able to spoil the play for acting purposes. Mrs. Bancroft, as we have hinted, reveals as *Countess Zicka* a power for which her previous performances have scarcely prepared one. Every emotion of the scheming woman who, in Mrs. Bancroft's interpretation, says with infinite pathos that she might have been as good as Dora had she been as fortunate, is given with rare skill and truth. In the last act, the shame of her detection commands pity, in spite of the baseness of her conduct; and so great an interest is given by the actress to what has been left of *Countess Zicka's* account of her early life and its trials, that one cannot but regret its curtailment."

"It is, perhaps, not without a slight shock that the admirers of Mrs. Bancroft will learn that that delightful and accomplished actress has assigned to herself the part of the wicked *Zicka*. It will be said, no doubt, that without a sweet voice and a winning smile no lady is fully equipped for the post of a beguiler of mankind and a cunning discoverer of State secrets; yet it has ever been the custom on the stage for inward wickedness of a very decided character to indicate itself at least now and then by means of a different kind from anything that Mrs. Bancroft's countenance has at command. Still the performance exhibits genuine art,

and in the latter scene is more touching than might be thought possible in a situation that wants something to be real."—*Daily News*, Jan. 14, 1878.

"The *Countess Zicka*, the real elemental, though always an important element in the piece, is not brought into any marked prominence till the last act, where the toils are gathered round her, and, struggling bravely to the last, she is brought to make confession and to sue for pardon. In this act Mrs. Bancroft, the representative of that character, exhibits in a degree which none of her later performances have permitted to her, all the admirable refinements and resources of the art in which she is acknowledged a mistress. If the scene between her and the elder Beauclerc could be played with a trifle less deliberation on her part, it would be little short of perfection; and that this improvement will come with confidence we may be tolerably sure."—*Times*, Jan. 12, 1878.

BANCROFT, SQUIRE
BANCROFT. Born in London, May 14, 1841. Entered the dramatic profession at the Theatre Royal, Birmingham, January, 1861. Subsequently Mr. Bancroft accepted engagements in Dublin and Liverpool, playing almost every line of character at each place, notably, various Shakespearian parts at the Theatre Royal in the first-mentioned city during the "starring" engagements of the late G. V. Brooke and Charles Kean in 1862-3. At this time Mr. Bancroft likewise personated with considerable success the widely-different characters of *Bob Brierly* ("Ticket of Leave Man"), *Monsieur Tourbillon*, *John Mildmay*, *Captain Hawkesley*, and *Murphy Maguire*. He made his first appearance on the London stage on the occasion of the opening of the Prince of Wales's

Theatre, under the management of Mr. Byron and Miss Marie Wilton, April 15, 1865. His reception was eminently favourable, and Mr. Bancroft was selected to sustain the part of *Sidney Daryl* in Mr. T. W. Robertson's comedy 'Society,' first performed in the November following. This was the first of the series of plays written by that dramatist which has so largely contributed to the success of the Prince of Wales's Theatre, and in no small measure to establish the Wilton-Bancroft company in the foremost rank of present English players. Each one of the series was first produced at this theatre, and in each Mr. Bancroft may be said to have created one of the leading characters. In 'Society' (1865) he appeared as *Sydney Daryl* and afterwards as *Tom Stylus*; in 'Ours' (1866) as *Angus McAlister*; in 'Caste' (1867) he was the original *Captain Hawtree*; in 'Play' (1868) the original *Chevalier Browne*; in 'School' (1869) the original *Jack Poyntz*. This latter play is generally acknowledged to be the masterpiece, as regards dialogue, of the six principal works (including 'M.P.,' in which Mr. Bancroft took the part of *Talbot Piers*), written by the late T. W. Robertson. 'School' had a consecutive run of nearly four hundred nights (381) by way of commencement, and has since been performed with unvarying success at every leading provincial theatre in the kingdom. Considering the care, skill, and originality brought to bear on the original presentation of the character of *Jack Poyntz*, it seems only proper to mention Mr. Bancroft as a principal contributor to the conspicuous success which attended the first presentation of

‘School.’ (See also BANCROFT, MARIE EFFIE.)

“The sound-hearted but singularly undemonstrative *Jack Poynts*, affecting a cynical indifference to that poetry of life which is enjoyed with so keen a relish by his youthful lordship, exactly suits the quiet, easy style of Mr. Bancroft, whose conception of character is always good, and who, though he may be fond of perpetuating his own ideals, never is to be accused of going back to the last century for a type of the gentleman of the present day.”—*Daily Telegraph*, Jan. 25, 1869.

In 1867 Mr. Bancroft was married to Miss Marie Wilton, and a large share of the management of the Prince of Wales’s Theatre thenceforward devolved upon him. After the death of Mr. Robertson, in 1871, revivals of various plays were tried at this theatre with gratifying success, the more noteworthy of these being ‘Money,’ in May, 1872, followed by the revival of ‘The School for Scandal’ in 1874. In the first Mr. Bancroft played the part of *Sir Frederick Blount*, in the second that of *Joseph Surface*. Both representations exemplified the ability and earnestness with which this actor pursues his art.

“The *Joseph Surface* of Mr. Bancroft, in that it is one of the most original and reflective performances, will attract most criticism, will probably court the most objection. When Mr. Fechter played Iago, and discarded the hackneyed villain, there was a similar disturbance. According to stage tradition, Iago and *Joseph Surface* are such outrageous and obvious rascals that they would not be tolerated in any society. Mr. Bancroft reforms this altogether, and by a subtlety and an ease most commendable, valuably strengthens his position as an actor and his discrimination as an artist. *Joseph Surface*

can be played as a low, cunning villain, or as a hungry, excited, and abandoned libertine. Mr. Bancroft adopts the golden mean. His deception is never on the surface, his libertinism is never for an instant repulsive. Not altogether striking or showy at first sight, it is, however, one of those instances of good acting which strikes the beholder when the curtain is down and the play put away.”—*Daily Telegraph*, April 6, 1874.

Among important parts played by Mr. Bancroft at the Prince of Wales’s Theatre since 1872, the following deserve notice, viz., *Triplet* in ‘Masks and Faces,’ *Sir George Ormond* in ‘Peril,’ *Dazzle* in ‘London Assurance,’ *Blenkinsop* in ‘An Unequal Match,’ and lastly, *Count Orloff* in the English version of M. Victorien Sardou’s play of ‘Dora,’ entitled ‘Diplomacy,’ performed in London for the first time January 12, 1878.

“Some time ago, when writing of the performance of ‘Dora’ in Paris, we expressed a doubt whether adequate interpreters could be found for the great scene between the three men. We may as well say at once that we are delighted to find this doubt need not have been entertained. This scene, which is no doubt the one upon which the play depends, is played as admirably here as it was at the Vaudeville in Paris. . . . Mr. Bancroft’s performance in this scene as *Count Orloff* (the Teckly of the original play) could hardly be improved, and his playing of the part throughout gives a fresh proof of Mr. Bancroft’s fine power of impersonation—a thing somewhat different from acting in the loose sense which is too commonly attached to the word. The character demands an unusual capacity for indicating rather than expressing a passionate emotion, and in Mr. Bancroft’s rendering of it we can find no fault.”—*Saturday Review*, Jan. 19, 1878.

"In the first of the great scenes, the acting of Mr. Bancroft, Mr. Kendal, and Mr. Clayton, respectively impersonating the friend, the husband, and the brother, could not well be bettered. The situation is in itself very striking, and presented as it is by these three gentlemen, it brought down from all quarters of the house such applause as is seldom heard in this theatre, where satisfaction is wont to be expressed after a somewhat languidly decorous fashion. . . Mr. Bancroft, too, in a situation of considerable difficulty, requiring great delicacy of handling, bore himself in a most admirable manner."—*Times*, Jan. 21, 1878.

Mr. Bancroft, it may be remarked, has devoted much time and energy at the Prince of Wales's Theatre to what may be not unfitly termed the art of stage management.

BANDMANN, DANIEL EDWARD. Born at Cassel, Germany. Entered the dramatic profession at the age of 18, and made his professional *début* at the Court Theatre of New Strelitz. He afterwards performed in various towns of Germany and Prussia, and in Vienna, and acquired considerable reputation as an actor in Shakespearian drama. Subsequently, going to the United States, Mr. Bandmann acted first in English at Niblo's Garden, New York, January 15, 1863. He made his first appearance on the British stage at the Lyceum Theatre, Monday, February 17, 1868, in a play called 'Narcisse,' which had already acquired much reputation in Germany and America. Its author, Herr Brachvogel, a Berlin dramatic writer of some note, founded its chief incidents on M. Diderot's well-known story 'Neveu de Rameau.' Mr. Bandmann played the title *rôle*.

"On Monday night this theatre (the Lyceum) was crowded to an extraordinary degree by an audience anxious to witness the performance of Herr Bandmann, a German actor, who, though he had never been seen in London, had acquired in his own country and the United States a fame which had travelled to England. Herr Bandmann, by birth a Prussian, commenced his professional career by a tour through Bohemia, Austria, and Hungary, and then crossing to America came out at the *Stadt-theater*, New York, a house in the Bowery exclusively appropriated to German performances. So great was his success, that he was advised to study the English language. The counsel was followed, and its soundness was proved by a successful performance in English at Niblo's Garden, then the chief house for the higher class of drama, though now apparently doomed to the perpetual representation of spectacle. Herr Bandmann brings with him to England the translation of a German play, entitled 'Narcisse,' being the work in which his great successes, European and American, have been achieved. The hint for this piece was taken by the author, Dr. Brach Vogel, from the remarkable dialogue entitled 'Rameau's Neffe,' which was published by Goethe in 1805, and always has a place in his collected works. The history of this dialogue is curious. 'Le Neveu de Rameau' was written by Diderot—of course in French—about the year 1760, and the original MS., we read, is still to be found in the Imperial library at St. Petersburg, where it is numbered 381. A copy of this MS. fell into the possession of Schiller, and was by him handed over to Goethe, who translated it, and published it with a highly instructive appendix. A re-translation from Goethe's German into French, by M. de Saur, published in 1821, first rendered the dialogue accessible to the French public, and was for a time regarded as the genuine production of Diderot. However, shortly afterwards the real original, taken from a

copy in the possession of the only surviving daughter of Diderot, was published in the collected works of the atheistical *philosopher*, edited by Brière. . . . In the elaborate book on the life and works of Diderot, written by Dr. Karl Rosencranz, and published rather more than a twelve-month since, Brach Vogel's 'Narcisse' is mentioned as one of the most popular plays of the modern German repertory. That it could ever become very popular in England, save as a vehicle for the actor who plays *Narcisse*, is extremely doubtful. The numerous *dramatis personæ* are neither strongly marked, nor are they of a kind that greatly appeals to British sympathies, inasmuch as these generally lie dormant in the atmosphere of a theatrical French Court. The dialogue, too, the repartees of *Narcisse* included, is marked by that absence of sparkle which is not unfrequent in Teutonic wit. This latter defect is rendered most apparent by a scene representing Madame de Pompadour at her toilette, which has been written in by the last French adapter, and which in point, purpose, and historical significance, is so far superior to the rest of the work, as far as dialogue is concerned, that we should hazard a wish that the same gentleman had re-written the whole, from beginning to end, did we not take into consideration the immense trouble that would have been encountered by Herr Bandmann had he been subjected, after performing the piece for hundreds of times, to a study of new words. It is on Herr Bandmann himself that the success of 'Narcisse' depends. Not that the nephew of Rameau is a personage whom any actor desirous to make a display would choose to represent; for, strange to say, he is not involved in a single dramatic situation till within a few minutes before the fall of the curtain, nearly the whole of his effect being produced by speeches of a narrative and reflective kind. Herr Bandmann, however, has manifestly taken a strong fancy to the part, and so completely has he identified him-

self with its peculiarities, that the result is one of the most highly finished and original performances to be seen on any stage. There is a light easy grace in his early scenes, which at once prepossesses the public in his favour, and the sarcasms which he utters, and which are not of the most pungent, gain a strange significance from the glib manner in which he rolls them off his tongue. With all his merriment, there is something weird in his aspect, as though he was talking under the influence of a dream, and it was altogether uncertain what odd phrase would follow the last one uttered. His pathos in the delivery of an affecting narrative is deep and quiet—so quiet, indeed, that it at first leads to a belief that he is deficient in physical power. But the fallacy of the inference is amply proved before the end of the play. The rush into the arms of the Marquise, when *Narcisse* first recognizes her amongst the audience of the play; the change of the love, so passionately and so spontaneously expressed, into absolute abhorrence, and the further change to despair, tell with a force that could scarcely be surpassed. In this situation occurs the only opportunity for a display of gesticulatory talent, and Herr Bandmann avails himself of it to the utmost. There is not one of his attributes that is otherwise than picturesque, and, strange to add, that is otherwise than natural. In some of his impassioned utterances, where love is the theme, he will remind many of Mr. Fechter, but in his command of the English language he is far superior to that celebrated actor. Indeed there is little in his accent to indicate that he is a German at all, the slight peculiarity in his pronunciation apparently indicating the influence of his visit to America rather than that of his birth in Fatherland." —*Times*, Feb. 21, 1868.

On Saturday, October 3, 1868, first performance at the Lyceum Theatre of 'The Rightful Heir' (Lord Lytton), Mr. Bandmann

sustained the character of *Vyvyan*. On the 30th of November of the same year at the Lyceum he played *Othello*. Since that date Mr. Bandmann has appeared from time to time in London in various revivals of plays of the legitimate drama.

On Monday, February 10, 1873, he made his third appearance as *Hamlet* in England at the Princess's theatre, having already performed the character in Manchester, and at the Standard Theatre, Bishopsgate.

“So far as Mr. Bandmann's presentation of *Hamlet* has any interest, it is an embodiment of the views of the character prevalent among German actors. The value of the exposition is greatly diminished by want of grace and refinement. Mr. Bandmann not merely lacks the chivalrous bearing, which in Mr. Fechter does duty for passion, but is in scenes almost slouching. The princeliness of *Hamlet* disappears, and is replaced by a weak sentimentality. No touch of the irony, pathetic, and savage in turns of *Hamlet* is found in the actor's performance. No sign is there, moreover, of the working of fate upon the mind. At the outset of each separate scene the life of *Hamlet* seems to start afresh,—

“This year knows nothing of last year ;
To-morrow has no more to say
To yesterday.”

“Especially noticeable is this in the bearing of Mr. Bandmann when he sees the funeral of *Ophelia*. The first shock over, he moralises as calmly as though the interest he felt in the dead body before him was as remote as that in the skull of *Yorick* he had previously exhibited. Though the inadequacy of the acting detracted thus from the value of the experiment, the experiment itself is not without interest. Since the days of *Emil Devrient*, the German rendering of *Hamlet* has been much tamer than

that customary in England. The points on which the English actor most insists are omitted, and the stage business judged of most consequence is allowed to lapse. This is not wholly loss, if, indeed, it is loss at all. There is something almost ludicrous in the notion of an audience waiting for a certain elevation or inflexion of voice at a fixed word, and bursting into applause as soon as it hears it. Some tameness, however, seems inseparable from the best rendering of the part after the German fashion. The tendency to monotony Mr. Bandmann tries to counteract by inventing ‘business’ of his own. This is wholly bad. His addressing to the picture of *Claudius* the strong words employed by *Hamlet* in his interview with the Queen has some ground of reason, but his sudden recoil and fall when the Ghost appears, and his delivery in a recumbent attitude of the advice to his mother, are equally meaningless and ineffective. The omissions from the text, whether due to carelessness or inattention are alike unjustifiable. The most noteworthy occurs in the scene to which reference has just been made. In this the words following *Hamlet*'s ‘Good Night,’—

“ ‘But go not to my uncle's bed,
Assume a virtue if you have it not,’
&c.,

are omitted. A little previously the actor left out the lines,—

“ ‘A station like the herald Mercury,
New-lighted on a heaven-kissing hill.’

Some scenes usually excised are, however, introduced. . . . That the experiment is wholly a failure is due to want of judgment in certain scenes, and of expository power in all. To partial failure such an essay is doomed from the first.”—*Athenæum*, February 15, 1873.

“Mr. Bandmann's performance of *Hamlet* at the Princess's does not add anything of value to our conception of the character of the Danish Prince. Mr. Bandmann is an accomplished and capable actor, practised in all the resources of his art in a thorough

manner, which is characteristic of his nation; but he does not evince that critical ability by which some of his countrymen have been able to throw considerable light on the works of the great poet. His representation is careful, and shows conclusively that much thought has been expended upon it; but the thought seems to have been turned rather towards matters of detail than towards the central idea, the result being a number of small innovations which, on consideration, appear unmeaning and useless, when not absolutely detrimental to the true effect. This constant striving after novel readings and 'business' is becoming a characteristic of our revivals of Shakespeare's plays. To speak a passage with an unexpected accent, and to accompany it with some gesture not before used, seems to be the great object of most modern actors. It should be needless to point out that this method is at variance with the true order of procedure. Let the actor first grasp the main idea of the character he is to portray, and the smaller points in behaviour and speech will become clear to him, so that it is impossible to conceive them in two ways. Mr. Bandmann's *Hamlet* gives us no evidence of this process; on the contrary, he would appear to have taken up each passage separately, and devised some mode of interpretation which should be peculiar, without any special reference to the nature and inner feelings of the speaker. In restoring some scenes usually omitted Mr. Bandmann shows, however, excellent judgment. One of these in which *Hamlet* refuses to take the opportunity of killing the King while he is praying, because his soul might go to heaven, gives a necessary touch to the portrait, and is of the utmost importance as being the only instance in the play of the trait it illustrates. It has been said that such cruelty was inconsistent with the soft and affectionate disposition of the Prince—a criticism showing, we think, a want of acquaintance with peculiar developments of such a character. The en-

trance of Fontinbras with the soldiers, after the death of Hamlet, now closes the play, and here also the return to the original form is to be commended. From a certain point of view, the usual conclusion with the words, 'The rest is silence,' is doubtless impressive, but a larger effect is made upon the imagination by this glimpse of the fighting, practical world. Like a breath of fresh air in a heated room, it braces the nerves, and enables us to see the occurrences of the drama in their true light; it adds a salient colour to the picture, giving to the whole a broad and comprehensive harmony."—*Examiner*, February 23, 1873.

BANDMANN, MRS. (*née* MILLICENT PALMER.) Was an actress of some repute at the Liverpool Theatre Royal, previous to her first appearance on the London stage, which took place November 7, 1864, at the Strand Theatre. She played on the occasion the part of *Pauline* in a piece entitled 'Delicate Ground.' Miss Palmer remained a member of the 'Strand' company until the end of the season 1864-5. During her connection with that theatre she appeared in two pieces by J. P. Wooler, viz., 'The Wilful Ward,' and 'Laurence's Love Suit,' in both of which her acting secured special attention. In the latter play she sustained the part of *Eva*.

"The main purpose of the new piece appears to have been the provision of an opportunity to Miss Palmer for the display of her pathetic powers. The same lively sensible girl to whom humour seemed as natural as the most spontaneous act of her daily life possesses also a fund of pathos so genuine in character, so unstudied, yet so effective, that it commands voluntary sympathy from all classes of spectators. The situation devised for her is of the simplest sort, scarcely sufficient

for the supply of the most elementary conditions of dramatic structure; but meagre as it is Miss Palmer charges it with a subtle vitality that acts on all within its reach. . . . Enough has been done to prove that Miss Palmer with a more carefully drawn character and in a more elaborately constructed drama will rise into an estimation with which few will be able to compete."—*Athenæum*, Jan. 14, 1865.

In October 1866 Miss Palmer played the leading female rôle in Tom Taylor's drama, 'The White Boy,' then first performed at the Olympic Theatre. Since her marriage to Mr. Bandmann she has appeared in the several plays produced on the London stage in which he has acted a principal character (*see* BANDMANN, DANIEL EDWARD), the latest of these being 'Proof; or, a Celebrated Case,' first performed at the Adelphi Theatre, Saturday, April 20, 1878.

BARRETT, MRS. WILSON.
See HEATH, CAROLINE.

BARRY, HELEN. (MRS. ALEXANDER ROLLS.) Born in Kent. Entered the dramatic profession in August 1872, appearing at Covent Garden Theatre as the *Princess Fortinbrasse* in 'Babil and Bijou.' In 1872-3 at the Court Theatre personated a leading character in Gilbert's play entitled 'The Happy Land.' In 1873 was engaged by Mr. Tom Taylor to play *Margaret Hayes* in his drama of 'Arkwright's Wife' on its first production at the Leeds Theatre Royal. Subsequently, October 1873, sustained the same character at the Globe Theatre in London.

"Miss H. Barry has all the force required by the arduous character of *Margaret*, and she expresses the ten-

derer emotions with good effect, and her even passages are delivered with judgment."—*Times*, October 8, 1873.

In December of the year following Miss Barry was engaged by the late Andrew Halliday to personate *Edith Dombey* in his play of 'Heart's Delight,' adapted from Charles Dickens's 'Dombey and Son.'

"No better representative of *Mrs. Dombey* than Miss Helen Barry could now be found upon our London stage. Miss Barry's indignant defiance of *Mr. Dombey* has force and thought; her colder, more contemptuous defiance of *Carker* at the inn of Dijon is somewhat less effective, though here, too, the right note is undoubtedly struck."—*Academy*, January 3, 1874.

"Miss Helen Barry's performance often rises to a high level. The scene in which she allows *Carker* to kiss her hand while indicating the utmost loathing for the man is a very powerful piece of acting."—*Daily News*, December 20, 1873.

Was specially engaged by Mr. Boucicault to play *Armande* in his play of 'Led Astray' on its production at the Gaiety Theatre, July 1, 1874. Afterwards went on a "starring" tour in the provinces, and returning to London was engaged to play the leading part in 'Round the World in 80 days' at the Princess's Theatre. Subsequently, June 1875, at the same theatre sustained the leading rôle in Mortimer's play entitled 'Heartsease.' In 1876 she appeared in London at the Haymarket in the title rôle in 'L'Étrangère,' and afterwards at the Standard Theatre as *Donna Carmen* in Hugh Marston's 'True Till Death,' an adaptation from the French. Among important principal parts sustained with success by Miss Helen Barry the following may be selected for mention, viz.:

Lady Macbeth (at the Theatre Royal, Edinburgh), *Lady Teazle* (at the same theatre), *Lady Gay Spanker* (at Plymouth, Brighton Theatres, &c.), and *Mrs. Sulherland* in Cheltnam's comedy 'A Lesson in Love' (at Aberdeen). Miss Helen Barry is married to Major Alexander Rolls, formerly of the 4th Dragoon Guards, J.P. and D.L. for Monmouthshire.

BARRY, SHIEL, Made his first appearance on the metropolitan stage September 7, 1870, at the Princess's Theatre, as the *Doctor* in Boucicault's drama entitled 'The Rapparee.' First attracted notice in London as an exponent of Irish character, his principal successes being in Boucicault's plays 'Arrah-na-Pogue' and the 'Shaughraun.' In the latter drama Mr. Shiel Barry appeared on the occasion of its first performance in London at Drury Lane Theatre, Saturday, September 4, 1875, as *Harvey Duff*, a police spy. In February 1878, at the Folly Theatre, he acted the part of *Gaspar*, first performance of Messrs. H. B. Farnie's and R. Reece's English adaptation of M. Planquette's opéra comique, 'Les Cloches de Corneville.' The piece proved a great success. On Saturday, August 31, it was transferred to the stage of the Globe Theatre, the services of Mr. Shiel Barry being still retained for the principal character.

"So exceptionally encouraging was the reception which awaited it in its new abode that it would seem in a fair way to rival in popularity the original version, which has already achieved in Paris a success as remarkable in its way as that of 'Our Boys' itself, when it is borne in mind that long 'runs' are comparatively rare upon the French stage. More than one cause may be said to have con-

tributed to this satisfactory result. The distinctness of its incidental melodies, the real dramatic interest centred in the character of the old miser, *Gaspar*, and the scope afforded to the scenic artist and his ally, the costumier, all served to attract attention to M. Planquette's work. . . . Few who have once heard it will forget the guttural laugh of Mr. Shiel Barry in his powerful delineation of the miser—a performance which belongs to the very highest order of eccentric comedy, and the management have again been so fortunate as to secure that gentleman's services for the part."—*Daily News*, Sept. 3, 1878.

BATEMAN, ISABELLA. Born in New York. Third daughter of the late H. L. Bateman, formerly of New York, and subsequently lessee of the Lyceum Theatre, London. As a child, on the 22nd December, 1865, appeared at Her Majesty's Theatre, in a piece entitled 'Little Daisy,' in the character of *Diggory Dawdlegrace*, her sister, Miss Virginia Bateman, playing the part of *Little Daisy*. Made her professional *début* at the Lyceum Theatre on Monday, Sept. 11, 1871, as the heroine in 'Fanchette; or, the Will o' the Wisp.'

"We fear that 'Fanchette' is not likely to secure a very long lease of public favour; the plot is thin and weak; the actors have but little to do during a tedious course of four acts, and there is nothing in the play to arouse an audience to sympathy with the characters, or to a great degree of interest in their fortunes and misfortunes. The piece has probably been introduced to afford Miss Isabel Bateman an opportunity of making her *début* on the London stage; but as *Fanchette* she is certainly not seen to advantage. Miss Bateman fails to realise in almost every particular the charming heroine of George Sand's

novel; and though with practice she may probably improve upon her conception of the character, we are disposed to believe that it is not in a part requiring so much versatility and power that this new aspirant for dramatic honours will win a foremost place in the ranks. Her portrait of the wilful granddaughter of the witch Fadet (*sic*) is somewhat tame and spiritless, and in those situations requiring a deep display of feeling, she appeared to lack the force and command of emotion necessary for the situation. It is fair to say, however, that Miss Bateman showed to far greater advantage in the last acts than in the first; and if a heavy shower of bouquets at the termination of the piece be any test of public recognition of talent, Miss Bateman has every reason to congratulate herself upon the success which she has achieved."—*Daily News*, September 12, 1871.

"A character less suited to a young actress whose talents are not of the highest order could not readily be found. Miss Isabella Bateman has stage aptitudes. Her first appearance should have been made, however, in a part far less exacting. A face which can be charged with fine sorrow, movements cultivated almost too carefully, youth, brightness, and intelligence constitute her gifts. Against these must be opposed a certain hardness, such as her sister never conquered, and an unsympathetic voice. In the performance of *Fanchette*, the later scenes, wherein the mischievous nature of the child was overcome, were decidedly the best. The early scenes were decidedly wanting in girlishness, ease, and spontaneity."—*Athenæum*, Sept. 16, 1871.

Saturday, September 28, 1872, Miss Isabella Bateman played the part of *Queen Henrietta Maria*, first performance at the Lyceum Theatre, of Mr. W. G. Wills's 'Charles the First.'

"His (Mr. Irving's) partner in the most prominent scenes is Miss Isabel Bateman, who, albeit heavily weighted

with the rôle of *Queen Henrietta Maria*, acts with real ability, and carries all the sympathy of the audience with her. Her entry with the cavaliers at the close of the second act is accompanied with admirable fire of voice and gesture, and in the pathetic scenes her emotion is never out of place. The prettiness of her French-English is one of the charms of this impersonation."—*Daily News*, October 1, 1872.

In 1874 (October) revival of 'Hamlet' at the same theatre, she played, during the unprecedented run of that tragedy, with Mr. H. Irving in the principal character, the part of *Ophelia*. In 1876 (February) revival of 'Othello' at the Lyceum, Miss Isabella Bateman sustained the character of *Desdemona*; and in June of the same year, on the occasion of a revival of 'The Belle's Stratagem' the part of *Letitia Hardy*. In June 1878 she sustained the part of *Thekla*, first performance of 'Vanderdecken' (Messrs. Fitzgerald and W. G. Wills), founded upon 'Der Fliegende Holländer.'

BATEMAN, KATE JOSEPHINE. (MRS. CROWE.) Born in Baltimore, October 7, 1843. Eldest daughter of the late H. L. Bateman, formerly of New York, and subsequently lessee of the Lyceum Theatre, London. First appeared on the London boards as one of the so-called "Bateman Children," at the St. James's Theatre in 1851, under the auspices of Mr. P. T. Barnum. During that engagement played in 'The Young Couple,' and also in selected scenes from Shakespeare's 'Richard III.' in conjunction with her sister, Miss Ellen Bateman, the characters enacted being *Richard III.* and *Richmond*.

First appearance on the stage proper in London, Thursday, Oct. 1, 1863, at the Adelphi Theatre, as *Leah*, in the tragedy of that name, an adaptation of Mosenthal's 'Deborah,' of which Madame Ristori was the original heroine.

"Miss Bateman, who has recently made her appearance at the Adelphi in an English version of Mosenthal's 'Deborah,' entitled 'Leah,' furnishes a very exceptional instance of a juvenile histrionic talent developed into maturity. In theatrical matters, the proverb which teaches us that the child is father of the man is held to be not only unworthy of confidence, but so diametrically opposed to truth that celebrity in the child is an infallible prognostic of obscurity in the adult. Play Richard III. in your eleventh year, and, according to the laws established by a severe induction, you may make up your mind that when you have attained the age of thirty you will scarcely be able to stride from the back of the stage to the front without committing some blunder. However, Miss Bateman, who several years ago was known here as one of a clever pair of American juveniles called the 'Bateman children,' affords one proof more that there is no rule without an exception; for, in the character of Deborah, now named *Leah*, she supports by her own exertions a drama which, left entirely to its unassisted merits, might weary many and offend a chosen few. Her speech is not altogether free from the Transatlantic accent, and the delivery of her more quiet speeches, clearly as they are articulated, is not without an appearance of studied formality. But her power of abandonment to the influence of a strong passion is very great, and having first made an impression on her audience by her picturesque aspect, she rivets their attention when they least expect it by the intensity with which she expresses her emotions. Her poses, evidently the result of a somewhat severe study, are extremely striking; and the peculiar costume

which heightens their effect shows that the idea of forming part of an effective tableau has been uppermost in the young artist's mind. 'Leah' is not the 'tendency-drama' that 'Deborah' was when it issued fresh from the hands of Mosenthal, whose dialogue almost looks like a *consommé* of the Old Testament. On the contrary, the Judaical tone is softened, and a few practical expedients bring the work to a more melodramatic level than originally belonged to it. But still, for acting purposes, the impassioned, wronged, vindictive, and penitent Jewess remains showy and effective as ever. Miss Bateman hurls down the great solemn curse with *aplomb*, and everybody shrinks. She re-appears in enfeebled condition and murmurs forth forgiveness, whereupon everybody weeps. The means to the end are broad rather than subtle, but they are forcibly and skilfully employed, and when the curtain falls the actress has fairly subjected her audience."—*Saturday Review*, Oct. 10, 1863.

"The central point round which the interest of this story revolves is obviously *Leah*, and judged by the impression produced on the audience, the triumph of Miss Bateman was complete. With decided advantages of face and figure, a powerful voice, that only requires to be freed from an occasional Transatlantic tone, a perfect command of gesture, and great emotional power, the heroine of the night completely swayed the sympathies of her audience, and, besides three successive calls during the progress of the play, was led forth by Mr. Webster amidst tumultuous acclamations at the fall of the curtain. Her malediction at the end of the fourth act was given with terrible reality, and the growth of her yearning love changing to bitter hate was shown with real dramatic skill. The impulsive yieldings of her heart in the first scenes, and its blank despair in the latter part of the play, were delineated with equal delicacy and force; and the outburst of feeling

with which she clasps the child of Rudolf to her arms when she finds it bears her name, was electric in its influence on the audience."—*Daily Telegraph*, Oct. 2, 1863.

"It is with some degree of satisfaction that we find Miss Bateman has in riper years cultivated the art in which she was so early initiated, and in which she attained considerable proficiency. She has suffered, however, from too early practice. Her voice, strained in infancy beyond its natural pitch, has acquired and settled into a staid monotone, which, although it may sufficiently mark the sense of the dialogue, deprives it of music, flexibility, and feeling."—*Athenæum*, Oct. 10, 1863.

The play was a great success. Miss Bateman's first engagement at the Adelphi terminated Saturday, June 11, 1864. On Monday, January 30, 1865, at the same theatre, she played the part of *Julia* in 'The Hunchback.'

"We regard Miss Bateman's performance of *Julia* as falling short of that high standard by which it is apparently the lady's laudable ambition to be judged. A fine figure and a command of statuesque attitudes will do much to enchain the attention of the eye; but the heart requires to be warmed by that glow of sympathy which is only felt when a strong belief is impressed in the reality of the emotions so completely simulated. Miss Bateman is certainly not to be charged with a slavish adherence to what is called theatrical tradition, and rather too frequently gives a bold rendering of passages in a manner which is entirely her own; but taken in its entirety the performance lacked that individuality which endows with a fresh interest a familiar part. In the mechanism of acting Miss Bateman is thoroughly proficient, and the tone with which a word is spoken, or the gesture by which it is accompanied, appear to have been adopted only after much consideration. The study

by which certain results are sought to be obtained is, indeed, too evident. The natural impulse of the moment is not suggested by measured cadences and obviously premeditated movements of the hands and arms. The perfection of art lies in the fidelity with which nature is presented; and it is precisely this point of her profession which the actress has yet to pass. For this reason the first act of the play, where *Julia* is shown as a guileless girl, happy in her rustic retirement, and content with the simple pleasures of a country life, was that which was least effective. When town is reached, and the giddy maiden, yielding to the frivolities of fashion, estranges her affianced lover, Miss Bateman portrayed the influences of an artificial life much more accurately. The interview with Clifford, where he first appears as the secretary, and which forms the crucial test of the actress who plays *Julia*, was characterized by a force of expression which secured the first really deserved recognition of an imparted sensation. In depicting the struggle between love and pride Miss Bateman somewhat elaborately marked the transitions; but her energy in the delivery of the fine speeches which are allotted to *Julia* in this scene, carried the audience with her, and caused the fall of the act-drop to be followed by a vigorous recall. The last scene, in which the impassioned appeal is made to Master Walter to release her from the engagement to the Earl of Rochdale, was marked by more power than delicacy of treatment; but the crowded audience, strongly predisposed in her favour, accepted every outburst of feeling as an indication of fresh evidence of ability, and as the curtain descended, strewed the stage with bouquets amidst vehement applause. That Miss Bateman's *Julia* will prove as attractive as her *Leah*, her most sanguine admirers would hardly dare to anticipate. It is a performance that illustrates the talents of a lady who has assiduously cultivated the means at her disposal, but it cannot be de-

scribed as an embodiment which will give the town a new topic for conversation. The other parts in the play were not sustained in a manner likely to overshadow the heroine by their superior excellence."—*Daily Telegraph*, Feb. 1, 1865.

In the same year, on Monday, May 8, Miss Bateman appeared as *Bianca*, in a revival of Milman's tragedy of 'Fazio,' likewise at the Adelphi Theatre. At Her Majesty's Theatre, on December 22, 1865, advertised as "her last appearance prior to her departure for America and retirement from the stage," she sustained the character of *Juliet* ('Romeo and Juliet') for the first time in London.

"Farewell benefits, when the actor or actress is an old and well-trying favourite of the public, retiring into private life after a prolonged theatrical career, are generally very melancholy things. . . . Farewell benefits, however, when the actress is young, and the retirement is only a prelude to a happy marriage, is a very different ceremony; and such a benefit was taken last night by Miss Bateman at Her Majesty's Theatre. Miss Bateman came to us a few seasons ago with an Anglo-German play, called 'Leah,' and made her first bow to an English public (if we except her juvenile performances in England) at the Adelphi Theatre. The pastoral simplicity and emotional power of the play secured its popularity with mixed audiences, not only at the Adelphi, but throughout the country, and the fortunate actress gained a firm footing on the English stage, partly by her own merits, and partly by the merits of the drama. The unfortunate Jewish heroine became the talk of the town and the idol of the picture-shops. Miss Bateman performed other characters with more or less success; but the statuesque grace which probably helped to make 'Leah' popular was hardly so effective in 'Fazio' or the 'Hunchback.' The

character chosen last night by Miss Bateman for her final appearance in England was *Juliet*. . . . A performance of this nature is beyond the pale of criticism; it would be useless to praise it and ungracious to condemn it. The house was crowded and friendly; every entry and every point was loudly applauded; and the balcony and potion scenes were received with the loudest applause. Her powerful passages were the most effective. . . . It is a singular fact connected with her former representation of this character in America that her Romeo was Wilkes Booth, the assassin of President Lincoln."—*Daily News*, Dec. 23, 1865.

"Miss Bateman's *Leah* was one of those performances that everybody was expected to see, and night after night the Adelphi Theatre was filled with enthusiastic audiences, who expressed their opinion of the young artist by vehement plaudits and by still more expressive tears. The power of commanding the sympathies of those who witnessed her was her especial gift; she awed the public with her wrath, subdued it with her grief, and a generation by no means addicted to the melting mood was surprised at the sensations forced upon it. The enthusiasm of the capital has been fully reflected in the country. Each of her two Adelphi engagements has been followed by a provincial tour, in the course of which the great theatrical towns of the three kingdoms have proved her vast powers of attraction. At some of these she played parts which she had not acted in London, namely, *Lady Macbeth*, and *Pauline* in 'Lady of Lyons.' It is very rarely that an English actor takes a benefit at Her Majesty's Theatre. There are not many who could fill so big a house, and the mere magnitude of the edifice would almost tell sarcastically against the attempts of those who essayed to fill it in vain. But Miss Bateman had not miscalculated her powers when she selected the old Haymarket Opera-house for her farewell benefit. Forsome

time past the seats have been sold at fabulous prices, and on Friday night when the benefit took place, the road was occupied by a string of carriages which must have reminded many an old *habitué* of the spectacle presented when some regnant *prima donna* appeared in a new operatic part. Every box was taken, every seat had its tenant, and the house could scarcely present a more brilliant spectacle than it did on Friday night. The play was 'Romeo and Juliet,' in which Miss Bateman acted *Juliet* for the first time in England. We need not now enter into a detailed description of her forcible delineation of the character, but may content ourselves with the statement that the balcony scene and the chamber scene called forth peals of enthusiasm."—*Times*, Dec. 25, 1865.

"Miss Bateman no sooner entered on the scene as the youthful daughter of the house of Capulet than the loudest acclamations enforced a series of prolonged acknowledgments. From that period till the close of the performance vehement plaudits were renewed whenever the slightest opportunity was afforded for the display of the exuberant enthusiasm of the audience. Of a personation sustained under such circumstances a severely critical estimate is not required. . . . Those acquainted with the previous performances of Miss Bateman would readily surmise in which portion of the tragedy her talent was most effectively exhibited. It was not as the impulsive Italian maiden in the early awakening of her heart to the feelings of an ardent passion that the actress best deserved the applause of her admirers. The girlish *Juliet* which Shakespeare has presented to the imagination is rarely realised on the stage. The balcony scene showed rather the statuesque effect of certain attitudes than the delicate tenderness of the love-inspired maiden who there confesses the warmth of her affection. In the soliloquy of the fourth act, when the contents of the phial are drained amidst the shuddering antici-

pation of the horrors of the charnel-house, the actress was much more successful; and in portraying the excitement of frenzy and the desolation of despair Miss Bateman fairly justified the warmth of the applause received. The last scene was very carefully acted, and when the curtain fell on the form of *Juliet* prostrate over the body of her lover, the audience would not be appeased until both were resuscitated, and the *Juliet* was brought smilingly by Romeo before the curtain to receive the usual compliment in a more than ordinary emphatic form."—*Daily Telegraph*, Dec. 23, 1865.

On Monday, October 19, 1868, she appeared as *Leah*, in a revival of that play at the Haymarket Theatre. December 7 of the same year, at the same theatre, she sustained the character of *Pietra*, in an adaptation of Dr. Mosenthal's tragedy of that name. At the Haymarket Theatre, June 21, 1869, first performance of Tom Taylor's play, 'Mary Warner,' Miss Bateman played the heroine, *Mary Warner*.

"Miss Bateman's impersonation of *Mary Warner*, though less showy than her *Leah*, is, perhaps, the most finished performance with which she has as yet favoured the public. She does not capture her audience with a start, as when she rushes across the Styrian bridge to then fall into an attitude singularly picturesque; but in the dress of very humble life she has to begin with the quiet delineation of a very pattern wife and mother, and then gradually to render a person whose highest virtue appears to be frugality, an object of the most intense interest. The scene in the prison, when in a subdued tone she almost implores her husband to cheer her with a kind word, is singularly beautiful, through the depth of sorrow expressed, and the perfect nature of the expression; and throughout the piece the manner is homogeneous.

The indignation felt by *Mary* at George's supposed contumely is mild in its intensity, and a resignation qualifies the almost despair with which she sits down to die at the door of her residence. The scene with the child is given with all the tenderness which distinguished Leah's interview with the child of her rival, and with those additional touches that the change in the situation requires."—*Times*, June 24, 1869.

In the autumn of 1869 she appeared at Booth's Theatre, New York, as *Leah*, and in the following May (1870) reappeared on the London boards at the Olympic Theatre, as *Mary Warner*. In 1871 she appeared in New York as *Beatrice*, in 'Much Ado about Nothing,' and again in London (May, 1872) at the Lyceum Theatre, in her favourite character of *Leah*. At the Lyceum Theatre, in July 1872, she played the part of *Medea*, in an adaptation of the 'Medea in Corinth,' by Mr. W. G. Wills.

"The chief burden of the piece, however, is borne, and borne excellently well, by Miss Bateman. In her *Medea*, she greatly surpasses all her previous successes. In one or two scenes she is perhaps rather too violent; but the part is admirably suited to her powers, and her acting of nearly all of it is admirable. 'Medea in Corinth' ought to last her as long as 'Leah' has done; and when she ceases to play in it, it deserves to maintain a lasting place among the best productions of modern English dramatists."—*Examiner*, July 13, 1872.

In October 1873, in a new drama by Mr. Dubourg, entitled 'Bitter Fruit,' first performed at the Alexandra Theatre, Liverpool, Miss Bateman played the leading female rôle. In September 1875, on a revival of Shakespeare's tragedy of 'Macbeth,' at the Lyceum Theatre (Mr. H. Irving as *Mac-*

beth), she played the part of *Lady Macbeth*.

"Miss Bateman's *Lady* is, as it ought to be, the exact reverse of Mr. Irving's *Macbeth*. The grand manner in which she invokes the spirits of evil before the entrance of the Thane that she may brace herself for the coming conflict will remind many readers of the incantation in Légouvé's 'Medea.' From the preternatural to the natural she bounds in the hearty greeting with which she welcomes her husband. Then begins the long debate, carried virtually through two acts, in which the victory of the stronger over the more feeble nature is distinctly shown at every point in the battle—a battle which, we repeat, is not the struggle of wickedness with goodness, but of courage with the feeble resistance of cowardice. The mental superiority of the lady is also made singularly conspicuous in the ghost scene, where her unflinching presence of mind is strongly contrasted with the abject terror of *Macbeth*."—*Times*, October 2, 1875.

In April 1876, first performance at the Lyceum Theatre of 'Queen Mary' (Tennyson) Miss Bateman sustained the title rôle. In January 1877, in a revival of 'Fazio' (Milman), at the same theatre, she played *Bianca*.

BATEMAN, VIRGINIA FRANCES. See FRANCIS, VIRGINIA.

BEATRICE, MDLLE. (*a nom de théâtre.*) Made her *début* on the London stage in the name of Lucchesini at the Haymarket Theatre on Monday, October 3, 1864, in the principal rôle in Mrs. F. A. Kemble's (Mrs. F. Butler) stage adaptation of 'Mademoiselle de Belle Isle.' In November 1864, she appeared at the same theatre in 'The Stranger.'

"The new actress at this theatre has put her claims to the test of a

second character, and has better satisfied the public than in the first. Mdlle. Beatrice as *Mrs. Haller* is fitted with a part that might have been invented for such an actress. Beautiful, elegant, and Italian, highly polished in her style of art, with manners extremely refined, we have almost the ideal of Kotzebue's heroine. Her last act has never been surpassed; it is wrought to a climax in an apparently natural manner which conceals the skill by which the effect is secured. Mdlle. Beatrice prefers a happy catastrophe, and throws herself into the arms of 'The Stranger,' who is thus compelled to pardon the erring wife. It is not always that the prejudices of an English audience permit such a consummation of the action; on this occasion, however, they did, and Mdlle. Beatrice's triumph was not questioned."—*Athenæum*, Nov. 5, 1864.

In the same month and year Mdlle. Beatrice appeared at the same theatre as *Hilda* in a play called 'Sunny Vale Farm,' adapted by Mr. J. V. Bridgman, from the German. In 1865, Monday, April 17, in a revival of 'Belphegor' at the Lyceum Theatre (Mr. Fechter in the title rôle), Mdlle. Beatrice sustained the character of *Madeleine*. Since the last-mentioned year, Mdlle. Beatrice has appeared oftener at provincial theatres than on the London stage. In 1867 she appeared with very great success in the provinces in Mrs. Fanny Kemble's (Mrs. F. Butler) English version of Schiller's 'Mary Stuart.' In February 1869 she re-appeared on the London boards for a brief season as *Marie Antoinette* in the drama of that title by Mr. Palgrave Simpson; but Mdlle. Beatrice has entered into no permanent engagements in the metropolis since her first connection with its stage. She has occupied herself principally

in travelling in the provinces with a company of her own, appearing from time to time in London with that company in the summer season. In May 1872, she presented at the Olympic Theatre 'Our Friends,' a version of M. Sardou's 'Nos Intimes,' and acted in it the part of *Madame Caussade*. On Saturday, August 22, 1874, she opened the Haymarket Theatre for a brief period with her 'Comedy-Drama Company,' and produced 'The Sphinx' from 'Le Sphinx,' of M. Octave Feuillet; 'Frou-Frou,' and 'Our Friends.' In August 1875, at the Globe Theatre with her company, she presented an adaptation of M. Dumas fils' 'Monsieur Alphonse,' under the title of 'Love and Honour; or Monsieur Alphonse,' by Mr. Campbell Clarke, in which she sustained the part of *Madame Guichard*. In July 1876, at the Haymarket Theatre, she produced a revival of some of the plays above-mentioned; and in August 1878 appeared at the Olympic Theatre in the leading rôle in a melodrama entitled 'The Woman of the People,' which had been already performed by her company with success in the provinces.

BELL, PERCY. Born at Peterborough, January 4, 1848. Entered the dramatic profession 1869, first appearing on the stage at the Theatre Royal, Weymouth. After fulfilling various engagements in the provinces (Leeds, Belfast, Scarborough, &c.), in 1875 was engaged at the Theatre Royal, Edinburgh. Appeared at this theatre as *Captain Thornton* in a grand revival of 'Rob Roy,' and as *Dick Evergreen* in Charles Mathews's comedy 'My Awful

Dad.' For his excellent performance of this part Mr. Bell was recommended to the management of the Gaiety Theatre, London. Made his first appearance on the London stage at that theatre, April 17, 1876, in the above-named piece, with the late Mr. Charles Mathews in the principal character.

"Mr. Bell's representation is particularly life-like and free from stage artifice."—*Daily News*, April 18, 1876.

Was engaged by Mr. F. B. Chatterton for the season 1876-7, at Drury Lane Theatre, appearing in important parts in 'Richard III.,' 'Macbeth,' &c., with Barry Sullivan. In September 1877 again played the part of *Dick Evergreen* on tour with the late Mr. Charles Mathews, during which tour Mr. Bell acted as stage-manager. April 1878 was engaged at the Queen's Theatre, London.

BENTLEY, WALTER (a *nom de théâtre*). Born at Edinburgh. Fourth son of the Reverend Dr. Begg, of that city. Entered the dramatic profession at Dunedin, New Zealand, in 1870, making his first appearance as *Potter* in Tom Taylor's comedy, 'Still Waters Run Deep.' Subsequently played at several colonial theatres all classes of parts. For a season, 1873-4, was lessee of the Prince of Wales's Theatre, Auckland, New Zealand. Arrived in England October 1874, and in that month first appeared before a London audience, at the Royal Court Theatre, in the character of *Stephen Tickle* in Herman Merivale's 'Peacock's Holiday.' February 22nd, 1875, appeared at the Princess's Theatre, Edinburgh, as *Alfred Evelyn* in 'Money,' sustaining, also, during this and

ensuing engagements in other Scotch towns, the following characters, viz., *Hamlet*, *Macbeth*, *Richard III.*, *Othello*, *Iago*, *Shylock*, *Claude Melnôte*, *Richelieu*, *John Mildmay*, &c.

"On the whole, Mr. Bentley's is an intellectual and forcible impersonation of *Hamlet*. . . . The noble soliloquies were delivered with great force and expression. . . . It might be pronounced one of the best on the stage at present."—*Scotsman*, May 4, 1875.

Mr. Bentley's first important London engagement was at the Lyceum Theatre, under Mrs. Bateman's management, where he made his *début* as *Noailles*, the French Ambassador, in Tennyson's 'Queen Mary.' At the same theatre, subsequently, has sustained various leading parts in the several plays revived and produced during Mr. Irving's engagement, notably, *Laertes* in 'Hamlet,' *Lord Moray* in 'Charles I.,' *Christian* in 'The Bells,' *Clarence* in 'Richard III.,' and *Tristan L'Ermite* in 'Louis XI.'

"Mr. Walter Bentley, by his admirable rendering of *Clarence's* dream in ('Richard III.,') secured also an immediate recognition of his elocutionary powers, and won honours in a position that a young actor might justly feel some pride in obtaining at an early stage of his career."—*Daily Telegraph*, January 31, 1877.

BEVERIDGE, JAMES. Born in Dublin, Oct. 28, 1844. First appearance on any stage Aug. 31, 1861, at the Theatre Royal, Oldham. Studied the various lines of an actor's profession at the Theatres Royal, Newcastle-on-Tyne, Glasgow, Plymouth, Belfast, &c. Made his *début* in London, Oct. 3, 1869, at the Adelphi Theatre, as

Lord Alfred Colebrooke, in a drama written in collaboration by Messrs. Boucicault and Byron, entitled 'Lost at Sea.' At the same theatre played various parts, original and otherwise, during the season 1869-70. In the summer of 1870 Mr. Beveridge went on tour with Mr. H. J. Byron; and, afterwards, owing to the death in a railway accident of Mr. Frederick Younge, filled the place of that gentleman in Mr. Richard Younge's company of comedians. This engagement continued for three years, during which time Mr. Beveridge sustained various leading characters in the comedies of Mr. T. W. Robertson in all the principal towns in the kingdom. In May 1873, at the Charing Cross Theatre, Mr. Beveridge was the original *Claude Ripley*, in a comedy of H. J. Byron's, entitled 'Time's Triumph.' He afterwards accepted an engagement at the Lyceum Theatre for two years, under the late H. L. Bateman's management. Since leaving the Lyceum Mr. Beveridge has fulfilled various metropolitan and provincial engagements. At the Queen's Theatre, Manchester, he has appeared as *Marc Antony* in a revival of 'Julius Cæsar.' The autumn of 1878, he was engaged as stage-manager for Mr. Rance's company of comedians, and to sustain the character of *Beauclerc* in 'Diplomacy.'

BILLINGTON, JOHN. Born in 1830. Having earned in the provinces the reputation of being a painstaking actor, made his first appearance on the London stage April 14, 1857, at the Adelphi Theatre, in the character of *Harry Mowbray*, in a play entitled 'Like and Unlike.' From that

date down to the year 1868, a period of eleven years, Mr. Billington remained a member of the company of the Adelphi Theatre, under Mr. Benjamin Webster's management. He appeared in nearly every play of importance originally performed at that theatre during the term of this long engagement. The following, among the various characters sustained by him, are deserving of record, viz.: *Walter*, nephew of *Michael Cassidy*, first performance of 'The Poor Strollers' (Watts Phillips) on Monday, January 18, 1858; *M. Dubois*, first performance of 'Ici on Parle Français,' on Monday, May 9, 1859; *Frederick Wardour*, first performance of 'The House or the Home' (Tom Taylor), on Monday, May 16, 1859; *Beaumont Fletcher*, first performance of 'One Touch of Nature,' &c., on Saturday, August 6, 1859. On Monday, September 10, 1860, first performance in London of 'The Colleen Bawn' (Boucicault), he sustained the part of *Hardress Cregan*. First performance of 'Magloire, the Prestigator,' on Monday, April 1, 1861, he performed the character *Count D'Arcy*; and on Monday, November 18, 1861, first performance in London of 'The Octoroon' (Boucicault), the part of *George Peyton*. In 1862, on Monday, April 14, first performance of Mr. Boucicault's dramatised version of 'The Cricket on the Hearth,' entitled 'Dot,' Mr. Billington performed the character of *Ned Plummer*. In March 1863, in a version of 'Aurora Floyd,' dramatised by Mr. Benjamin Webster, junr., he played *John Mellish*.

"*John Mellish* is realised by Mr. Billington in a style so effective that this eccentric individual becomes the legitimate hero of the drama. We

use the word 'individual' purposely : for the part is by the actor, and, in the intention of the adapter, *individualised* in the strictest sense of the term ; and the uxorious Yorkshire squire, not only fond but proud of being hen-pecked by a wife who possesses the business habits in which he is deficient, is drawn with a fidelity to nature that does credit to the author and actor."—*Athenaeum*, March 28, 1863.

On Monday, January 30, 1865, in a revival of 'The Hunchback,' at the Adelphi (Miss Bateman as *Julia*), Mr. Billington played *Modus*. In July 1865, first performance of Walter Gordon's play 'Through Fire and Water,' Mr. Billington sustained the part of *Kit Coventry*. On Thursday, December 26, 1867, first performance at the Adelphi of 'No Thoroughfare' (Charles Dickens and Wilkie Collins), he played *Walter Wilding*.

In 1868 Mr. Billington's long connection with the Adelphi Theatre terminated. Since that date he has principally devoted his time to playing "star" parts in the provinces, and leading rôles in London. On Monday, October 9, 1871, first performance at the Olympic Theatre of 'The Woman in White' (Wilkie Collins), Mr. Billington sustained the character of *Sir Percival Glyde*. January 31, 1874, at the Adelphi Theatre, London, in a drama by Mr. Paul Merritt, entitled 'Rough and Ready,' he played the part of the hero, *Mark Musgrave*. On Monday, July 19th, 1875, he entered upon the management of the Globe Theatre for a brief season and produced there the last-mentioned play, sustaining the same character, and also appearing in his original character of *Alfred Casby*, in an old comic drama by

Mr. Benjamin Webster, entitled 'The Hen and Chickens.'

BILLINGTON, ADELINE.

Wife of the above-named. Was for many years connected with the Adelphi Theatre under Mr. Benjamin Webster's management, appearing there in the various plays and revivals of plays produced in the decade 1858-1868. In August 1859, sustained the part of *Cynthia*, in a revival of 'The Flowers of the Forest.' On Monday, September 10, 1860, first performance in London of 'The Colleen Bawn,' played the character of *Mrs. Cregan*. On Saturday, March 1, 1862, first performance at the Adelphi of 'The Life of an Actress,' by Mr. Boucicault, Mrs. Billington played the part of *Julia*; and in the same year appeared in the same author's dramatised version of 'The Cricket on the Hearth,' entitled 'Dot.' In 1863 (March) in a version of 'Aurora Floyd,' by Mr. Benjamin Webster, junr., she played the part of *Mrs. Powell*. On Monday, March 8, 1865, revival of Milman's tragedy of 'Fazio,' at the same theatre (Miss Bateman in the character of *Bianca*) Mrs. Billington sustained the part of *Aldabella* "with great force of style, that frequently extorted loud plaudits from the pit." On Monday, September 4, 1865, first appearance of Mr. Joseph Jefferson at the Adelphi Theatre in his famous impersonation of Rip Van Winkle, Mrs. Billington played *Gretchen*. In 1867, Thursday, December 26, first performance of 'No Thoroughfare' (Messrs. Charles Dickens and Wilkie Collins), she performed the character of the *Veiled Lady*. In 1868 Mrs. Billington and her husband ceased their long con-

nection with the Theatre Royal Adelphi.

On Saturday, September 9, 1871, first performance at the Queen's Theatre, Long Acre, of Mr. W. J. Will's drama of 'Hinko,' Mrs. Billington played the part of *Margaret*. In July, 1872, production at the Gaiety Theatre of Mr. Boucicault's version of Colman's comedy, 'John Bull,' she sustained the character of *Mrs. Brulgrud-derry*.

On January 31, 1874, at the Adelphi Theatre, in a drama by Mr. Paul Meritt, entitled 'Rough and Ready,' she played *Mrs. Valentine*, and the same character, in a revival of that play at the Globe Theatre, Monday, July 19, 1875, during the temporary management of Mr. Billington. Since her retirement from the company of the Adelphi Theatre Mrs. Billington has, with her husband, fulfilled several important provincial engagements.

BLUNT, ARTHUR CECIL.

See CECIL, ARTHUR.

BOLEYN, RICHARD SMITH (a nom de théâtre).

Born at Edgbaston, near Birmingham. Served for a time in the Mercantile Marine. Entered the dramatic profession in 1871. Has been frequently engaged to play leading parts in the provinces, viz., at the Theatres Royal, Nottingham, Scarborough, and Bradford. Made his first appearance on the London stage October 8, 1872, at the Globe Theatre as *Major Treherne* in Byron's comedy, 'Cyril's Success.' Subsequently fulfilled a short engagement at the Globe Theatre, and afterwards at the St. James's Theatre, with success. Has been

a member of the following travelling companies, viz.: the late Mr. H. J. Montague's, playing Albery's comedies; Mr. R. Younge's, playing Byron's comedies; and Mr. Duck's so-called 'Our Boys' company.

BOUCICAULT, AGNES (*née* ROBERTSON). Was an actress of juvenile comedy at the Princess's Theatre, London, during the first period of the management of Mr. Charles Kean. Appeared there during the seasons 1851-2-3, in 'Our Clerks,' by Mr. Tom Taylor; in a burlesque by the same author entitled 'Wittikind and his Brothers,' and as *Margaret* in a two-act drama by Mr. Boucicault, entitled 'The Prima Donna.'

"*Margaret*, a character of quite an opposite temperament, a being of girlish impulse, absorbed in the object of her passion, and innocently blind to every other consideration, was charmingly acted by Miss Robertson, whom we almost look upon as a *débutante* likewise, so slight have been the characters in which she has hitherto appeared. The scene in which she was the invalid, apparently on the limit of the grave, yet trying to sustain her spirits in the presence of her father, was given with a truth and delicacy which left nothing to desire."—*Times*, Sept. 20, 1852.

Having previously resided for some years with her husband in the United States, performing in the various plays written by him, and originally produced there, in the year 1860 Mrs. Boucicault made her reappearance on the London boards. On Monday, September 10, 1860, first performance in London of 'The Colleen Bawn' (Boucicault), at the Adelphi Theatre, she played the part of *Eily O'Connor*.

"Mrs. Boucicault is the same graceful, intelligent actress she ever was, and in her embodiment of the charming Irish beauty showed that a Transatlantic experience had not lessened the force of her talents. Nothing could be more simple and artless than her manner as the charming peasant girl, nothing more touching than her unrepining sorrow when she feels that her husband no longer loves her."—*Daily Telegraph*, Sept. 11, 1860.

On Monday, November 18, 1861, Mrs. Boucicault appeared at the same theatre as *Zoe*, in 'The Octoroon' (Boucicault), first performance of that play in London.

"Mrs. Boucicault as *Zoe* has occasion for far more intense pathos than in the 'Colleen Bawn,' and last night surprised the public by the force of her delineation. Indeed, such a popular person was the Octoroon in her hands that several of the audience were dissatisfied with her unfortunate end, and refused to understand why George could not marry his devoted 'Yellow Girl' in one of the many happy states where Louisiana law does not prevail, especially as the remittances from Liverpool had set him on his legs. To this feeling alone can we ascribe the few sounds of disapprobation which followed the descent of the curtain last night, and contrasted so strangely with the enthusiastic applause that had accompanied the first four acts."—*Times*, Nov. 19, 1861.

Monday, February 10, 1862, at the same theatre, she played the leading rôle in 'The Dublin Boy,' a version by Mr. Boucicault of Vanderburch's 'Le Gamin de Paris.'

"The character of the reckless hero—the mischievous but good-hearted boy—exactly suits the mingled dash and delicacy of Mrs. Boucicault's style. Her assumption of the Irish *patois* and the juvenile indifference to consequences was admirably realised. But when the occasion calls on the lad's

intrinsic qualities and his undoubted courage, mere vivacity is exchanged for earnestness and determinate purpose, and the excited youth nobly vindicates his sister's honour."—*Athenæum*, Feb. 15, 1862.

Saturday, March 1, 1862, first performance at the Adelphi of the 'Life of an Actress' (Boucicault), she played the part of *Violet*.

"Mrs. Boucicault's impersonation of the heroine is nothing less than perfect. Her ingenuous *naïveté* and the sweetness of her voice, when she appears as the poor street singer, enlist at once all sympathies. The increased refinement in her manner after she has become more educated is most delicately delineated; and although the slight elegance of her figure does not seem altogether adapted to the character of Corneille, she wears the classic costume with truly classic grace. Again, when *Violet* is falling under the influence of the opiate, Mrs. Boucicault's gentle demeanour robs an unpleasing situation of more than half its repulsiveness."—*Daily Telegraph*, March 3, 1862.

In the same year, September 15, at Drury Lane, acted the heroine, *Jessie*, in a spectacular drama by her husband entitled 'The Relief of Lucknow.' Appeared in the same piece on its production by Mr. Boucicault at the Theatre Royal, Westminster (Astley's), Monday, December 22, 1862, and on the same occasion as *Bob Nettles* in 'To Parents and Guardians.' Monday, January 26, 1863, at the same theatre, sustained the part of *Jeannie Deans*, first performance of Mr. Boucicault's dramatic version of 'The Heart of Midlothian.'

"Mrs. Boucicault is charmingly graceful and natural as *Jeannie Deans*; so perfectly free indeed from all exaggeration and appearance of

effort that the arduousness of the character is likely to be overlooked. She is content to let the part speak for itself when she has embodied its full meaning, and simplicity and firmness of purpose are admirably blended. Worthy of especial commendation is her conduct in the witness-box, where the expression of intense anguish is checked by native timidity; but the impersonation is excellent throughout."—*Times*, Jan. 29, 1863.

On Wednesday, March 22, 1865, at the Princess's, first performance in London of Mr. Boucicault's drama, 'Arrah-na-Pogue,' she played the part of the heroine.

"Mrs. Boucicault's performance of the ardent and loving girl was exquisite."—*Athenæum*, March 25, 1865.

"Mrs. Boucicault, as *Arrah-na-Pogue*, has another of those sympathetic half-peasant parts which no one can make so delightful. Her acting is natural and full of heart, and it maintains its hold from first to last of the best feelings of the audience."—*Daily News*, March 23, 1865.

At the Lyceum, in September, 1866, in a play by her husband entitled 'The Long Strike,' Mrs. Boucicault sustained the character of *Jane Learoyd*. On Saturday, May 4, 1872 (having returned in the interval to the United States, where Mr. and Mrs. Boucicault reside) she reappeared in London at the Gaiety Theatre, in her original part in a play by her husband founded on 'La Joie fait Peur,' entitled 'Night and Morning.' Appeared at the same theatre during 1872 in various revivals of Mr. Boucicault's plays. On Saturday, September 4, 1875, first performance in London, at Drury Lane, of 'The Shaughraun,' played the part of *Moya*. In 1878 (Monday, June 10) appeared at the Olympic Theatre in the leading female rôle, in a piece dra-

matized from one of Crabbe's 'Tales of the Hall,' entitled 'Love or Life.'

BOUCICAULT, DION. Born in Dublin, December 20, 1822. Youngest son of the late S. S. Boucicault of that city. Was educated partly in Dublin and partly at the London University. Became connected with the dramatic profession in the year 1841, as author of 'London Assurance,' a play in five acts, first performed at Covent Garden Theatre on Thursday, March 4, of that year. The piece was presented to the public as the work of "Mr. Lee Morton," and the following were the principal actors in the original cast:—*Dazzle*, Mr. Charles Mathews; *Sir Harcourt Courtly*, Mr. Farren; *Charles Courtly*, Mr. Anderson; *Lady Gay Spanker*, Mrs. Nisbett; *Grace Harkaway*, Madame Vestris.

"A five-act piece called 'London Assurance' was produced last night, sustained by nearly every actor in the company, and each part one which the sustainer would, of his own free will, have chosen. An easy flippant man about town, pretending to be a relation to everybody on account of a marriage between a remote ancestor and ancestress, whom he admits in an 'aside' to have been Adam and Eve, with much cool impudence, and flexibility of limb, is Charles Mathews, under the name of *Dazzle*; while his friend, a son of Sir Harcourt, Mr. Charles Courtly, a gentleman of more stamina and less nimbleness—a puller-off of knockers in the first part, and an ardent lover in the latter part of the drama—gives room for the energies of Mr. Anderson. . . . Such a plot might seem but meagre to sustain a piece in five acts, but the author has so contrived to make it a vehicle for oddities both of situation and dialogue, that he contrives to

keep his audience in a roar from the beginning to the end with very few interruptions. This is his first attempt in the dramatic line, and he shows us great qualifications for the art he has chosen—strength, animation, and a full flow of spirits. It is true his work is a five-act farce whereas it is called a comedy . . . yet with all this, in the use of his strange materials the author has displayed a vivacity, a fearless humour to strike out a path for himself, an enjoyment of fun, a rapidity in loading his speeches with jokes, a power of keeping up his spirits to the last, which distinguishes this piece from every work of the day Mr. Charles Mathews announced the piece for repetition amid tumultuous applause, which was only interrupted by calls for Mr. Lee Moreton, the author, who was led forward eyeing the enthusiastic multitude with considerable nervousness.”—*Times*, March 5, 1841.

In February of the following year Mr. Boucicault produced, under his own name at the same theatre, ‘The Irish Heiress.’ The play was not a success. Monday, September 19. 1842, was performed at the Haymarket Theatre, for the first time, ‘Alma Mater ; or a Cure for Coquettes,’ by Dion Boucicault.

“Writing for the stage is either easy or difficult according to the way in which the dramatist sets about it. To the few who desire to represent human life and character in action without violating the consistency of nature it is so difficult that the instances of success may be soon numbered ; to the mass of playwrights who take the shorter method of disregarding truth and originality, and seek their materials, not in the world, but in plays, the task ‘is as easy as lying’ ; one turn of the theatrical kaleidoscope, with the addition of a few bits and scraps of modern phantasmagoria, accomplishes the feat. The public are taken with the trick

and seem never tired of seeing it performed ; they like the artificial subjects which they have been used to ; nature ‘puts them out,’ and no wonder since they so seldom get a glimpse of it on the stage which ‘holds as ’twere the mirror up to itself.’ This short way to success Mr. Boucicault (*sic*) treads with the ease and confidence of experience. ‘London Assurance’ was a triumph of the instinct of appropriation, and though his second attempt proved a failure it was not without merit of the same kind. ‘Alma Mater ; or a Cure for Coquettes,’ a less ambitious exploit, has been completely successful, if to elicit applause and laughter from the portion of the audience whose taste was hit, and to be called forward to receive the greetings of delighted admirers, be success : why should it not since the piece pleases the public ? and those who live to please must please to live.”—*Athenæum*, Sept. 24, 1842.

“A new piece called ‘Alma Mater ; or a Cure for Coquettes,’ of which the word ‘comedy’ was unaccountably predicated in the bills, was brought out last night with the most extraordinary success. . . . Had the piece been one of the highest productions of dramatic genius the success could not have been more distinguished. Yet it was not first-rate, nor even third-rate, indeed we cannot conceive a more humble effort of a mind accustomed to the business of the stage than the drama we have just witnessed. The whole artifice has been to keep the stage in a kind of ‘row,’ to rattle away all sorts of phrases at random, without any regard to the person who has to utter them ; and such is the state of a London audience at present that there can be found persons not only willing to allow themselves to be carried away for the moment, but even to pay honour to this kind of thing. . . . There is one merit which is not to be denied to the author, namely an occasional smartness of dialogue. He sometimes utters a rapid series of

'good things' which produce a legitimate laugh. But the worst of it is these good things seem to be uttered in the course of saying everything that comes uppermost, and there is no doubt that the man who makes up his mind to talk away all day, right or wrong, will be sure to pop out a brilliant speech It professes to be a representation of college life but it is a representation of no life at all, there is not a breath of vitality from beginning to end. Wherever we turn we meet an old acquaintance, and we are not gratified at the meeting, because we distinctly recollect that we have seen him look much better somewhere else. . . Mr. F. Vining was a sketchy reproduction of Gradus in 'Who's the Dupe?' and strange to say he was called Gradus here. . . The college supper was but a scene out of Charles O'Malley, played at the Olympic, and singularly like one in a piece called 'King O'Neill,' played at this house. . . . Nothing could be such mere patchwork There is however one feature in the piece which we would remark before we dismiss it altogether, and that is a want of proper feeling, which seemed to pervade it. . . . It is true that in the most brilliant plays of Congreve we are repulsed by an equal want of heart, but an author must have all the wit of Congreve, and be able to raise a gorgeous structure of epigrams, before he can plead his example as an apology. We repeat the audience were delighted; the author had measured them well, and the manager had done his part admirably. . . . But let us hope that the author, who (if we mistake him not) once gave promise of better things, and who last night displayed much real wit, may turn his talents to some higher purpose than the mere vamping of disjointed, unartistical, and rakish extravaganzas, which though they may be uproariously hallooed at for a week or two, cannot elicit the approbation of a single judicious friend."—*Times*, Sept. 20, 1842.

On Monday, October 2, 1843,

Mr. Boucicault produced "a romantic and sentimental drama," entitled 'Woman,' at Covent Garden Theatre. This piece was not successful. On Monday, November 18, 1844, he produced at the Haymarket Theatre 'Old Heads and Young Hearts.' In a long criticism of this play, the *Athenæum* published the following:—

"The talent and wit undoubtedly possessed by the author, and his qualifications in many obvious respects for a successful dramatist, induces us to press upon him the necessity of re-examining the laws of the species of composition in which up to a certain point he has shown himself a skilful student, that by a thorough and deliberate appreciation of its nobler ends he may in his future efforts secure a degree of merit to which now he makes but a distant approximation."—*Athenæum*, Nov. 23, 1844.

"Of late years the fault of our so-called 'comedies' has not been that they have pleased one class of persons alone. On the contrary, they have pleased nobody. They have not been amusing, and therefore have failed, for, be it remembered, if a work be amusing in some sort or other, it will work its way through the public. . . . and this do we say of Mr. Dion Bourcicault's (*sic*) comedy of 'Old Heads and Young Hearts,' produced last night, that it is the most amusing five-act production that has been seen for years, and that it has pleased—honestly pleased—the public to a degree that may defy the exertions of any opposing theorist to dispute its claim to popularity. The improvement which Mr. Bourcicault manifests in this piece, as distinguished from those of former times, is immense. He used to be addicted to a sort of random writing that sometimes turned out well, sometimes the reverse. Of this fault he has entirely cured himself. His piece is carefully written throughout, and he has introduced

points in his dialogue which are worthy of any author. The creation of character, strong individual character, totally distinguished from any conventional class is not Mr. Bourcicault's greatest *forte*. But he can give appropriate and characteristic dialogue to personages of a more familiar description, and make them vigorously assert their position in his comedy. He loves the stout bustle and equivoque that distinguished the intrigue school of comedies, and that he may work his characters for these purposes he is inclined to colour them, particularly his women, a little coarsely. But how wrong it is to be over-severe on this point. How difficult it would be to get reasonable quantity of action within three hours, without some of the characters proceeding with a suddenness which oversteps the modesty of nature. No drama could have been more successful. And we must say the success was fully deserved. The author has produced a work that has more elements of popularity than any of equal length that we have seen for a long, long time."—*Times*, Nov. 19, 1844.

Thursday, February 4, 1847, Mr. Dion Boucicault produced at the Haymarket 'A School for Scheming,' regarded, at the time, as one of the author's happiest efforts in dramatic composition. The play was but a partial success, however. Tuesday, May 2, 1848, he produced, at the same theatre, a comedietta adapted from the French, under the title of 'Confidence;' and on Wednesday, November 22, 1848, at the same theatre, 'The Knight of Arva.' In the year 1851, 'The Broken Vow,' adapted from the French. 'L'Abbaye de Castro,' by Mr. Dion Boucicault, was performed (February) for the first time at the Olympic; and in April of the same year he produced at Drury

Lane, 'The Queen of Spades,' an adaptation of the libretto of 'La Dame de Pique.'

On Monday, June 14, 1852, Mr. Boucicault made his *début* on the London boards at the Princess's Theatre, under Mr. Charles Kean's management, in an after-piece in three acts (or "dramas," as announced in the play-bills), written by himself, entitled 'The Vampire.'

"If there is truth in the old adage, that 'When things are at the worst they must mend,' the amelioration of spectral melodrama is not distant, for it has reached the extreme point of inanity in the new piece which was produced on Monday at the Princess's Theatre, under the attractive title of 'The Vampire.' Its plot is chiefly copied from a piece which, some years ago, turned the Lyceum into a Chamber of Horrors; but it has been spun out into three parts, facetiously designated as 'three dramas;' the little period of a century has been interposed between each part; and, in order that the outrage on the *possible* shall be complete, the third part is projected forward into the year that will be 1860! By this ingenious arrangement, the resuscitation of the original Vampire has been enabled to supply the lovers of the revolting at the Princess's with three acts of murder—that is two consummated, and one attempted; but, as the delicate process of vampirical killing is exactly after the same pattern in each case, the horror is quite worn out before the career of the creature terminates. Nothing but tedious trash remains. The monster of absurdity was personated by its reviver, Mr. Bourcicault (*sic*), with due paleness of visage, stealthiness of pace, and solemnity of tone; the scenery, especially a moonlit ridge amidst the heights of Snowdon, was beautiful, and the costumes were prettily diversified; but the dreary repetition of fantastical horror almost

exhausted even the patience which a benefit enjoins. Unfortunately the mischief of such a piece, produced at a respectable theatre, does not end with the weariness of the spectators, who come to shudder and remain to yawn; for it is not only 'beside the purpose of playing,' but directly contravenes it; and though it may be too dull to pervert the tastes of those who witness its vapid extravagances, it has power to bring discredit on the most genial of arts."—*Examiner*, June 19, 1852.

The same year (Saturday, September 18), he produced at the Princess's a new two-act drama, 'The Prima Donna;' and in 1853 (June), at the Adelphi, 'Généviève; or the Reign of Terror,' adapted from MM. Dumas and Maquet's 'Le Chevalier de la Maison Rouge.' The same year Mr. Boucicault went to the United States of America, and superintended various revivals of his plays at Wallack's Theatre, New York; and, November 23, 1853, produced at Burton's Theatre, in the same city, a piece entitled 'The Fox Hunt; or Don Quixote the Second.' The success of the play was very considerable, and in a speech from the stage, Mr. Boucicault informed his audience that "it was his intention to stay in America for a long time, if they would let him." In 1854 he produced, in New York, a version of the 'Louis Onze' of M. Casimir Delavigne, which was first read by Mr. Boucicault in Hope Chapel, New York. Returning temporarily to England, on the 1st January, 1855, he produced at the Theatre Royal, Drury Lane, then under Mr. E. T. Smith's management, 'Eugenie,' a drama; and on Monday, February 5, 1855, at the Adelphi, 'Janet Pride,' a play which had been already performed with much success in the

United States. (*See CELESTE, MADAME.*) Wednesday, June 3, 1857, he produced at the same theatre a drama under the title of 'George Darville.'

"To Mr. Boucicault must be ascribed the praise of practised skill in the construction of a new piece out of the odds and ends of old ones. 'George Darville' is an effective drama, based on an extreme moral which affords no hope to crime, but carries strictly out the punishment incurred, however the one may be delayed or the other repented of. . . . Altogether the play is full of stage interest."—*Athenæum*, June 6, 1857.

In September 1860, Mr. Boucicault and his wife, Mrs. Boucicault (*née* MISS AGNES ROBERTSON), commenced an engagement at the Adelphi Theatre, London. The drama produced on the opening night, Monday, September 16, was written by Mr. Boucicault, and entitled 'The Colleen Bawn.' For its plot he was in the main indebted to Mr. Gerald Griffin's Irish story 'The Collegians.' In the cast Miss Agnes Robertson (Mrs. Boucicault) was the heroine, *Eily O'Connor*; and Mr. Boucicault, *Myles na Cophaleen*. The play was eminently successful.

"When the novel ('The Collegians') was yet new, a version of it, entitled 'Eily O'Connor,' was played at one or more of the minor theatres, but memory does not allow us to record how far Mr. Boucicault's treatment of the tale differs from that of his predecessors. The early version has been long forgotten by the public, who will be pleased to find in Mr. Boucicault's work one of the best constructed and most striking dramas of domestic life that was ever put upon the stage. The interest rises as the story progresses, and the acts, in accordance with a valuable rule, invariably terminate with strong situations. The attempted drowning of

Eily O'Connor, in a very picturesque lake, is, perhaps, too really horrible; but this is a fault on the right side; and the concluding scene, in which Hardress Cregan is first charged with murder, amid the preparations for his wedding, and is then released on the appearance of his supposed victim, is wrought with a skill which none but an experienced dramatist could attain. For himself, Mr. Boucicault selects the character of *Myles na Coppalteen*, the plebeian Irishman of scampish propensities, who alternates native shrewdness and pathos after a fashion familiar to those who are accustomed to the theatrical Hibernian. His consummate slyness, his dexterity at prevarication, and his evident enjoyment when he feels that he has baffled too curious an investigator, are admirably delineated, though he is less 'rollicking' than most of the artists who have shown in Milesian character."—*Times*, Sept. 11, 1860.

"The 'Colleen Bawn' is a genuine Adelphi drama, and in no London theatre could it be more appropriately represented than in that over which Mr. Webster holds sway. Founded upon Gerald Griffin's powerful story, 'The Collegians,' it presents a succession of highly-wrought domestic scenes, introduces many very effective situations, and affords good scope to the artist for the display of effective pictorial accessories. . . . The drama from first to last was admirably acted. Mr. Dion Boucicault is a capital Irishman, full of quiet humour and Hibernian wit, occasionally dashed with Hibernian pathos. There is no trace of effort in his acting, no attempt to make points. All is easy, unrestrained, free from conventionality, and yet thoroughly finished and artistic."—*Daily Telegraph*, Sept. 11, 1860.

At the close of the Adelphi season 1860-1, Mr. Benjamin Webster announced from the stage that Mr. and Mrs. Boucicault had performed in 'The Col-

leen Bawn' (in London and the provinces) for more than 360 consecutive nights—at that time one of the longest "runs," if not altogether the longest "run" on record. It may be added that 'The Colleen Bawn' was first performed in New York, with Mr. and Mrs. Boucicault in the characters already mentioned. On Monday, November 18, 1861, Mr. Boucicault produced at the same theatre another play originally performed in America, entitled 'The Octoroon,' in which he sustained the part of *Salem Scudder*, and his wife that of *Zoe*, the Octoroon.

"Mr. Dion Boucicault's drama, 'The Octoroon; or, Life in Louisiana,' was, after several postponements, produced last night; and, as might be expected, the house was crammed in every nook. Though the title of the piece did not in the least refer to the Green Erin, and the public had been made duly acquainted with the fact that the word 'Octoroon' denotes the child of a Quadroon by a white, there was a sort of vague notion that another 'Colleen Bawn' would be presented, so completely had the name of the author been identified with that most famous of modern dramas. It may be as well, therefore, to state that the new piece is not a 'Colleen Bawn,' nor anything like a 'Colleen Bawn,' but that it exhibits a picture of life in the Southern States, not shown even during the mania for 'Uncle Tom.' . . . The 'sensation scenes' which most appeal to the public in the representation of the 'Octoroon,' are the slave sale that takes place in Peyton's house, and the destruction of the steamer by fire. Of these the former is completely novel. Pete, an old negro, gives a vein of drollery to the situation by boasting his own qualities in order to fetch a handsome price, while the competition that arises with respect to Zoe is most exciting. The whole body of planters wish to preserve the daughter

of their old friend, the judge, from falling into the hands of McClosky, even Dora, the young lady who has set her heart upon George, coming generously forward to the rescue of her rival, till at last the whole affair is nearly settled by a skirmish with bowie-knives. The acting throughout is very good. Mr. Boucicault, as the shrewd, cool Yankee, *Salem Scudder*, appears in a line, to him, entirely new, and succeeds to perfection."—*Times*, Nov. 19, 1861.

On Monday, February 10, 1862, he produced at the same theatre 'The Dublin Boy'—a version of Vanderburch's 'Le Gamin de Paris;' and on Saturday, March 1, 1862, at the same theatre, a drama in five acts, under the title of 'The Life of an Actress.' Mr. Boucicault in this play sustained the character of *Grimaldi*.

"The new play was exceedingly successful up to the end of the third act. Mr. Boucicault's portraiture of the, by turns, obsequious, courteous, and indignant *Grimaldi* was in all respects a master-piece of histrionic ability. What is technically called the 'make-up' was complete; and his manner throughout was true to the natural bearing of a man fallen into misfortune, but conscious of noble birth and noble feelings. He showed, too, some extraordinary powers. While teaching his pupil he has to point out to her how Rachel delivered a particular speech and finds it necessary to resort to the original French. This feat he brilliantly accomplished. His nervous anxiety for his *débutante's* success on the provincial stage, and his passionate disappointment when he misses her from the next scene and learns the story of her abduction were both admirably delineated. These things place Mr. Boucicault in the front rank as an artist of versatile abilities and a comprehensive mind. . . . We are not quite sure that the drama itself (which is partly compilation and partly adaptation) will add

much to his reputation as a dramatist; but his reputation as an actor must be augmented by the skill and tact with which he has embodied and supported the part of its hero."—*Athenæum*, March 8, 1862.

"We can scarcely call to mind a first act of better promise, a second act of more sustained interest, or a third act more bustling, exciting, and picturesque. Nor have we often heard applause more appreciative and cordial than was bestowed, without stint, up to this point. Truth compels us to add that we have never witnessed a fourth act so detestable or which called forth such unmistakable signs of disapprobation, and a fifth act so purposeless and weak. Seldom, indeed, has a good introduction been brought to so 'lame and impotent a conclusion.' . . . But all these verbal defects can be remedied in half an hour, and with very little trouble the play might still be made very effective. Indeed, Mr. Boucicault would do well to translate into words the applause and disapprobation exhibited on Saturday night. If, in fact, he was to exercise the same self-denial that he evinced after the 'Octoroon' was first produced—if he were to allow the public to cut out the last two acts altogether, and to edit the other himself—his new piece would doubtless achieve an enormous popularity; for the general performance is not merely above reproach, but it is in the highest degree admirable. . . . Mr. Dion Boucicault, too, we can commend in his capacity of an actor even more earnestly than we have condemned him as an author. Allowing for the inherent improbability of an Italian talking French as if it were his native language, and of his being engaged in an English theatre—before the days of Mr. Fichter—we can unreservedly praise Mr. Boucicault's portrait of the kind-hearted actor. His pronunciation of French is singularly admirable; and to show how extremely careful and artistic he is in the minutest particulars, we may instance his imitation

of Rachel, which was just what that of an old man with a strong memory and a weak voice would be."—*Daily Telegraph*, March 3, 1862.

On Monday, April 14, 1862, at the Adelphi, Mr. Boucicault produced a dramatic version of Charles Dickens's 'The Cricket on the Hearth,' under the title of 'Dot.' Becoming sub-tenant of Drury Lane Theatre for a few months in the autumn of 1862 he produced there a spectacular drama entitled 'The Relief of Lucknow,' in which he sustained the part of *Corporal Cassidy*. Vacating that theatre in December of the same year, on Monday, the 22nd of that month, he opened Astley's Theatre as "The Theatre Royal, Westminster," and produced on the opening night, 'To Parents and Guardians' (in which he played the part of *M. Tourbillon*), and a revival of 'The Relief of Lucknow,' sustaining in this piece his original character before-mentioned. At the same theatre, on Monday, January 26, 1863, he produced a dramatic version of 'The Heart of Midlothian,' under the title 'The Trial of Effie Deans,' in which play he performed the part of *Counsel for the Prisoner*. On Wednesday, May 11, 1864, at the St. James's Theatre, he produced a drama in five acts entitled 'The Fox Chase.' This play was not altogether successful. In the same year, on the 5th of August, at the Princess's Theatre, he produced 'The Streets of London,' a sensational drama, not exactly new to the English boards, the substance of it having been supplied by Mr. Stirling Coyne to the Surrey stage in 1857, and shortly afterwards to the Strand, by Mr. R. Barnett, under the respective titles of 'Fraud and its Victims,' and 'Pride and

Poverty.' The original, it may be remarked, of these adaptations, is a 7-act French drama, entitled 'Les Pauvres de Paris,' by MM. E. Brisebar and Eugène Nus, acted in 1856 at the Ambigu Comique. Before being performed in London Mr. Boucicault had produced a version of 'The Streets of London' in New York, and in Leeds and Liverpool. On Wednesday, March 22, 1865, at the Princess's Theatre, Mr. Boucicault produced, for the first time in London (having originally presented it on the stage, in November 1864, in Dublin), a drama entitled 'Arrah-na-pogue; or the Wicklow Wedding,' in which he sustained the part of *Shaun, the Post*.

"The story in this instance, not derived from a novel, but alleged to be the dramatist's own invention, is simple in form, but very ingeniously treated, so as to afford a diversity of situations, all possessing more or less a hold over the sympathies of the audience. Thoroughly versed in the important art of construction, and expert at framing those effective speeches which convey their purpose in the fewest words, the author keeps his characters constantly in action, and suffers neither the ear nor the eye to grow weary. The lines sparkle sometimes with wit, at others glow with good humour, but are always terse, naturally in keeping with the exigencies of the situation, and fitted to the characters from whose lips they proceed. The principles which command success in dramatic composition, and without which the most brilliant dialogue and the most fertile fancy would be of little avail, have seldom received a clearer elucidation than in the management of the plot of 'Arrah-na-Pogue.' The scene of the story is laid in Wicklow, and the action is assigned to the period when the Irish rebellion of 1798 had become partially suppressed. An outlawed

rebel, Beamish McCoul, is introduced in the first scene as anxious to escape to France. To provide himself with the means of flight Beamish calls in the aid of his tenantry to recover the rents of his confiscated estates, which have just been collected by the Government official. Force is resorted to, and having possessed himself of the sums to which he considered himself entitled, Beamish conceals himself in a barn attached to the cabin of his foster-sister, Arrah Meelish, who has obtained the name of Arrah-na-Pogue, or Arrah of the Kiss, for a reason that is speedily explained. Some time before the play commences the peasantry had contrived a plan by which their favourite landlord, McCoul, could escape; but as every one was searched on entering the prison where Beamish was rigidly guarded, a difficulty arose in making him acquainted with the details. Arrah, then a girl of thirteen, undertook to transmit the plan, which had been written on a small piece of paper. Rolling it up into a convenient form, she placed it in her mouth, and dexterously eluded the vigilance of the gaoler by conveying it to her foster-brother in a kiss. From this period the escape of Beamish, which was due to her dexterity, has made her the idol of the tenantry, who have bestowed upon her the appellation which gives the drama its title.

“While Beamish is now concealed in the adjacent barn ready to take flight to the Continent, her lover, *Shaun, the Post*, arrives, the long attachment that has subsisted between them being that day to be crowned by their wedding. Beamish, in gratitude for the past, has given to Arrah, as a wedding-gift, a few bank-notes, the result of the ready mode he has adopted of reclaiming his rents from the hands of the collector. These Arrah shows to *Shaun* as the fortune she brings to him as a wife, but how she acquired the sum is not communicated. Beamish hopes to emerge from his hiding-place unobserved when

the gaities of an Irish wedding are at their height; but when the jig and the jest are exciting the utmost mirth among the hilarious throng invited to the festivity, the cabin becomes surrounded by soldiers, and the officer in command announces that the collector of the rents has seen the missing notes in possession of Arrah. *Shaun*, who was driver of the post-car which brought the official to the place, indignantly resents the accusation; ignorant that Beamish is concealed in the neighbourhood, knowing nothing of the robbery, and assured that Arrah is innocent of the charge, *Shaun* requests her to produce the dowry she has brought him. The bank-notes which were taken from the collector by Beamish, who gave them to Arrah, are thus found upon her. The young wife, terrified by the discovery, but unable to save her husband without betraying the confidence reposed in her by Beamish, is further appalled by the officer's demand that she should deliver up the stranger who has been seen speaking to her that day, and who is believed to have been long concealed in her cabin. Unable to reply, the evidence of her guilt is believed to be strengthened by the discovery of a frieze coat, which is found on the premises; and *Shaun* and the peasants are equally compelled to suspect Arrah guilty of having had an interview with a secret lover. *Shaun*, gazing into the face of his new-made bride, reads, however, nothing in her eyes to justify his momentary suspicions, and resolved to save her from reproaches, he first ascertains that the stranger has escaped, and then boldly proclaims the coat is his own, and that *he* was the mysterious visitor. This confession only adds to the difficulty in which he is placed; and accused of the robbery, he is led from the scene of the recent merry-making, whilst Arrah is torn from his embrace, with an anguish deepened by a knowledge of the sacrifice he has made for her sake. This closes the first act with a singularly strong situation; and

though the second and third acts are full of dramatic interest, it will be sufficient to mention in this place that they represent those stages of the action which show *Shaun* put on his trial, subjected to the penalty of death on being found guilty both of robbery and rebellion, and ultimately pardoned, partly owing to the surrender of Beamish McCoul, who will not see another sacrificed for him, and partly through the active interposition of The O'Grady, a noble-hearted Irish squire and magistrate, whose sympathies are with the insurgents, though checked by the allegiance he owes the English Government.

“Though we have thus briefly dismissed the remaining details, it must not be imagined that an audience so stirred by the excitement of the first act is allowed to become indifferent to the development of the story. On the contrary, it is in the third act that the great, and, as it will no doubt be described, the ‘sensational’ incident of the drama is placed. *Shaun*, in prison, hears the voice of Arrah, who has been permitted to remain on the summit of the tower beneath which he is to be led to execution. Tearing away the bars of the window in his cell, *Shaun* makes his way on to the outer ledge, and climbing up the ivy which trails along the castle walls, he gains, in sight of the audience—by a well-conceived dioramic effect managed with a sinking scene—the upper battlements. Here looking down on a fine expanse of a moonlit sea, Arrah, with love-sustained energy, but a lost hope, is still singing, in the belief that he will be happier if he hears her voice. Mike Feeny, the collector and Government spy, who has been her accuser, and would be her second husband, comes to the same spot to maliciously enjoy the triumph of his position and renew his odious protestations to the wife, who seems on the verge of widowhood. A sound of crumbling masonry draws his attention to the parapet. He sees *Shaun*

rising to the summit, and is about to hurl him below, when he becomes himself the victim, and is sent headlong down to the sea, fortunately escaping, as it turns out, a death by the fall, which would only have been regarded as just dramatic retribution. This portion of the play is materially altered from that submitted to a Dublin audience, and is exceedingly well illustrated by every contrivance that can promote stage effect.

“The character of *Shaun, the Post*, a Wicklow carman, which Mr. Boucicault has allotted to himself, is rendered with considerable artistic power, guided by a thorough knowledge of the peculiarities of the Irish temperament, which finds full expression in a mixture of humour and pathos, very felicitously depicted. The readiness of repartee, coloured with a tinge of poetry, and associated with a warm heart full of trusting confidence in the girl he loves, gives the actor the fullest possession of the sympathies of his audience.”—*Daily Telegraph*, March 23, 1865.

‘Arrah-na-pogue’ was a great success, and was represented in Paris, and throughout the French provinces, the United States, and Australia. The French version, ‘Jean la Poste; ou les Noçes Irlandaises,’ was performed at the Gaité for 140 nights.

In May 1866, Mr. Boucicault produced at Manchester an ‘original’ 3-act play entitled ‘The Parish Clerk,’ the piece having been written expressly for Mr. Joseph Jefferson. At the Lyceum Theatre in London, in September 1866, during the management of Mr. Charles Fechter, Mr. Boucicault produced ‘The Long Strike’ (partly founded on the story of ‘Mary Barton,’ and partly on that of ‘Lizzie Leigh’), in which he played the part of *Johnny Reilly*. In the same year on Saturday, October 6, on the occasion of the

opening of the Holborn Theatre, he produced 'The Flying Scud; or, a Four-legged Fortune.' In November of the same year, at the St. James's Theatre, he produced 'Hunted Down,' a drama. (See HERBERT, LOUISA.) In 1868 on Wednesday, August 12, at the Princess's, he produced 'After Dark; A Tale of London Life'; and in the year following, in May, at the same theatre, 'Presumptive Evidence,' a drama; and in August, at Drury Lane, 'Formosa,' a drama. In 1870, likewise at the Princess's Theatre, he produced the three following pieces, viz., 'Paul Lafarge,' 'A Dark Night's Work,' and 'The Rapparee'; and in December of the same year, at the Holborn Theatre, 'Jezebel; or The Dead Reckoning,' founded on 'Le Pendu,' a play by MM. Michel Masson and Anicet Bourgeois. Neither of these plays was altogether successful. After sojourning in the United States for a brief period, in 1872, Mr. Boucicault returned to England, and on Saturday, May 4, of that year, reappeared with Mrs. Boucicault on the London boards at the Gaiety Theatre, in a rendering of 'La Joie Fait Peur,' entitled 'Night and Morning,' and in their original characters in a revival of 'The Colleen Bawn.' During the same year at the same theatre, Mr. Boucicault and his wife appeared in various revivals of his plays; and in July in a version by himself of Colman's comedy of 'John Bull,' produced also at the Gaiety Theatre, Mr. Boucicault sustained the part of *Dennis Brulgruddery*. In 1874, (June) at the same theatre, he produced 'Led Astray,' a play adapted from 'La Tentation,' of M. Octave Feuillet. In the following year (Saturday, September 4, 1875) at

Drury Lane he produced, for the first time in London, 'The Shaughraun,' in which he performed the part of *Conn O'Kelly*.

"The acting in two or three characters was admirable. Mr. Boucicault is probably the best stage Irishman that has been seen. It is impossible to make drollery more unctuous and blarney more attractive than they appear in his rendering. To the vitality he imparts to the character of *Conn* the success of the piece is largely attributable."—*Athenæum*, Sept. 11, 1875.

In 1876 Mr. Boucicault returned once more to the United States, where he resides. It may be said that he reached the climax of his fame as an actor and dramatic author in 1860 with the production of 'The Colleen Bawn.' His merits as an actor were probably best exhibited in that play, and in his later production, 'The Shaughraun.' Mr. Boucicault cannot be said to be entitled to the distinction of being designated an original writer. His most popular plays are adaptations; but no modern dramatic author has said better things on the stage than Mr. Boucicault in those plays.

BRENNAN, MAGGIE. Made her *début* on the London stage Saturday, November 28, 1868, at the Globe Theatre, as the *Hon. Fred. Titeboy* in Byron's play, 'Cyril's Success.'

"Miss Maggie Brennan, another name hitherto unknown to the stage, performed one of those parts in trousers and frock coats, which are so often a snare to ambitious actresses, with a self-command and an absence of anything like vulgarity which certainly did not suggest immaturity. Her acting, indeed, in the part of the *Hon. Fred. Titeboy*, a musical amateur, who is a good-natured but somewhat weak-minded 'star' of fashionable circles, was indeed clever throughout, and at once established her in the

favour of the audience."—*Daily News*, Nov. 30, 1868.

In April of the following year she played the part of *Miss Honor Molloy*, first performance of Mr. T. W. Robertson's comedy, 'A Breach of Promise.'

"Feminine acting is seldom intrinsically comic. Miss Brennan's power of changing her expression, however, is very humorous and her mimetic skill is remarkable."—*Athenæum*, April 17, 1869.

Miss Maggie Brennan has since played original parts in various plays, of which the following will suffice as examples, viz., 'Formosa' (*Earl of Eden*), 'On Guard' (*Guy Warrington*), 'Randall's Thumb' (*Miss Spinn*), &c.

BRENNAN, MAUDE. Born at Hurst Castle, Hampshire, 1855. Became a pupil of Edward Stirling, of the Theatre Royal, Drury Lane, in 1869. Entered the dramatic profession at the Brighton Theatre in 1871.

After a tour through the provinces, was engaged by Mr. W. Sidney for the Prince of Wales's Theatre, Glasgow, 1872, to support Mr. Barry Sullivan. During that engagement played various leading parts, including *Lady Macbeth*. Afterwards fulfilled various engagements at the principal provincial theatres. First appearance in London in 1876, at Covent Garden Theatre, as *Portia* in the 'Merchant of Venice.' Subsequently played at the Gaiety Theatre, Glasgow, under Mr. C. Bernard's management, and was by him sent on tour with Mr. H. J. Byron. Has lately concluded a successful "starring" engagement at Belfast, where Miss Brennan presented the character of *Leah* in the tragedy of that name.

"The accomplished actress of this leading part was as sympathetic as

she was forcible, and showed us much more of the womanly nature of the Jewess, even at the times when her passion seemed fiercest and hardest, than we have been accustomed to see imparted to the character."—*Belfast News Letter*, March 5, 1878.

BROUGH, FANNY WHITESIDE. (Mrs. R. S. BOLEYN, a *nom de théâtre*.) Born in Paris. Only daughter of the late Robert Brough (better known as one of "the Brothers Brough"), the author. Entered the dramatic profession in 1869, as a member of Mr. Charles Calvert's company at the Prince's Theatre, Manchester. Remained at that theatre for two years, and during the engagement played *Ophelia* ('Hamlet') with considerable success, Mr. Barry Sullivan acting the title rôle. Made her first appearance on the London stage at the St. James's Theatre, Saturday, October 15, 1870, as *Fernande*, in Sutherland Edwards's adaptation of V. Sardou's play of that name.

"Miss Fanny Brough, a new actress, is very successful as *Fernande*. She plays with great intelligence and gives the character much sweetness and gentleness. A little more force in the expression of strong feeling will probably come with time and practice."—*Examiner*, Nov. 12, 1870.

During her engagement at St. James's Theatre Miss Brough appeared as *Fanny Parkhouse*, first performance of Albery's 'Two Thorns,' and as the heroine in Mr. T. W. Robertson's comedy entitled 'War,' first performed at the same theatre. She also played in the several comedies revived by Mrs. John Wood during the first period of that lady's management of St. James's Theatre. Was engaged to play leading parts with Mr. R. Younge's so-called 'Caste' company of comedians;

and subsequently appeared at the Prince of Wales's Theatre, London, under Mr. and Mrs. Bancroft's management, as *Clara Douglas* in 'Money' on its first revival there. At the Gaiety Theatre, under Mr. J. Hollingshead's management, Miss Brough has personated important characters with Mr. Toole and the late Mr. C. Mathews, these gentlemen acting the principal rôles. Has been a member of Mr. L. J. Sefton's so-called 'Pygmalion and Galatea' company, and more recently (April 1878) of Mr. Duck's 'Our Boys' company. Miss Brough's greatest successes on the provincial stage have been in the characters of *Mary Melrose* ('Our Boys') and *Ethel Grainger* ('Married in Haste').

BROUGH, LIONEL. Born at Pontypool, Monmouth, 18th of March, 1836. Son of Barnabas Brough, once well known as a dramatic author of some note, writing under the *nom de plume* of "Barnard de Burgh." Brother of the late William and Robert Brough (known as "the Brothers Brough,") authors, and of the late John C. Brough, sometime secretary of the London Institution, and a frequent contributor to scientific literature. Began life in the office of John Timbs when that gentleman was editor of the *Illustrated London News*, and when among its chief literary contributors were included Douglas Jerrold, Albert Smith, Angus Reach, Charles Dickens, W. M. Thackeray; and among its artists John Leech and Sir J. Gilbert. Was, in the earlier years of its existence, assistant publisher of the *Daily Telegraph*. In that capacity originated the present system of selling newspapers in

the streets, having organised in London for the *Daily Telegraph* a staff of 240 boys for that purpose. First appearance on any stage, December 1854, at the Lyceum Theatre, London, under the management of Madame Vestris and Mr. Charles Mathews, in an extravaganza by William Brough, entitled 'Prince Pretty Pet,' and a farce, 'My Fellow Clerk.' Left the stage for a time after the death of Madame Vestris, but returned to the Lyceum in 1858, under the management of Mr. Edmund Falconer. In that year played in 'Siege of Troy' (burlesque by R. B. Brough) under the pseudonym of "Lionel Porter," also in 'Francesca' by Falconer. Retired from the stage for five years, during which time Mr. Brough was on the staff of the *Morning Star*, London daily newspaper, from the date of its first publication until its fifth anniversary. Afterwards gave an entertainment in London, of which the *pièce de résistance* was 'Cinderella,' written by Byron, Leicester Buckingham, the brothers Brough, Frank Talfourd, Andrew Halliday, and others, and presented by the authors to Lionel Brough. Was at the Polytechnic Institution for a year, giving so-called "Ghost Entertainments," and was the first who travelled the provinces with this class of exhibition. Played with the members of the Savage Club before the Queen, Prince Consort, and Royal Family in aid of the "Lancashire Famine Relief Fund," and afterwards in Manchester and Liverpool for the same object. In October 1863 Lionel Brough joined Mr. Alex. Henderson's company at the Prince of Wales's Theatre, Liverpool, and remained a leading member of that company for more than three years. Sub-

sequently was at the Amphitheatre under the respective managements of Copeland, and Henderson, and Byron, and then became associated with Mr. Saker of the Alexandra Theatre. In October 1867 played *Dard* in 'The Double Marriage' on the occasion of the opening of the new Queen's Theatre in London. Mr. Lionel Brough's first important London success was in the character of *Ben Garner* in Byron's comedy, 'Dearer than Life,' first performed in January 1868.

"Next in importance to Mr. Toole's Michael Garner is the *Uncl' Ben* of Mr. Lionel Brough, who makes up to perfection the figure of the debased profligate, not wholly unlike that of Mr. Eccles in 'Caste,' and with equal accuracy represents savage ferocity and maudlin wretchedness. In short, Mr. Lionel Brough has made one of those 'hits' which mark a decided stride in the career of a rising actor." — *Times*, Jan. 11, 1868.

"Next to the principal part the most striking was that assigned to Mr. Lionel Brough, who only wants fair opportunity to become one of the most successful comic or character actors of the day. His impersonation of the drunken old sot, *Ben Garner*, was marvellously worked out, and at the end of the first act he more than divided the applause with Mr. Toole. All throughout he helped the piece by the individuality and the humorous force of his impersonation." — *Standard*, Jan. 9, 1868.

Among noteworthy successes achieved by Lionel Brough about this time the parts sustained by him in the following plays may be selected for mention, viz.: In 'The Lancashire Lass,' 'Not Guilty,' the burlesques 'La Vivandière' (Gilbert), 'Stranger' (Reece), and 'Foul Play' (Burmand). Under the auspices of J. L. Toole, Mr. Brough travelled

some time with the company of which Henry Irving was a member. Played at the Holborn Theatre when it was first opened, and afterwards joined the St. James's company, under Mrs. John Wood's management. At this theatre performed the character of *Tony Lumpkin* for a run of nearly 200 nights, and *Paul Pry* for a run almost equally as long. Played in 'La Belle Sauvage' (burlesque) the part of *Captain John Smith*, and in 'My Poll and My Partner Joe' (burlesque) the part of *Black Brandon*, each performed for over 100 nights at the St. James's Theatre. In August 1872 Mr. Brough was selected by Mr. Boucicault to be "first low comedian" and stage manager of Covent Garden Theatre on the production there of 'Babil and Bijou,' in the representation of which 480 persons were employed nightly for seven and a half months. Was at the Gaiety Theatre for a period of twelve months, playing in such pieces as 'Bib and Tucker,' 'London Assurance,' &c., and in the various opera bouffes and burlesques produced there. Subsequently Mr. Brough became attached to the companies of the Globe and Folly Theatres, playing *Blue Beard* (over 300 nights), *Robinson Crusoe*, &c.; and April 28, 1878, he concluded an engagement at the New Royalty Theatre, afterwards (September 1878) entering upon an engagement at the Folly Theatre.

BROUGHAM, JOHN. Born May 9, 1814, in Dublin, where he was educated with the view of following medicine as a profession. This intention, however, was not carried out. Mr. Brougham's tastes were more in the direction

of the stage, on which he first appeared in the year 1830. The place of his *début* was the Queen's Theatre, now the Prince of Wales's, in Tottenham Street, Tottenham Court Road, London, and the piece in which he first made his appearance, Moncrieff's operatic extravaganza, 'Tom and Jerry.' During Madame Vestris's management of the old Olympic Theatre, Mr. Brougham was a member of her "stock" company, and in that position earned for himself considerable reputation. He was afterwards a member of her company at the Theatre Royal Covent Garden (*see* MATHEWS, CHARLES). In 1840 he entered upon the management of the Lyceum Theatre, and commenced in the same year his career as a dramatic author in the production of an extravaganza entitled, 'Life in the Clouds,' first performed there. Two years later Mr. Brougham went to the United States, where he subsequently took up his residence, and followed his profession of dramatist and actor with great success. Returning to London in 1859, he joined the company of the Lyceum Theatre, under Mr. Charles Fechter's management, and furnished that admirable actor with two of his most popular plays, principally adapted from the French, viz., 'The Duke's Motto,' and 'Bel Demonio.' The first was produced at the Lyceum Theatre on Saturday, January 10, 1863; the second on Saturday, October 31, of the same year. Mr. Brougham was in the original cast of both these plays.

"As a drama, it ['Bel Demonio'] has this quality in common with the 'Duke's Motto,' that it interests the audience more by the exhibition of a series of extraordinary adventures, than by the development of an idea

or the delineation of character. . . . While the 'Duke's Motto' and 'Bel Demonio' are dramas constructed on precisely the same principles, the differences between them are not in favour of the latter. The adventures of the first six tableaux are exciting enough, but in his endeavours constantly to renew an interest, the author has made the latter scenes of his play too long. . . . Angelo is not nearly so good a part as Captain Lagardère for the display of Mr. Fechter. With the exception of a love-scene in the third tableau, played with all that ardour which is peculiar to this fascinating actor, and a few passages of pathos on the discovery of Lena in the crypt, Angelo is rather a thread by which a number of incidents are connected together, than a character of importance on his own account. Indeed, the *Cardinal*, excellently made up and acted by Mr. John Brougham; and Ranuccio, played with bluff humour by Mr. Emery, are the only two marked characters in the play. But nearly all the parts are well filled."—*Times*, Nov. 2, 1863.

Subsequently Mr. Brougham appeared at the Princess's Theatre, and on the occasion of the first performance there, Wednesday, March 22, 1865, of Boucicault's drama, 'Arrah-na-Pogue,' played the part of *Colonel Bagenal O'Grady*. Perhaps the most favourable example of Mr. John Brougham's powers as a dramatist is found in his comedy 'Playing with Fire,' produced at the Princess's Theatre on Saturday, September 28, 1861. Mr. Brougham himself sustained the principal character, *Dr. Savage*.

"On Saturday night this house was re-opened for the season, and the occasion was rendered memorable by the performance, for the first time in London, of Mr. John Brougham's comedy, 'Playing with Fire.' Enough was known of the previous fortunes of the piece to awaken considerable

curiosity among those who pursue their inquiries respecting the English stage beyond the metropolitan limits, which confine the investigations of ordinary playgoers. It had been produced with great success in America, and, though a New York theatre can scarcely be regarded as a passport office that will secure the hospitable reception of a drama in the old country, this particular play had been mentioned in such remarkably high terms that one could not help expecting something superior to the generality of Transatlantic importations. Besides, a subsequent performance in Manchester had procured from a public that claims some authority in theatrical matters a confirmation of the verdict pronounced in the United States. We may add that Mr. Brougham, who sustained the principal character in his own piece, gained considerable reputation years ago, during the management of the Olympic by Madame Vestris, and that when, after a long absence, he reappeared last autumn at the Haymarket, he was heartily welcomed by playgoers of another date, and made a favourable impression upon those of the present generation. . . . The dialogue is smart and telling, and though the characters are not strongly marked, the acting is in every respect satisfactory. Mr. J. Brougham, as *Dr. Savage*, is exactly the cool, easy, business-like man, and his natural disposition does not quit him in the midst of his ludicrous perplexities." —*Times*, Sept. 30, 1861.

BUCKSTONE, JOHN BALDWIN. Born at Hoxton, near London, September 1802. Entered the dramatic profession in the year 1821 as member of a travelling company of players, and first appeared upon the stage at Wokingham, Berks. Made his *début* in the part of *Gabriel* in 'The Children in the Wood.' Afterwards joined the 'Faversham, Folkestone, and Hastings

Circuit,' and remained of that association for three years. During this period he made the acquaintance of the late Edmund Kean, to whose encouragement Mr. Buckstone owed, in some part, his early success as a comedian. First appearance on the London stage at the Surrey Theatre in the year 1824. Acted the part of *Peter Smink* in a play entitled 'The Armistice.' Having shown considerable ability in the line of low comedy at that theatre Mr. Buckstone was offered various engagements in London. Became connected with the company of the old Adelphi Theatre, and first appeared there in 1828 as *Bobby Trot* in his own drama of 'Luke the Labourer.' At this and a somewhat later period of his career Mr. Buckstone devoted much of his time to writing and adapting pieces for the stage, and especially for the Adelphi and Haymarket Theatres. For the first-named he wrote two plays in particular—'The Green Bushes,' first performed at the Adelphi, January 27, 1845, and the 'Flowers of the Forest,' produced March 11, 1847—which still remain important examples of popular English melodrama. To these may be added a lengthy list of comedies, dramas, and farces, some of which in their day attained considerable popularity. Among the number may be specially mentioned, a drama entitled 'The Wreck Ashore,' first performed at the last-named theatre October 1830. On the 5th of March, 1832, was produced at the Adelphi a domestic drama entitled 'Forgery; or the Reading of the Will,' by J. B. Buckstone; spoken of in contemporary journals as "a good story with some powerful situations, well relieved by the broad

comicalities of Mr. Buckstone." In the year 1833 he produced at the same theatre a successful 3-act piece founded on Cooper's novel, 'The Bravo.' The same year at the Haymarket he produced a drama entitled 'Ellen Wareham'; the heroine acted by Mrs. Yates. Wednesday, July 17, 1833, he acted at the Haymarket in a piece by Douglas Jerrold—then performed for the first time—entitled 'The Housekeeper; or the White Rose,' described as "a love story, the hero and heroine (Mr. F. Vining and Miss Taylor) being mixed up with a portion of the political intrigues of the early part of the reign of George the First." Both Mr. Buckstone and Mr. Benjamin Webster were in the original cast.

The following month Mr. Buckstone performed at the same theatre with the late Mr. Charles Mathews, the younger, in one of many plays written by that admirable comedian, entitled 'Pyramus and Thisbe'; and in the following October in a piece from his own mirth-provoking pen, entitled 'Uncle John.' Besides the author himself, the elder Farren, Benjamin Webster, and Mrs. Glover were in the cast. In the month of January 1834, was produced "with complete success," at the Adelphi Theatre, a drama entitled 'Thirty Years of a Woman's Life,' by J. B. Buckstone; and the same year at the Haymarket he produced the two following plays, viz., 'Rural Felicity' and 'Married Life.' In the latter Mr. Buckstone himself acted, together with Mrs. Faucit, Mrs. Glover, and Mrs. Humby, and Messrs. Farren and F. Vining.

"To say that there is no merit in it ('Married Life') would be to say that which is neither just nor true. There

is a great deal in the idea, and not a little in the execution; but upon the whole, with every good wish towards one who is a very quaint and original actor, and a most amusing and industrious author, we feel bound to say that in our opinion Mr. Buckstone's flight has been a little too high this time."—*Athenæum*, Aug. 23, 1834

In November 1834, Mr. Buckstone produced, at the Adelphi, a drama entitled 'Agnes de Vere; or the Broken Heart,' adapted from the French, in which he and Mrs. Keeley sustained the comic parts; and the following month, at the same theatre, a dramatisation of 'The Last Days of Pompeii.' Of this effort it is stated in a contemporary journal, that "it was enthusiastically received, and will draw, no doubt, plenty of money to the theatre." About this time Mr. Buckstone was permanently enrolled a member of the company of the Haymarket Theatre, as its principal low comedian, and continued to provide for that theatre farces "bearing the droll impress of the broad Buckstonian stamp." In June 1835, he produced there 'Good Husbands make Good Wives;,' and in July 1835, 'The Scholar,' an adaptation from the French. In November 1835, was performed for the first time at the Adelphi Theatre, 'The Dream at Sea,' an original 3-act drama by J. B. Buckstone. In January 1838, he produced two new farces in the same week; viz., at the Olympic, 'Shocking Events,' and at Drury Lane, 'Our Mary Anne.' In May 1838, was performed at the Haymarket, for the first time, a clever little farce called 'The Irish Lion,' by J. B. Buckstone—"a hit at the absurd fashion now prevalent of exhibiting at *soirées* and evening

parties a literary lion on all occasions."

In the year 1840 Mr. Buckstone fulfilled a farewell engagement at the Haymarket Theatre, previous to visiting the United States of America, whither he went in June of that year, and whence he returned in the summer of the year 1842. His American tour was but a partial success.

At the Haymarket "Buckstone showed his comic phiz again on Wednesday, after his long absence in America, and literally 'tipped the wink' to the audience, who responded with a roar of laughter. After playing *Dove* in his own grotesque piece, 'Married Life,' he was called forward, and expressed, in a becoming and feeling manner, his acknowledgments of the welcome" (*Athenæum*, October 22, 1842).

During the seasons 1842-3-4 Mr. Buckstone was playing at the Haymarket in various French vaudeville pieces and dramas written principally for Madame Celeste; and in the latter year he played *Grumio* in a revival of the 'Taming of the Shrew.'

On June 18, 1844, the long anticipated prize comedy of Mrs. Gore, entitled 'Quid pro Quo; or the Day of Dupes' (see WEBSTER, BENJAMIN), was produced at the Haymarket, Mr. Buckstone being in the original cast. November 18, 1844, he was the original *Bob*, first performance at the Haymarket of Dion Boucicault's play, 'Old Heads and Young Hearts.' In September, 1845, he played the part of *Sir Peter Redwing*, first performance at the Haymarket "of an original comic drama by the author of 'Paul Pry.'" January 6, 1846, first performance of Benjamin Webster's dramatic version of 'The Cricket on the

Hearth,' he played the part of *Tilly Slowboy*; and, during the same year, *Golightly*, first performance of the now well known farce, 'Lend Me Five Shillings'; *Dan*, in a revival of 'John Bull'; and *Sir Andrew Aguecheek* ("most effectively played"), in a revival of 'Twelfth Night,' with the two Misses Cushman as *Viola* and *Olivia*. For many years the weight of the farces produced at the Haymarket rested on the shoulders of Mr. Buckstone, and he was constantly being received before the curtain and "greeted with roars of laughter and shouts of applause." Thursday, February 4, 1847, he play the *MacDunnium of Dunnium*, first performance at this theatre of Dion Boucicault's comedy, 'A School for Scheming.' After taking a farewell benefit at the Haymarket Wednesday, July 21, 1847, on which occasion he sustained the part of *Scrub* in 'The Beaux' Stratagem,' in the month of October following he joined the company of the Lyceum Theatre, then under the management of Madame Vestris and Mr. Charles Mathews. Monday, November 1, 1847, was produced there "an amusing interlude" entitled 'Box and Cox,' by Mr. Morton, "with the evident purpose of giving Mr. Buckstone and Mr. Harley some special fun to enact." Tuesday, December 7, 1847, Mr. Buckstone took a part, with all the eminent actors of the day, in the special Shakespearian performances arranged for providing a fund for the purchase of Shakespeare's house at Stratford-on-Avon. On that occasion he played *Speed* ('Two Gentlemen of Verona,' act iii., sc. 1). In the season 1848-9 he had returned to the Haymarket Theatre, and was there playing in the Shakespearian

revivals introduced during the temporary engagement of Mr. and Mrs. Charles Kean. Saturday, June 2, 1849, revival of 'Macbeth,' Mr. Buckstone sustained the part of one of the Weird Sisters—be it recorded, much to the amusement of the audience and to the no little dismay of the principal performers concerned. Thursday, July 11, 1849, he produced at the Haymarket "one of the raciest little dramas imaginable," under the title 'An Alarming Sacrifice,' in which he himself performed the part of *Bob Ticket*. Tuesday, October 30, 1849, was performed for the first time at the Haymarket 'The Serious Family,' adapted from the French 'Le Mari à la Campagne,' in which Mr. Buckstone personated the character of *Aminadab Sleek* with great success.

In January, 1850 (Tuesday the 15th), Mr. Buckstone produced at the Haymarket a domestic drama which was eminently successful, entitled 'Leap Year.' In this play he himself acted, together with Mr. and Mrs. Charles Kean. The same year he played (in April) *Moses*, in Stirling Coyne's dramatic version of 'The Vicar of Wakefield'; and (in May) *Appleface*, first performance of Douglas Jerrold's comedy 'The Catspaw.' Saturday, February 12, 1853, first performance at the Haymarket, of Lord Lytton's play, 'Not so bad as we seem,' Mr. Buckstone sustained the part of *Shadowly Soft-head*. (See WEBSTER, BENJAMIN.)

"Mr. Buckstone abounded in that rich and eccentric humour with which he usually vitalises absurdity, and which, in this instance, gave the effect of a full-length portrait to a simple and meagre sketch."—*Athenæum*, Feb. 19, 1853.

In the year 1853 Mr. Buckstone

entered upon the lesseeship and management of the Theatre Royal Haymarket, on the retirement of Mr. Benjamin Webster, and from that time to the year 1876 devoted himself largely to managerial duties. On Easter Monday, 1853, Mr. Buckstone opened the theatre with the following company, viz.: Mr. Barry Sullivan, Mr. Compton, Mr. Chippendale, Mr. Corri, Mr. Howe, Mr. Wm. Farren, junr., Mr. Tilbury, Mr. Rogers, and Mr. Arthur Payne, and Miss Reynolds, Miss Louisa Howard, Mrs. Buckingham, Mrs. Poynter, Mrs. Stanley, Miss A. Vernon, Miss E. Romer, Miss A. Vining, Mrs. Caulfield, Miss E. Bromley, Miss Grace Leslie, and Miss Laidlaw. The opening performances were 'The Rivals,' and a new and original extravaganza by Planché, entitled 'Buckstone's Ascent of Mount Parnassus.' Mr. Buckstone expressed his intention of confining the performances of the theatre as far as possible to comedy and farce, which constituted its principal characteristics in former periods. Saturday, May 20, 1854, in pursuance of this resolve, he produced 'The Knights of the Round Table,' by J. R. Planché.

"Mr. Planché very properly calls his new five-act piece, produced most successfully at this theatre, a drama rather than a comedy. . . . The story appears to be founded on a French piece, but Mr. Planché is no clumsy appropriator of other men's work. What he takes he makes his own by skill and expertness of handling. We have seen adaptations of his clearly better than the originals. . . . This is high praise. The actors deserve hardly less. In the reduced little gentleman who teaches fencing, blows the French horn at evening parties, has a hankering after

milliner's apprentices, drops down chimneys, fights duels with rapier or poker, and is always at hand to rescue virtue in distress, Mr. Buckstone pleases the audience as much by his hearty cordiality as his fun; and there is another reduced gentleman of the more vagabond description, who saunters into taverns without a sixpence in his pocket, enjoys his turtle and Burgundy, and orders a constable to be sent for instead of sending for his bill, hit off by Mr. Compton with whimsical nonchalance. . . . We never saw anything better put on the stage. . . . In short, the success was thoroughly deserved in all respects, and ought to carry Mr. Buckstone through his season."—*Examiner*, May 27, 1854.

"The new five-act drama, entitled 'The Knights of the Round Table,' which was brought out on Saturday, was a real success. Those whom experience has made acquainted with a long series of sham successes well know the worth of the distinction. . . . The piece has the advantage of admirable acting, and while we extend our commendation to all parties in the representation, we would particularly pick out Mr. G. Vandenhof and Mr. Buckstone, inasmuch as the excellencies of those gentlemen lay beyond the limits of their usual departments. . . . *Tom Tittler*, who combines the usually separate functions of 'funny man' and *Deus ex machinâ*, and who is in his latter capacity the natural foe to the clever captain, is a most gallant little fellow in the hands of Mr. Buckstone, and it should be observed that that grotesque style which is so irresistibly droll in so many of the actor's comic parts is here in a great measure suppressed. Mr. Buckstone gives us a specimen of sound legitimate acting, in which the oddity of the poor but valiant *Tittler* by no means obscures the chivalric foundation of his character. We could dwell at some length on the excellent manner in which Mr. Compton, as *Smith*, cheats the landlord, but we have purposely omitted all description

of that episode."—*Times*, May 22, 1854.

Among noteworthy plays first performed at the Haymarket during the period of nearly a quarter of a century Mr. Buckstone held the reins of management, the following are entitled to mention, viz., on Wednesday, July 8, 1857, a comedy entitled 'The Victims,' by Mr. Tom Taylor; on Saturday, November 7, 1857, 'An Unequal Match,' by Mr. Tom Taylor; in which Mr. Buckstone played the part of *Dr. Botcherby*; on Saturday, April 2, 1859, a comedy by Mr. Stirling Coyne, entitled 'Everybody's Friend,' in which Mr. Buckstone was the original *Major Wellington de Boots*; June 29, 1859, a comedy by Mr. Tom Taylor, entitled 'The Contested Election,' in which Mr. Buckstone played *Mr. Peckover*; on Thursday, February 23, 1860, 'The Overland Route,' by Mr. Tom Taylor, in which Mr. Buckstone was the original *Lovibond*; on Wednesday, May 9, 1860, 'The Family Secret,' by Mr. Edmund Falconer, Mr. Buckstone as *Bubble*; on Saturday, May 10, 1860, 'The Babes in the Wood,' by Mr. Tom Taylor, Mr. Buckstone performing the part of *Beetle*; Monday, April 22, 1861, a comedy entitled 'Black Sheep,' by Mr. Stirling Coyne, in which Mr. Buckstone played the character of *Mr. Bunny*; on Monday, Nov. 11, 1861, 'Our American Cousin,' a comedy by Mr. Tom Taylor, Mr. Buckstone as *Asa Trenchard*; on Monday, March 10, 1862, 'The Wife's Portrait,' by Dr. Westland Marston; on Saturday, Nov. 14, 1863, a play entitled 'Silken Fetters,' by Mr. Leicester Buckingham; on Saturday, April 30, 1864,

'David Garrick,' by T. W. Robertson, in which Mr. Buckstone was the original *Squire Chevy*; on Monday, June 13, 1864, 'Lord Dundreary married and done for'; in May, 1865, 'Brother Sam,' in which Mr. Buckstone played *Mr. Jonathan Rumbelow*; on Monday, April 2, 1866, Dr. Westland Marston's comedy 'The Favourite of Fortune,' in which Mr. Buckstone sustained the part of *Tom Sutherland*; on Saturday, March 14, 1868, 'A Hero of Romance,' by Dr. Westland Marston, Mr. Buckstone playing *Dr. Lafitte*; on Monday, October 25, 1869, 'New Men and Old Acres,' by Mr. Tom Taylor, in which Mr. Buckstone was the original *Bunter*; on Saturday, November 19, 1870, 'The Palace of Truth,' by Mr. W. S. Gilbert; on Saturday, December 9, 1871, a comedy entitled 'Pygmalion and Galatea,' by the same author; on Saturday, January 4, 1873, 'The Wicked World,' by the same; and on Saturday, January 3, 1874, a play called 'Charity,' also by the same author.

It may be said that Mr. Buckstone has played almost all the principal low comedy parts of the English Drama presented on the London stage within living memory. His name will be inseparably associated with some of the more amusing characters in the higher range of old English comedy, such, for example, as *Grunio*, *Speed*, *Touchstone*, *Sir Andrew Aguecheek*, *Zekiel Home-spun*, *Tony Lumpkin*, and *Bob Acres*; and, it may be added, that the varied attributes of those characters have invariably received at his hand the happiest and most complete illustration. Since the year 1876 Mr. Buckstone has ceased to take any

active part in the duties of his profession.

BUCKSTONE, LUCY ISABELLA. Born in 1858. Daughter of Mr. J. B. Buckstone, the well-known comedian and late lessee of the Haymarket Theatre. Made her first appearance on any stage at the Croydon Theatre as *Gertrude* in 'The Little Treasure.' Afterwards accompanied her father and Mr. Sothern on a provincial tour, and appeared at the Theatre Royal, Dublin, in the following characters, viz., *Florence Trenchard* in 'Our American Cousin'; *Lucy Dorrisson* in 'Home'; and *Ada Ingot* in 'David Garrick,' in which part she made her *début* at the Haymarket Theatre, December 26, 1875. Miss Buckstone subsequently accepted an engagement at the Lyceum Theatre, where she played *Annette* in 'The Bells,' and, in a revival of 'The Belle's Stratagem' in June, 1876, the part of *Lady F. Touchwood*. During the same year she appeared at the Prince of Wales's Theatre as *Lucy Ormond* in 'Peril.'

BUFTON, ELEANOR. (MRS. ARTHUR SWANBOROUGH.) Born in Wales in 1840. Became connected with the stage at a very early age. Made her professional *début* at Edinburgh as the *Servant* in 'The Clandestine Marriage.' Shortly afterwards came to London, and made her first appearance on the London boards at the St. James's Theatre. Subsequently became a member of the company of the Princess's Theatre, under Mr. Charles Kean's management, and appeared in various Shakespearian plays produced there by that distinguished actor. On Wednesday, July 1, 1857,

played, at the Princess's Theatre, the part of *Ferdinand*—the first time this character had ever been played on the London stage by a woman—in a grand revival of 'The Tempest.'

"The propriety of representing this character by a female (Miss Bufton) is doubtful—the real contrast of the sexes in this instance is decidedly wanting. The lady, however, was graceful in her attitudes."—*Athenæum*, July 4, 1857.

From the Princess's Miss Bufton went to the Strand Theatre, where she was for a long period one of its leading and most popular actresses, appearing there in many original parts in the numerous comedies and burlesques produced under Mr. W. H. Swanborough's management. Among plays in which Miss Bufton especially distinguished herself, the following may be mentioned, viz., 'Christmas Boxes' (Sutherland Edwards and Augustus Mayhew), produced at the Strand, in January 1860; 'Observation and Flirtation' (Horace Wigan), produced in July of the same year; 'The Post Boy' (Craven), first performed October 31, of the same year; 'The Old Story' (H. J. Byron); and 'The Idle Prentice' (Farnie). On Wednesday, April 4, 1866, at the St. James's Theatre, Miss Bufton appeared as *Hero*, in a revival of 'Much Ado About Nothing'; and at the same theatre, in the following month (May 1866), she appeared as *Julia*, in a revival of 'The Rivals.' In the year following, on Saturday, February 9, at the same theatre, she sustained the part of *Sophia* in a revival of 'The Road to Ruin.' On Saturday, February 5, 1870, at the Strand Theatre, in a revival of the younger Colman's comedy of 'The Heir at Law,'

she played *Cicely Homesfun*. On Wednesday, January 25, 1871, on the occasion of the opening of the Royal Court Theatre, Sloane Square, London, Miss Bufton played the part of *Miss Flamboys* in the first performance of W. S. Gilbert's comedy, entitled 'Randal's Thumb'; and at the same theatre, in May 1871, first performance of a dramatic version of Mr. Charles Dickens's 'Great Expectations,' she sustained the character of *Estella*. Shortly after the termination of her engagement at the Court Theatre, Miss Bufton had the misfortune to meet with a severe railway accident, which incapacitated her from following her profession for two years. Since 1876 she has appeared only at intervals on the London stage.

BURNETT, MRS. See LEE, JENNIE.

BURNETTE, AMY. Born in London. First engagement of importance in 1871, with Miss Thorne's so-called 'Palace of Truth' company. Previous to this had played minor characters at some of the London theatres, viz., the Adelphi, Olympic, and Holborn. In the autumn of 1871 joined Mr. Rice's company at the Theatre Royal, Bradford, and played the parts of *Amy Robsart*, *Esmeralda*, &c. March 4, 1872, was specially engaged by Mr. L. J. Sefton to perform the character of *Cynisca* ('Pygmalion and Galatea'). Continued a member of his company until 1874.

"As the sculptor's wife, *Cynisca*, Miss Amy Burnette was very far superior to any actress who has hitherto played the part here. In face and gesture, voice and style, she left nothing to be desired, and in the climax at the close

of the second act, when she leaves Pygmalion in a paroxysm of passionate affection and despair, she rose to so great a height of fervid expression as to elicit a loud and hearty call."—*Birmingham Daily Post*, Aug. 4, 1874.

After fulfilling engagements at Cheltenham and Liverpool, and again with Mr. Sefton's company, in October 1875, Miss Burnette joined the company of the New Theatre Royal, Bristol, under Mr. Chute's management. She remained at that theatre until 1876, and subsequently entered upon an engagement at the Theatre Royal, Birmingham, where during the season she appeared in the following leading characters, viz., *Lady Macbeth*, *Ophelia*, *Desdemona*, *Mrs. Haller*, *Pauline*, *Clara Douglas*, &c. Travelled on tour in the spring of 1877, playing *Claire Ffolliott* in 'Shaughraun'; and in June of the same year joined Miss Lee's so-called 'Jo' company, being specially engaged for the part of *Lady Dedlock*. Since 1877 Miss Burnette has fulfilled engagements in London and Liverpool.

BUTLER, MRS. FANNY.
See KEMBLE, FRANCES ANN.

BYRON, HENRY JAMES.
Born January 1834. Son of Henry Byron, Esq., of her Majesty's Consular Service. Mr. H. J. Byron had gained some reputation as a dramatist long previous to his appearance on the stage as an actor. His merits in the first direction are, perhaps, fairly summed up in the following criticism:—"Of our younger dramatists Mr. Byron is the one to whom we should most readily turn in expectation of receiving a contribution to genuine comedy. He is destitute of invention, a deficiency he shares in

common with every English dramatist of the last fifty years. He has wit, however, dramatic perception, a certain power of character painting, and a talent, quite unrivalled in England, of turning to fresh account well-used materials. His defects are want of patience, and an irresistible tendency to wander from the course he has chalked out. Let him bestow upon one work the labour he now spends over three, and let him restrain a vagrant fancy, and he might yet give us good work. Better still, perhaps, would it be for him to associate himself with a *collaborateur*, whose steady pace would check his erratic movements, and whose invention might strengthen the singularly weak fabric of his plays."—(*Athenæum*, No. 2362, p. 156, Feb. 1, 1873.)

Mr. H. J. Byron's reputation as an actor rests on his impersonation of the part of *Sir Simon Simple* in his own drama 'Not Such a Fool as he Looks,' in which he first appeared on the London stage, at the Globe Theatre, Saturday, October 23, 1869.

"On Saturday night Mr. H. J. Byron repeated, for the first time in London, an experiment which he had already made with success in Liverpool—that is to say, he acted the principal character in a new farcical drama of his own composition. The character, which may loosely be assigned to the Dundreary category, was originally intended for Mr. Sothorn, but for some reason or other the play did not meet the approval of the celebrated comedian, and the functions of the actor developed upon the author himself. The first two acts of 'Not such a Fool as he Looks' (so the piece is called), are admirably constructed; *Sir Simon Simple*, *Bart*. (Mr. H. J. Byron), the apparently silly aristocrat, not being, like Lord

Dundreary, an eccentric figure, utterly disconnected from the action by which he is surrounded, but concentrating within himself the whole motive power of the plot. Mr. Daniel Murgatroyd, a solicitor and money-lender, intending to secure a brilliant match for his niece, Felicia Craven, has borrowed a child from a low washerwoman, and brought it up as the son of one of his late clients, a deceased baronet. The child, grown up and destined to be the husband of Felicia, is the so-called *Sir Simon*, who, treated by everybody as little better than 'daft,' gives signs of shrewdness and of a sense of right and wrong that prove him to be 'not such a fool as he looks.' Altogether the lawyer's scheme does not work kindly. Jane Cooksey, the washerwoman, having become the wife of his messenger, Mould, is constantly extorting money from him as the price of secrecy; and Felicia not only bestows her heart on his clerk, Mr. Frederick Grantley, but enlists the sympathies of the young baronet in favour of this attachment. Although himself attached to the young lady, *Sir Simon* is strongly resolved not to mar her happiness, and refuses to marry her, in a manner so peremptory that the exasperated Murgatroyd, reckless of consequences, hurls him from his high position by unveiling to him his humble origin, and consigning him to Jane Mould, who happens to be entering the room at the moment.

"When six months have elapsed, and the second act begins, poor Simon is leading a very uncomfortable life with Jane Mould and her uncouth husband. Jane had previously been the tyrant of the humble *ménage*, but the discovery of her fraud has reversed her position, and Mould, who once trembled at her frown, treats her with retributive brutality. This displeases *Simon*, who, though he detests the washerwoman from the bottom of his heart, feels that there is, after all, such a thing as filial duty, and that therefore he is bound to act as her protector.

"His benevolent tendencies are also called into play by the arrival of Felicia and Frederick, who, privately married, are flying from the pursuit of the lawyer, and seek a place of concealment. But his position is entirely changed by the appearance of Mrs. Merton, a somewhat mysterious lady, who, reminding Jane of a child whom she confided to her care several years ago, reveals herself as the real mother of *Simon*. The pursuit of Felicia by Murgatroyd nearly leads to a personal conflict between the lawyer and his former ward, when *Simon* is checked by his newly-found mother's astounding revelation that Murgatroyd is his father.

"Mrs. Merton, who has separated from her husband on account of a discrepancy of temper, is a pious lady who distributes tracts among the poor; and when the third act, after the lapse of a supposed twelvemonth, begins, we find her son Arthur (the *Sir Simon* of former days), and Mould, who has left his wife, taking a leading part among her co-operators. The reconciliation of the two severed couples ends the story, and a dance by the principal characters, in honour of the reconciliation was, on Saturday, found so absurd by several of the audience as to cause a smart hiss on the fall of the curtain. . . . Weakness of the third act is, indeed, the defect of the piece, but there is an amount of humour in the situation and dialogue of the earlier portion that can scarcely fail to render it attractive. The very notion of a blundering, obtuse 'exquisite' being tossed about the world in the rudest fashion, and constantly visited with new discoveries as to his origin and his social status, so that he is first a wealthy baronet; then the son of a washerwoman, living in an obscure street, in the midst of vulgar domestic wrangles; then again a respectable young gentleman in a genteel family, with Evangelical proclivities — this very notion, we say, is in itself irresistibly ludicrous; and the roar which arose on Saturday whenever *Sir*

Simon discovered a new mother, or an unexpected father, was a spontaneous expression of amusement. The distinctive idea of the baronet's character, too, is exceedingly well sustained. He is not a perfectly vacant 'swell,' like Lord Dundreary, nor a selfish 'swell,' like Brother Sam; but his heart is in the right place, and his views are sound, though he has much difficulty in reducing them to perspicuity. Mr. Sothorn alone could have given the part its full significance; but Mr. Byron's performance, though it lacked the breadth with which the inimitable representative of 'swell' eccentricities would have portrayed *Sir Simon*, is entitled to high commendation. The state of mental puzzle is completely presented, and there is nothing in his manner that denotes the amateur. He is easy and finished throughout."—*Times*, Oct. 25, 1869.

"Although not by any means a thing without precedent, the announcement that a well-known dramatic author would perform at a London theatre the principal part in a play of his own writing is remarkable enough at any time to draw a crowded audience. Mr. Byron's appearance on Saturday evening at the Globe Theatre in the part of *Sir Simon Simple* in his own drama of 'Not Such a Fool as He Looks,' was certainly no exception to this rule. The drama which has been performed for some months in provincial cities, is, as far as the metropolis is concerned, entirely new. With regard to Mr. Byron, although he has once or twice taken a part in amateur performances in London, and has sustained in Manchester and Liverpool the same character in which he now appears at the Globe, he, too, is, we believe, entirely unknown on London boards. Such a combination of novel circumstances constitutes a dramatic event, and sufficiently explains the enthusiasm with which the audience of the Globe greeted the rising of the curtain on Saturday evening. . . . Mr. Byron's performance certainly needs no apo-

logy on the ground of inexperience in the actor. Though a little weak in its effect in the first act, it rose in the second to a high degree of dramatic art. Nothing could be better than his struggle between the desire to maintain a dutiful regard for his new-found mother and his horror of her vulgarity and hypocrisy; nor would it be easy to name an actor who could render with more dramatic power the situations in which he makes the audience feel that *Sir Simon* is, after all, 'not such a fool as he looks.' The scene in which he defies Murgatroyd, and breaks across his knee the stick with which the bill-discounter has threatened him is an example."—*Daily News*, Oct. 25, 1869.

"'Not such a Fool as He Looks,' although in three acts, is a drama essentially farcical in structure, and making no pretention whatever to engage the attention by working out an intelligible story. The sole object of the auther seems to have been the contrivance of situations which shall excite mirth by a whimsical defiance of the laws of probability. An improbable plot is so treated that the impossibility of anything taking place in the manner indicated merely increases the enjoyment of the spectator as the play proceeds; and it is only because the absurdities of position are not heightened at the end that a slight feeling of disappointment is felt when the curtain falls. . . . The hero of 'Not such a Fool as He Looks' has his attributes foreshadowed in the title of the drama. His peculiarities, defined very clearly by Mr. Byron as the author, are depicted very cleverly by Mr. Byron as the actor. *Sir Simon* is a fair-haired young gentleman, quick in perceiving the right thing to do, but so slow in finding the right thing to say that he has come to be regarded as a simpleton. He wears an eye-glass through weakness of vision, not for foppery, and his languid manner and drawling tone are both plainly referable to his tardiness of apprehension and not to his love of affectation.

He is a slow talker because he is a slow thinker, and the sound and the sense of words get so confused in his speech, that he makes, unconsciously, the most desperate puns in the most deliberate manner. This apparent stolidity is, however, but the veil thrown over a truly generous nature. . . . The ability of Mr. Byron to give this character the fullest expression was quickly recognised by the audience, and in the repeated recalls and the protracted plaudits at the end of the piece, the best assurance was afforded of the double triumph gained."—*Daily Telegraph*, Oct. 25, 1869.

Mr. Byron represented the character of *Sir Simon Simple* again in the following year (February 1870) at the Adelphi Theatre in a revival of the play.

On March 23, 1870, at the Adelphi, first performance of his play entitled 'The Prompter's Box,' Mr. Byron sustained the leading rôle, *Fitzaltamont*.

"A new drama, in four acts, from the pen of Mr. Byron, produced at this theatre last evening, and concluded shortly before midnight, will not add much to the author's well-earned reputation as an original dramatist. It bears the title of 'The Prompter's Box; a Story of the Footlights and the Fireside,' and deals almost exclusively with the life, both private and public, of actors, actresses, playwrights, and, indeed, of almost every other kind of personage directly or indirectly connected with the theatrical profession. . . . The play is wanting in that neatness of construction which is conspicuous in other of Mr. Byron's pieces; and the story is so overlaid with details more or less irrelevant, that its thread is at times almost lost. Though the cast includes Mr. Webster, Miss Furtado, and Mrs. Mellon, the acting, with one exception, presented scarcely any points worth noting. In fact, Mr. Byron himself may be said to have been almost the sole redeeming feature in

the performance. His representation of a moody fourth-rate tragedy actor, who subsequently takes to the position of chairman of a music hall, exhibitor of performing Indians, and, finally, a 'Mammoth Comique,' at a cheap concert, is certainly the best piece of acting he has yet achieved; nor is the part itself less amusing in its dialogue or action. It was undoubtedly chiefly owing to this fact that the drama was well received by an audience who were rather puzzled by the intricacies of the play, and the general slowness of its development, not to speak of the superabundance of technical allusions, many of which can scarcely be expected to be intelligible to the general public."—*Daily News*, March 24, 1870.

"Mr. H. J. Byron's new drama, entitled 'The Prompter's Box,' contains all the materials of a very good piece, but the intrinsic worth of the material is somewhat marred by over-elaboration. We have several good situations, one excellent character, and much smart writing, but still we have not enough satisfactorily to fill out four long acts. . . . Our readers will probably be surprised to learn that the all-important character in this long play is one to which we have very briefly adverted in our description of the plot. The Prompter, capitably made up and played by Mr. B. Webster, is, after all, a copy of the '*père de la débutante*,' now acted so admirably at the Gaiety by Mr. A. Wigan. . . . But the notion of *Mr. Fitzaltamont*, an unfortunate provincial comedian, who is always bewailing his own miseries with the most ludicrous sorrow, and who, having long been an object of universal pity, astonishes the world by becoming a hero when heroism is required, is entirely new. He is, perhaps, the best of Mr. Byron's histrionic representations."—*Times*, March 25, 1870.

Two years later (October, 1872), at the Strand Theatre, Mr. Byron played the same part in the same piece, slightly altered, and with

the changed title 'Two Stars ; or, the Footlights and the Fireside.' In January 1873 he produced a new three-act comic drama, entitled 'Old Soldiers,' at the Strand Theatre, in which he sustained the part of *Lionel Leveret*.

"A new and original comic drama, in three acts, from the pen of Mr. H. J. Byron, was produced on Saturday night with decided success, the ingenious author having once more fitted himself with one of those peculiar characters whom it has lately been his study to create and to elaborate. In 'Old Soldiers,' as the new piece is called, he represents *Lionel Leveret*, a young country gentleman, resident in Devonshire, who has a reputation for dullness and indecision, but who, like his predecessor, Sir Simon Simple, is not such a fool as he looks. . . . The story of Mr. Byron's new piece is ingenious. . . . It has, however, this defect, that the vacillating disposition of *Leveret* reflects itself in the feelings of the audience. While all are charmed by the exhibition of character and the play of dialogue, none can exactly tell in which of the contending parties they ought to take a preponderation of interest. . . . If we cease to regard the interest of the story, and to look upon the plot as a vehicle for the introduction of a number of amusing personages, our commendation need not be qualified. Though *Leveret* belongs to the same genus as some other of Mr. Byron's creations, he has an idiosyncrasy of his own, which stamps him with originality. The irresolution of his nature is contrasted with the plain bluntness of his speech, and though he is always ready to side with the last speaker, he accompanies his adhesion by inflicting a verbal box on the ear, without any visible intention of so doing. Good as his repartees are in themselves, they become doubly good through the delivery of Mr. Byron, who drops them, as it were, by accident, with the most amusing unconsciousness of their force. . . .

Altogether, the author and the actors may fairly share between them the honours gained by the decided success of 'Old Soldiers.'"—*Times*, Jan. 27, 1873.

"On the slenderest foundation the experienced dramatist (Mr. H. J. Byron) has contrived to raise a superstructure of three acts, which would have sorely taxed the ingenuity of a less expert craftsman ; and if the result does not greatly impress us with a notion of solidity, there is at least comfort in reflecting that the framework sufficiently serves the purpose for which it was designed. It would be a bad time for contributors to the modern stage if the characters coined in the dramatic mint of preceding reigns were ever called in, like our old currency, as soon as they were worn, and thenceforth prohibited from again getting into circulation. Although the original image and superscription may be greatly defaced, there is always a chance that a little rubbing and brightening up will make the coinage of a bygone day pass current in our own, and there is no one who turns theatrical treasure trove to better account in this way than Mr. H. J. Byron. Yet with scarcely anything to be entitled to be called a plot, and helped by no character bearing the impress of novelty, the dramatist has provided a thoroughly amusing piece, which on Saturday night obtained the most flattering of receptions. The secret of the success which almost invariably accompanies each fresh production of this fertile author is to be found in the skill with which he employs the machinery of the stage, and the aptitude with which he studies the taste of his audience. His situations are managed with so much art that the act-drop always falls at the right moment ; and his dialogue is written with such smartness that the audience, always on the alert for some fresh oddity of expression, are ever prepared to expect as much amusement from what the personages of the piece may have

to say as from what they have to do. How rapidly the time passes when a lively conversation is unflaggingly sustained, no one will need to be reminded! When the curtain fell on the new drama on Saturday night, the discovery that two hours had flown by while the simplest of stories was being told, created a feeling of surprise which may, perhaps, be considered the most satisfactory proof of success in this direction that the author could desire. . . . The young country gentleman, *Lionel Leveret*, who is the object of the attack of the 'old soldiers,' is, of course, perfectly safe in the hands of Mr. H. J. Byron, who, acting throughout with admirable repose, delivers smart repartees with a quiet unconscious air which always contributes to their effectiveness, softens sometimes their rudeness, and occasionally helps to atone for their extravagance. The scene which serves for the first and second acts is an exceedingly picturesque view of a seaside resort, and on the entire production manifest care has been bestowed, alike by the author and actors and the management." — *Daily Telegraph*, Jan. 27, 1873.

On Saturday, March 21, 1874, Mr. Byron produced his comedy, 'An American Lady,' at the Criterion Theatre, Piccadilly, on the occasion of its first opening, and played the part of *Harold Trivass*.

On Saturday, October 2, 1875, his comedy, 'Married in Haste,' was performed for the first time at the Theatre Royal, Haymarket, Mr. Byron himself sustaining the part of *Gibson Greene*.

"The story of Mr. Byron's comedy, it must be confessed, is not remarkable for originality or for dramatic qualities of a robust kind. It is, in fact, only the old theme of a young couple who part on a misunderstanding, or at least upon very slender

grounds, and who are subsequently brought together again by rather obvious devices. How often this notion has served the dramatist's turn, or even how many times Mr. Byron himself has in this way involved hero and heroine in troubles too manifestly predestined to be only of a temporary nature to excite serious apprehensions in the breast of the spectator, it would be hard to tell. But it is now rather late in the day to expect in Mr. Byron either boldness of design or vigorous handling of old elements of dramatic story-telling. Strictly speaking, there is in his pieces scarcely any construction at all. His scenes are clever; his characters, though not profoundly conceived, are sketched with true humour, and some observation of life, and no one who is in the habit of going to theatres need be told that his dialogue is a perpetual feast of entertainment. But of the art of laying out a story, and of giving to its parts that coherence and inter-dependence which are the secret of the success of so many plays, not remarkable for other qualities, he has hitherto exhibited scarcely a token. From the title of 'Married in Haste,' it may be inferred that the author's original notion was to show in action the truth of the proverb that those who join hands for life without due reflection are destined to long repentance; but his first act provides no basis for a moral of this kind. His hero is not only a very well-favoured, but a very honourable, indeed a chivalrous, young gentleman. . . . In brief, Mr. Byron's incidents, instead of standing to the foundation of his story in the relation of effect to cause, are more like a series of 'happy thoughts' by which, while invention holds, his piece might be continued through as many acts as the patience of audiences would allow. Meanwhile, what is presumably the fundamental notion of the piece is allowed to evaporate; and finally, instead of showing how those who 'marry in haste' are doomed to 'repent at leisure,' Mr. Byron enforces no moral at all, unless it be that a

hasty marriage ought not to be repented of in a hurry. We have thought it worth while, in the interest of dramatic art, to offer these observations upon Mr. Byron's plots generally; but it is really ungracious to make complaint of a gentleman who is able to amuse us by so many legitimate ways. Following his established fashion, he has imagined for himself a character which, though only loosely connected with the story, is never without reasonable excuse for presenting himself and saying those clever things which, in or out of season, rarely in Mr. Byron's mouth miss their effect. *Mr. Gibson Greene* is the latest name of this not unwelcome intruder. His hair, since we met him first, has become slightly dashed with grey; he is described as 'a mature man about town,' and he is, on this occasion, not a mere visitor or hanger-on, but a gentleman, who, by his kind-hearted devices and his ready wit, renders substantial aid to the hero and heroine, and thus may be said to keep the story always in his own hands. But it is as impossible to fail in recognising him as to be blind to the fact that the real cause of his frequent appearance is his irresistible passion for saying good things. In point of acting there is little to say for these personages; Mr. Byron has never acquired either perfect ease on the stage, nor that variety of tone, movement, and expression which are the triumph of the finished actor. But then he rarely takes to himself a part connected with the serious action of his pieces, and he is apparently ambitious of success chiefly in the art of quietly dropping those witty and whimsical observations in the invention of which his powers have certainly undergone no deterioration."—*Daily News*, Oct. 4, 1875.

On Monday, September 16, 1878, in a comedy-drama from his own pen entitled 'Conscience Money,' then first performed at the Haymarket Theatre, he acted the part of *Dick Simpson*.

"With the skill that comes of long practice, Mr. Byron disposes his characters upon the stage so that they look like real beings engaged in a real action. So lifelike are they that we exact from them a behaviour consistent with what is known of human conduct. As we progress and our interest commences to grow, we find our faith disturbed. The fact that our sympathy has for a moment gone out to what appear to be real personages makes it resentful when we find them dummies. At the close of 'Conscience Money' our feeling towards Frederick Damer, Mr. Byron's hero, is that of one who has apologised to a well-made wax figure for rubbing against it, and has then discovered that the set smile which deceived him could not be dismissed. At the outset of the story Fred Damer loves a girl, and is doubtful whether his attentions are agreeable. He determines to put all doubts to rest, proposes in a manly fashion, and is accepted. While still in the seventh heaven, he finds that a compensatory misfortune brings him to earth. So far all is human, natural, sympathetic. He marries the girl without telling her that his fortune rests on an unstable basis, or rather on no basis at all. Here, again, though weak and reprehensible, his conduct is human. When, however, having wronged his wife by his reticence, he attempts to atone for it by neglect amounting to desertion, we fail to see the logic of such a process; and when he accepts as his close friend and the constant associate of his wife a man he knows to have been her lover, and believes to be a scoundrel, our surprise is dashed with contempt. Still, men are illogical, and something may be allowed the writer who has to frame a story. A return of interest comes again when the hero detects the false friend and tears the mask from his face, and it develops into sympathy when the outbreak brings upon him a revelation of his own miserable secret, of which his enemy has traitorously obtained possession. When,

however, after the second exposure we find the hero again accepting in a moment a suggestion of the same transparent villain, to the effect that he shall at once quit his home without bidding farewell to his wife, common sense rises in mutiny. Such a thing cannot be believed, unless we choose to assume the hero to be absolutely demented. So strong is this feeling that the whole audience experiences it, and a play which has succeeded fairly up to this point drops and becomes failure. A full lesson on the requirements of the drama is afforded in these things. A study of the fate of this piece should prevent Mr. Byron from ever incurring a

similar fate with any succeeding work. It is scarcely worth while in the case of a piece that has collapsed to deal with matters of detail. As a new termination may yet be provided, it is perhaps worth pointing out that the minor characters, while cleverly sketched, are hurriedly filled in. . . . Much of the dialogue is good, though some is very weak. There is enough, however, of drollery to give the piece a hold upon the public when another termination is provided. . . . Mr. Byron plays satisfactorily in his own piece a character such as he has frequently presented." — *Athenæum*, Sept. 21, 1878.

CALTHROP, JOHN ALFRED CLAYTON. See CLAYTON, JOHN.

CARTON, R. C., a *nom de théâtre*. (RICHARD CLAUDE CRITCHETT.) Born in London. First appearance on any stage at the New Theatre Royal, Bristol, Monday, March 29, 1875, as *George de Laval*, in 'The Sea of Ice.' June 19, 1875, made his *début* on the London stage at the Lyceum Theatre, in the character of *Osríc*, in a revival of 'Hamlet' by Mr. Irving. Afterwards, during the same year, accepted an engagement under Mr. Sef-ton Parry's management at the Theatre Royal, Hull. In Dec. (1875) returned to London and reappeared at the Lyceum as *Osríc*, and subsequently as *Courtenay*, first performance of Tennyson's 'Queen Mary.' In the summer of 1876 appeared at the Alexandra Theatre, Liverpool, to support Mr. G. H. Brooke, and played a round of characters in the Shakespearian drama. In the autumn of the same year accompanied Mr. Irving on his first provincial 'Hamlet' tour. In July 1877, at the Amphitheatre, Liverpool, created the part of the *Rev. Alfred Lonsdale*, in the drama of 'Liz,' and opened in this character on the production of the play in London.

"Mr. Carton, as *Mr. Lonsdale*, more than fulfils the promise of his first appearance in London as *Osríc* in 'Hamlet.' The character of the delicate, nervous, yet courageous curate is conveyed by a multitude of clever hints of action and expression, all of which are consistent with a

distinct conception, and the by-play is worked out with much quiet carefulness. The danger of becoming ridiculous is avoided with unusual skill. Mr. Carton has made his mark in this part, and much may be hoped from him."—*Saturday Review*, July, 1877.

In November 1877, Mr. Carton accepted an engagement at the Royal Aquarium Theatre, and played *Sir Benjamin Backbite* in 'The School for Scandal,' for a run of six weeks. In February 1878, he appeared at the Court Theatre in 'New Men and Old Acres'; and in April following played the part of *Johnny Fosbrooke*, first performance of 'Such is the Law' (Taylor and Merritt) at St. James's Theatre.

"We all know the Johnny Fosbrookes of our time, and we like them. They are honest, good fellows, with a certain mild cynicism in their slang, and a certain affectation of despair, but with sound, wholesome, English hearts all the same. The spirit of *Johnny Fosbrooke* was exactly caught by this clever young actor (Mr. Carton). It was a bright, natural bit of acting."—*Daily Telegraph*, April 22, 1878.

Remained at St. James's Theatre until the end of the season, and for the following (the winter) season, 1878, was engaged by Mr. Henderson.

CATHCART, MAUD. Born in London. Daughter of the under-mentioned Rowley Cathcart. Entered the dramatic profession at the Royal Court Theatre March 30, 1878, on which date she appeared as *Polly Flamborough* in Wills's play of 'Olivia.'

Miss Cathcart continued to play the part during the successful "run" of the piece.

CATHCART, ROWLEY.

Born at Chichester, January 15, 1832. Entered the dramatic profession when a child, playing boy's parts under his father's instruction at various theatres in the provinces. In the year 1845 first appeared in a part of importance, playing at Glasgow *Franco* in 'Guy Mannering,' with Mackay and John Alexander in the cast. In 1847 was engaged at Liverpool, and from thence went on tour with his father to perform at Bristol, Bath, Manchester, Brighton, &c. In 1850 the late Charles Kean enrolled Mr. Cathcart as a member of the company of the Princess's Theatre. He remained at that theatre during the whole of Charles Kean's management and that of his immediate successors, Augustus Harris and George Vining. In 1868 Mr. Cathcart joined the so-called 'Caste' company in the provinces, and, returning to London, in the following years fulfilled engagements at the Globe, Olympic, Queen's, Royalty, Prince of Wales's, and Royal Court Theatres. Among important characters sustained by Mr. Cathcart during his long career on the stage the following may be selected as deserving honourable mention:—*The Prince of Morocco*, 'Merchant of Venice,' at the Princess's Theatre in 1858; *Tremoroso* in 'Jack the Giant Killer' at the same theatre, 1859-60; *Launcelot Gobbo* in 'Merchant of Venice' at the same theatre, 1863; *Grumio* in 'Taming of the Shrew' at the Globe Theatre, 1870; *The Old Fiddler* in 'Amos Clark' at the Queen's Theatre, 1872; *Rowley* in 'The

School for Scandal' at the Prince of Wales's Theatre, 1874; and *Farmer Flamborough* in Wills's play of 'Olivia' at the Royal Court Theatre, 1878.

CAVENDISH, ADA. First excited attention in London as an actress in burlesque, at the Royalty and Prince of Wales's Theatres. At the last-mentioned theatre, in May 1865, performed the part of *Hippodamia*, in a burlesque by F. C. Burnand, entitled 'Pirithous, the son of Ixion.' On Thursday, February 15, 1866, appeared for the first time at the Haymarket Theatre, in a comedietta entitled 'A Romantic Attachment.' At the same theatre, Thursday, January 14, 1869, first performance of Mr. T. W. Robertson's comedy of 'Home,' sustained the character of *Mrs. Pinchbeck*. In 1870, Saturday, April 16, on the occasion of the opening night of the Vaudeville Theatre, Strand, under Messrs. Montague, James, and Thorne's management, Miss Cavendish appeared in a comedy by Andrew Halliday, entitled 'For Love or Money.' At the Globe Theatre the same year (Saturday, Oct. 8), she played the part of the *Marchesa San Pietro*, in a revival of Palgrave Simpson's 'Marco Spada.' Monday, September 11, 1871, revival at the Gaiety Theatre of Westland Marston's drama of 'Donna Diana,' Miss Cavendish sustained the title rôle.

"On its revival 'Donna Diana' went admirably—a fact for which the acting of Miss Ada Cavendish is largely responsible. In dignity and grace of bearing Miss Cavendish has no superior. Her presentation of the haughty princess whom no prayers can move had singular beauty and refinement. In the early scenes pride of conscious superiority was well worn,

and in the later the strife with nascent tenderness was cleverly revealed."—*Athenæum*, April 16, 1871.

On Monday, March 25, 1872, at the same theatre, she performed the part of *Julia*, in 'The Hunchback.'

"Miss Ada Cavendish, whose professional career has been most creditably marked by steady progress in art cultivation, last evening took her first benefit in London, signalling the event by a performance of *Julia* in 'The Hunchback,' which deservedly gained the warmest approval from the very numerous audience assembled on the occasion. The wayward heroine of Sheridan Knowles's popular play has always been a favourite trial part with youthful actresses who aspire to a prominent position on the stage; but a thoroughly satisfactory embodiment demands the fullest exercise of gifts and acquisitions rarely possessed by the same individual. Fortunately the personal endowments of Miss Ada Cavendish completely realise the flattering picture drawn by the dramatist of the young girl who has ripened into womanhood with every charm that can captivate a lover, while theatrical experience, manifest intelligence, and a perfect command of all the resources of expression, are conspicuously displayed as the fruits of patient study and application."—*Daily Telegraph*, March 26, 1872.

At the Court Theatre first performance of Dr. Westland Marston's and Mr. W. G. Wills's play 'Broken Spells' Miss Cavendish undertook the character of *Estelle*. At the Olympic Theatre, in May 1873, first performance of Mr. Wilkie Collins's play, 'The New Magdalen,' she sustained the leading part of *Mercy Merrick*.

"There is considerable merit in Mr. Wilkie Collins's 'New Magdalen,' though it may be doubted whether, apart from its dramatic power, it can bear the test of criticism. The

story is a simple one. . . . Mr. Wilkie Collins has ingeniously managed to enlist the sympathies of the audience not with the victim of fraud but with the impostor; and the moral of the 'New Magdalen' appears to be that a young woman may stray from virtue's path, and lie and steal and cheat, but if she repents in the end, she is sure not only to be forgiven but to be glorified as a saint, and married to a clergyman of the Church of England. . . . The reception of the piece by a very crowded house could not fail to be flattering to the author, who was twice called before the curtain on the occasion of the first performance; but we are bound to say that this success was mainly attributable to the admirable acting of Miss Cavendish and Mr. Archer. High as we rate the talents of Miss Cavendish, we were startled by the power no less than the versatility of her acting in the part of *Mercy Merrick*. The transition from security to doubt and fear; the struggle between pride and her newly-awakened conscience; the grandeur of her scorn and rage when goaded by the insults of her victim into renouncing her intentions of making confession and restitution; and, finally the deep pathos of her honest repentance and self-sacrifice, make up a finished piece of acting such as in these days is rarely seen upon the English stage."—*Examiner*, May 24, 1873.

"The piece is on the whole admirably acted. *Mercy* might have been represented with greater power, but not with more discrimination than by Miss Ada Cavendish. As the 'Magdalen' is constantly under the influence of conflicting emotions, with a naturally tender conscience at the base of them, the character abounds in subtle details, and it is much to the credit of the actress that none of these are overlooked."—*Times*, May 21, 1873.

Friday, September 26, 1873, at the Olympic Theatre, on the occa-

sion of her benefit, Miss Cavendish appeared for the first time in London as *Juliet*, in Shakespeare's tragedy.

"Miss Cavendish's *Juliet* is a performance which proves that the measure of her talent has not yet been taken. It is of course impossible for an actress, whatever her ability, to give without long training a representation satisfactory in all respects of a part like *Juliet*. This much may be said about the latest exponent, that her success was greatest in grappling with the most difficult portion of her task. . . . The performance proves the right of Miss Cavendish to take a place among our few exponents of poetic drama."—*Athenæum*, Oct. 4, 1873.

"On Friday night Miss Ada Cavendish commenced her farewell benefit at this house (Olympic), appearing for the first time as *Juliet*. Her performance was creditable in the extreme, she showed the greatest intelligence in the delivery of the language, there was manifestly intention in every word she spoke, and the scenes which most require strength of expression were given with a force scarcely to be expected from an actress to whom tragedy presents a world entirely new. Let it be added that she had to play under serious difficulties. The little 'tiff' between *Juliet* and the Nurse was completely spoilt by the scene-shifters, who in the midst of it transformed the room in Capulet's house into Friar Lawrence's cell, and the demerits of the general cast were great to an extent which a charge of mere inefficiency would utterly fail to convey. Nevertheless, Miss Cavendish, not allowing herself to be affected by unfavourable surroundings, bravely went her way, and in the eyes of all who witnessed her made a decided advance in her profession."—*Times*, September 29, 1873.

In March 1874, first performance at the Olympic of Mr. Tom Taylor's play 'Lady Clancarty ; or,

Wedded and Wooded,' Miss Ada Cavendish performed the part of the heroine. At the Gaiety Theatre, in April 1875, for the first time she sustained the character of *Beatrice* in a revival of 'Much Ado about Nothing.' In 1876, at Easter, at the Globe Theatre, first performance in London of Wilkie Collins's 'Miss Gwilt' (the play was originally produced in Liverpool), Miss Ada Cavendish performed the character rôle.

"Miss Cavendish has studied the character of *Miss Gwilt* with conscientious care, and she plays it throughout with deliberation in the calmer scenes, and in the more passionate passages with an impetuosity and dramatic fire which one welcomes with sincere appreciation. There are scenes in the play taken with such a firm grasp that hope may well be held out that the career of this young actress is likely to be as ambitious as it cannot fail to be successful."—*Daily Telegraph*, April 18, 1876.

On Saturday, January 13, 1877, at the Olympic, first performance of a comedy-drama, in four acts, entitled 'The Queen of Connaught,' she played the heroine. At various times Miss Cavendish has undertaken for brief periods in London the lesseeship of the Olympic, St. James's, and other theatres. She has performed with much success in the provinces, and is at present (September 1878) fulfilling an engagement in the United States.

CECIL, ARTHUR, a *nom de théâtre* (ARTHUR CECIL BLUNT). Born near London, 1843. First appeared on the stage, as an amateur, at the Richmond (Surrey) Theatre Royal, in the parts of the young *King Charles* in 'Faint Heart Never Won Fair Lady,' and *Bundle* in the musical farce



ARTHUR CECIL.



of the 'Waterman.' Made his professional *début* in London, Easter Monday 1869, at the 'Gallery of Illustration,' with Mrs. German Reed's company, as *Mr. Churchmouse* in 'No Cards,' by W. S. Gilbert, and *Box* in the musical version of 'Box and Cox,' by Messrs. Burnand and A. Sullivan. In 1874 joined the company of the Globe Theatre, and appeared there during that year as *Jonathan Wagstaff*, in W. S. Gilbert's comedy 'Committed for Trial,' and as *Mr. Justice Jones* in Albery's comedy, 'Wig and Gown.' In the same year, December 19, at the Gaiety Theatre, in a revival of 'The Merry Wives of Windsor,' Mr. Arthur Cecil played the part of *Dr. Caius*. The following year (1875) February, at the Opéra Comique, in a revival of Shakespeare's 'As You Like It,' he played *Touchstone*. At the Gaiety Theatre, during the same year, he appeared as *Duke Anatole* in 'The Island of Bachelors,' by Messrs. Reece and Lecocq, and as *Charles* in 'Oil and Vinegar,' by H. J. Byron. January 1876, at the same theatre, on the occasion of his benefit, Mr. Arthur Cecil played *Monsieur Jaques* in the musical piece of that title, and *Sir Harcourt Courtly*, in a revival of 'London Assurance.'

"Mr. Cecil's performances for his benefit of *Monsieur Jaques* in the musical comedy of that name, and *Sir Harcourt Courtly*, in 'London Assurance,' show how admirably careful and artistic he is in his style, and maintain his reputation at the high point it has reached. He is still wanting in breadth, and his voice is at times scarcely audible. When he acquires more force his position in light comedy will be little short of the highest."—*Athenæum*, Jan. 22, 1876.

At the Globe Theatre, Easter Monday 1876, first performance of Wilkie Collins's play of 'Miss Gwilt,' adapted from his novel of 'Armada,' Mr. Arthur Cecil sustained the part of *Dr. Downward*. Saturday, February 5, 1876, first performance at the Haymarket Theatre of 'Anne Boleyn,' by Tom Taylor, he played *Chapuis* with great force and originality; and the same year at the Prince of Wales's Theatre, in 'Peril,' adapted by Messrs. Savile Rowe and Bolton Rowe from M. Sardou's 'Nos Intimes,' the part of *Sir Woodbine Grafton*.

"But, on the other hand, we are shown an admirable foil in the person of *Sir Woodbine Grafton*, the Maréchal of the French play, an old Indian of supernatural selfishness and power of making himself unpleasant. In the hands of Mr. Arthur Cecil he is presented as a very highly-finished piece of miniature painting—one of those delicate little bits of character which Mr. Cecil knows so well how to treat. He is as good as he can be in the first act; but as the play proceeds there peeps out here and there a glimpse of something we have seen before, and *Sir Woodbine Grafton* is once or twice very nearly giving place to *Dr. Downward*. In this particular school of acting, 'character acting,' as it is called, to avoid any repetition and carefully define each successive character must be a task of more than ordinary difficulty—it would seem, indeed, to be a task of great difficulty in many other schools of acting where this excuse cannot be offered—and the difficulty is of course much enhanced by a protracted representation of one particular character. It is a mistake, however, to be avoided by all means, and more, perhaps, in this style of acting than in any other. Mr. Cecil indeed was, considering what we so often see, a very slight offender, and in saying what we have said we do not wish for a moment to

detract from his performance, which was very amusing and very clever."—*Times*, Oct. 3, 1876.

In April, 1877, at the same theatre, first performance of 'The Vicarage,' by Savile Rowe, Mr. Cecil undertook the part of the *Rev. Noel Haygarth*; and in the following year (1878), January 12, first performance of 'Diplomacy' (Messrs. Savile Rowe and Bolton Rowe), the part of *Baron Stein*.

"Mr. Cecil's *Baron Stein* is a finished performance with many thoughtful touches, which are specially noticeable in the scene where his hand is repeatedly refused by the two brothers. The admirable acting, on the whole, of the piece more than atones for the faults of the adaptation."—*Saturday Review*, January 19, 1878.

"Mr. Cecil's rare talents for disguise of speech, manner, and appearance are shown in their fullest significance in the small but highly finished part of *Stein*, the Russian agent."—*Times*, January 21, 1878.

CELESTE, MADAME. Born in Paris, August 16, 1814. Entered the classes of the Academy of Music in that city as a child, and at the age of fifteen commenced an engagement in the United States, where she subsequently married a Mr. Elliot. First appeared on the English stage, in 1830, at Liverpool, as *Fenella*, in 'Masaniello,' and the same year appeared at Drury Lane Theatre in the ballet of 'La Bayadere.' Made her professional *début* in London, at Drury Lane Theatre, in the year 1837, (October), as *Maurice*, the *Dumb Boy*, in Planché's 'Child of the Wreck.'

"The whole weight of the drama rests on Madame Celeste, whose 'dumb show,' unlike that of Shake-

speare, is anything but inexplicable. She expressed by her varied and appropriate action, and by her swiftly changing features, the various passions of love, despair, indignation, and joy, with touching fidelity. She was much applauded."—*Times*, Oct. 9, 1837.

The same month of the same year appeared at Drury Lane Theatre as the heroine in a piece entitled 'The Indian Girl.'

"Had this piece been produced at the Victoria or Surrey it would have been successful throughout. Here (at Drury Lane) all but the part of the *Indian Girl* appeared prolix and mawkish, and was borne with every symptom of impatience by the house. In fact it was unequivocally condemned; but the performance of Mademoiselle Celeste saved it—nothing could be more graceful, natural, and affecting. It seemed a reality. It was an admirable stroke of policy on the part of Mr. Cooper to lead Mademoiselle Celeste forth to announce the repetition of the piece—she saved it."—*Morning Herald*, Oct. 31, 1837.

From time to time during the years 1838-9 and 1840-1, Madame Celeste appeared at the Haymarket Theatre, and for the most part in characters involving only mute action. On May 30, 1841, at this theatre, she appeared in a melodrama entitled 'Marie Du-cange,' written expressly for her by Mr. Bernard.

"The artificial brilliancy of Celeste's mute action is much more eloquent than her French-English accents."—*Athenæum*, June 5, 1841.

In November of the same year she performed at the same theatre in a piece entitled 'The Quadroon Slave.' In the following year she returned to the United States for a brief period, reappearing at the

Haymarket Theatre on December 7, 1842, in a one-act piece from the French, entitled 'The Bastille.' On June 3, 1843, at the Haymarket she played a principal part with Mr. Benjamin Webster in 'Louison,' a version of 'The Angel of the Attic' (then being performed at the Princess's Theatre); and subsequently, at the same theatre, with the same actor, the heroine, in 'Victor and Hortense,' another French vaudeville. In 1844, in conjunction with Mr. Benjamin Webster, Madame Celeste entered upon the management of the old Adelphi Theatre, and may be said to have been the originator of the success which for so many years attended the production of so-called domestic drama at that theatre.

Madame Celeste was the creator of leading parts in many well-known Adelphi dramas, in not the least noteworthy of which, 'The Green Bushes,' by J. B. Buckstone, first performed January 27, 1845, she was the original *Miami*—a character which she invariably acted with uncommon vigour and pathos.

"The scene of the first act of 'The Green Bushes' is Ireland—the coast of Galway; the time 1745. Connor O'Kennedy (Selby), an Irish gentleman, is obliged to fly his country for political reasons. He continues to linger as long as he can near his wife, Geraldine (Mrs. Yates), and his home. His younger brother, George (Mr. Hudson), anxious to gain possession of the family estates, eagerly counsels flight, trusting that Connor once away will never return. Wild Murtoch (Mr. O. Smith), a rascally horse stealer, is the accomplice of the younger brother in his nefarious schemes. Traitor, however, to all, he tries to surprise and take Connor with the view of obtaining the reward offered by Government for his appre-

hension; but the plot fails; the soldiers, when they make their appearance at the moment of the fugitive's embarkation, are overpowered by the peasantry, and Connor escapes to America, leaving his wife and infant child under the protection of the former's foster-sister, Nelly O'Neil (Mrs. Fitzwilliam). These matters, interspersed with an Irish row, and some pretty Irish singing by Mrs. Fitzwilliam and Mr. Hudson form the somewhat barren materials of the first act. With the second the real interest of the piece commences. Two years have elapsed, and we find ourselves in America, near a log cabin by the Mississippi. Here Connor dwells; but, alas! not alone. He has been unfaithful, and lives with *Miami* (Madame Celeste), the 'Huntress of the Mississippi,' a sort of wild woman of the woods, half Indian, half French, but, withal, a very pretty specimen of a coquette of the wilderness, as skilled, too, in the rifle as she is witching in her sweet looks and untutored words. But Connor is not happy; he yearns for his forsaken wife and his own land. He treasures as a holy prize the only letter which has reached him from her, cons it over every moment he is alone, and has enough to do to allay the suspicions and rising jealousy of his half savage partner. At length comes a catastrophe, in the shape of the deserted wife. She has arrived in America to trace her husband. The meeting scene is well managed; but while she is still half fainting in his arms, *Miami* appears behind. In a moment all her savage blood is roused. Half-a-dozen times is the rifle carried to her shoulder, and as often is the point let fall. Geraldine, weary and foot sore, faints; her husband carries her to a neighbouring spring; *Miami* follows the pair. At length, unable to control her fierce jealousy and passion, she fires, and Connor is shot through the heart. His wife frantically flies for assistance, and unknowing whence the fatal blow has been struck, supplicates on her knees the aid of her

husband's assassin. The last scene in the act represents Connor's death. His wife flings herself distractedly over the body. *Miami* stands by unmoved, the 'stoic of the woods.' With his last breath Connor entreats the murderer of the husband to protect the wife. He dies. *Miami* leaps madly into the river, and the drop falls upon the scene of her rescue by a party of French soldiers proceeding down the stream on a raft. We ought to mention that the tragic part of the act is relieved by the vagaries of Master Grennidge (Wright), and Jack Gong (Paul Bedford) a showman and his *factotum*, who have arrived in America in search of a wild Indian, to clap into their caravan of curiosities at home; unfortunately, however, getting caught by the Indians instead of catching any themselves.

"The third act, and we are in Ireland again; two years more have elapsed; George, the younger brother, is in possession of the family estates. The daughter of Connor, confided, when his wife went to America, to the care of Nelly O'Neil, has been stolen from her by the agency of George and Wild Murtoch, still his worthy accomplice; the child is placed under the care of a village blacksmith. An accident happening to a passing carriage introduces a stately lady beneath the smith's roof, but who, wonderful to tell, is no other than *Miami*, the moccassined, rifle-bearing huntress, however, sunk in the brocaded and polished French lady of quality. Saved by French soldiers, and brought home to her fatherland, she has claimed and obtained her heritage, and then proceeded to Ireland to make what atonement she could to the surviving child of her murdered lover. In the little girl in the blacksmith's shop she believes she recognises the object of her search, and brings the child with her. Meantime, poor Nelly O'Neil is wandering disconsolately about searching for the stolen girl, and continually singing an old Irish song which she had taught the child, the burden of which touches certain 'Green Bushes,'

the only link, by the way, between the piece and its name.

"George, meanwhile, hopes, by means of *Miami*, whose arrival he has heard of, to obtain more authentic accounts than he has yet had of his brother's death. Pending an interview, which is arranged, Geraldine, the widow of Connor, arrives, and falls in with Nelly O'Neil. George and *Miami* meet. The child is present. In the course of the interview Nelly sings 'Green Bushes' outside; the little girl recognises the noise, flies to the window, is as suddenly recognised by the wandering minstrel. Much of what remains can easily be conceived. The mother rejoins her daughter, and *Miami*, the murderer of her father, having accomplished her work of atonement in endowing the child with all her possessions, suddenly dies—we could not exactly make out how or why; and so the curtain falls upon 'Green Bushes.' In all this there is, of course, plenty of extravagance and improbability; but the energy of some of the scenes, and the effect of some of the situations tell well, and carried off the piece triumphantly. It was generally extremely well acted. Celeste played with great energy and spirit, interpreting the wild love of the Indian girl with feeling and effect."—*Morning Chronicle*, January 29, 1845.

On March 11, 1847, Madame Celeste played the part of *Cynthia*, first performance at the Adelphi of Buckstone's 'Flowers of the Forest.'

"The 'Flowers of the Forest' is a perfect Adelphi melodrama, in which the exact strength and resources of the company are exquisitely measured. There is picturesque power for Madame Celeste and Mr. O. Smith; laughter and pathos for Mrs. Fitzwilliam; the broadest drollery for Messrs. Wright and Bedford; and a part for Miss Woolgar which gives admirable scope to her cleverness and versatility. She plays a gipsy lad, on whose murder of one of the characters

(under provocation of a horse-whip) the interest turns. The murder is seen by an Italian gipsy, who, with his daughter, has joined the English tribe, and in his hatred to the white race, not only screens the culprit, but diverts suspicion to an innocent man. But this purpose is foiled by his daughter, who sacrifices herself to bring justice home. The English gipsy girl, who protects the poor Italian whose sense of right had deprived her of her own lover, is a very pretty notion; and though Miss Woolgar is a somewhat young lover for the now (alas! that we should say it) elderly Mrs. Fitzwilliam, the acting of both is delightfully natural."—*Examiner*, March 20, 1847.

In 1853 Madame Celeste was at the height of her popularity at the Adelphi Theatre, acting "with that high finish that elevates even melodramatic acting to the dignity of histrionic art." In June of that year, at the Adelphi, she personated the heroine, first performance of Dion Boucicault's drama, 'Généviève; or, the Reign of Terror.'

"The drama, which embraces all the strength of the company, was of course acted to perfection. Mr. Webster, as the noble-hearted, generous *Sorin*; Mr. Wigan, as the subtle, vindictive *Dismer*; and Mr. Leigh Murray, as the impetuous, ardent *Maurice*, were all that might be expected from such artists—while Mdlle. (*sic*) Celeste, as the sorrowing, heart-broken *Généviève*, gave all possible pathos to the part."—*Daily News*, June 21, 1853.

"The Adelphi has produced an 'Adelphi drama,' and achieved an 'Adelphi success.' The new piece is in four acts—the scene laid in Paris during the Reign of Terror—the name 'Généviève,' although all the actors pronounced it *Genevève*—and the author no less a person than M. Alexandre Dumas. We may add that Mr. Dion Boucicault is the adapter—that he has

taken some liberties with the original, adding comic characters, for which he has been obliged to clog the action with mere carpenters' scenes—a sad necessity, but often felt by the English dramatist. Nevertheless, Mr. Boucicault has accomplished his task satisfactorily. He has given to his characters not a little pungent dialogue, and if the speaking here and there somewhat overlay and hamper the action, there is an easy remedy. . . . The part of *Généviève* does not afford much opportunity for the actress; but Mdlle. (*sic*) Celeste played it with intelligence and sentiment, and gave it all its possible effect."—*Morning Chronicle*, June 21, 1853.

"The Adelphi has wisely returned to that class of drama for which its resources are best adapted, and to which the liberal additions lately made to those resources by Mr. Webster may help to give a higher and more legitimate character. . . . The new Adelphi drama of 'Généviève' is an adaptation by Mr. Boucicault from the French of Alexandre Dumas, cleverly done, and with additions involving that very welcome ingredient in the play-bill of the names of Mr. and Mrs. Keeley. . . . Madame Celeste plays well in it, Mr. Leigh Murray has a part which suits him, Mr. and Mrs. Keeley make the audience laugh heartily, in the villain of the story Mr. Wigan shows himself the admirable artist that he is, and to the part of his better angel Mr. Webster gives generous gaiety and spirit. The drama is thoroughly successful."—*Examiner*, June 25, 1853.

On Monday, March 20, 1854, at the Adelphi, Madame Celeste played the original *Ruth Ravenscar*, first performance of Messrs. Tom Taylor's and Charles Reade's drama, 'Two Loves and a Life.'

"Messrs. Tom Taylor and Charles Reade, authors of 'Masks and Faces,' have produced another drama, 'Two Loves and a Life,' which will much confirm their credit as well-coupled

no less than accomplished authors. . . . The authors had evidently determined that they would deprive the Adelphi audience of not one of its usual delights. . . . Mr. O. Smith should be a villain; Mr. Keeley should have his comic genius, especially in the depiction of moral terror, well brought out; Mr. Webster should have a part to make a study of quite in his own vein; Mr. Leigh Murray should have a gentleman's part; Madame Celeste should have something melodramatic and picturesque, which would enable her to display all the great power that is in her; and Miss Woolgar should be enabled also to bring into play nearly the whole range of her skill. . . . Madame Celeste never displayed more energy and spirit, more power of depicting half-untutored passion than in the part which she here sustains."—*Examiner*, March 25, 1854.

On Monday, May 20, 1854, she sustained the character of *Mlle. Marco*, first performance at the Adelphi of 'The Marble Heart,' adapted from 'Les Filles de Marbre' (Barrière and Theboust), by Mr. Selby.

"Considering that 'Les Filles de Marbre' created quite a furore in Paris during the greater part of last year, and that it was produced as far back as last May, one might naturally wonder that it had not long ago found its way to one of the London theatres, ever so ready to receive adaptations of the Parisian dramas. . . . The piece has now found its way to the London stage, for a version by Mr. Selby, entitled the 'Marble Heart,' was brought out at the Adelphi on Monday night. . . . While Mr. Murray's acting is the chief feature of the new drama, Madame Celeste makes the most of a not very kindly part. Her quiet manner of acting the marble-hearted lady, who sits in calm contemplation of her lover's distracted gestures, is as truthful as it is unobtrusive; and the remorse she feels when at last she

sees the dead body of Raphael is depicted by a most terrific expression of countenance."—*Times*, May 24, 1854.

"Madame Celeste was admirable as the callous woman of the world, spurning all human feeling in the insatiate pursuit of wealth."—*Daily News*, May 24, 1854.

On Monday, February 5, 1855, first performance at the Adelphi of 'Janet Pride' (Boucicault) Madame Celeste played the title rôle.

"A new drama from the pen of Mr. Dion Bourcicault (*sic*), and with the title, 'Janet Pride,' was brought out last night at the Adelphi with extraordinary success. Nor is the piece constructed in the ordinary fashion. Thanks to the Parisian stage, we have become used to 'prologues,' in the new sense of the word, that is to say, not supplicatory verses, appealing to the sympathies of the public in favour of trembling actors and still more timid authors, but introductory acts, supposed to take place a long time before the play *par excellence* begins, and setting forth certain matters by which the said play is rendered more easy to be understood. . . . To prologues in this sense we have, as we have said, grown accustomed; but 'Janet Pride' has the remarkable honour of being introduced by *two* prologues, the first (in mathematical phraseology) being to the second as the second is to the three acts of the piece. . . . The first prologue takes place at Paris, in the year 1834. . . . There is somewhat of a dull gloominess in the earlier part of this prologue, but the end is rendered highly effective by the passionate grief of Madame Celeste, who, after she has parted with the child, flings her arms to the shutter in the most frantic despair, vainly striving to pluck back the offering when it is too late. . . . The statement in the playbill that this piece is 'original' must be taken *cum grano salis*, for the first prologue is, at any rate, borrowed from the well-

known French drama of 'Marie Jeanne,' in which Mdle. Clarisse Nurvy distinguished herself at the St. James's Theatre. Probably, too, some Gallic paternity might be found for the other acts, and even if that is not the case, the incident of the watch too much resembles the old story of the 'Maid and the Magpie' to be considered the result of invention. But even though we set aside the claim to originality, the author is entitled to great praise for the skill with which he has woven several heterogeneous elements into one continuous plot, which increases in interest the more it is developed. . . . The piece is well acted in every part. We have already mentioned the force with which Madame Celeste represents the sufferings of the mother, and the one scene of the Foundling Hospital is certainly the most striking as far as this lady is concerned. But the daughter, at first active, bustling, and unromantic, and afterwards idealized by sorrow, is a good part, and the character is thoroughly depicted by Madame Celeste in all its various details."—*Times*, Feb. 6, 1855.

On Wednesday, June 20, 1855, first performance at the Adelphi Theatre of 'Helping Hands,' by Tom Taylor, Madame Celeste sustained the character of *Margaret Hartmann*. In the Christmas Pantomime of the same year ('Jack and the Beanstalk,') at the same theatre, she played Harlequin. In 1858, Monday, January 18, she was the original *Marie Leroux*, first performance of Watts Phillips's 'Poor Strollers,' likewise at the Adelphi Theatre.

In the following year, 1859, Madame Celeste entered upon an engagement at the Lyceum Theatre, and "opened" there, Monday, January 3, as the heroine, *Marion de L'Orme*, in the drama of that title, translated from M. Emile de la Roche's play.

"Last night Madame Celeste, who has entered upon an engagement at this theatre, made her first appearance in a new drama, bearing the semi-romantic, semi-scientific title of 'Marion de L'Orme; or, the Cradle of Steam.' This piece, expressly written, it appears, for Madame Celeste by a French author, has never been acted on the French stage, but has been translated for the Lyceum by Mr. Falconer. Though divided into three acts, the story is of the slightest and thinnest material, while the action and dialogue are so consonant with the plot that the drama might be witnessed by the most excitable person without the slightest fear for the result. It serves as a display for Madame Celeste's talent, but only much in the same way as a Sunday hired hack would serve as a display for Madame Ella's riding; with any actress not ranking equally high with the public in the principal character, we should question the success of 'Marion de L'Orme.' The plot is soon described. Solomon de Caus (Mr. Emery) is a mechanician, who has actually made some preliminary discoveries in the motive power of steam. He has a wife, who is paid great attention to by the villain of the story, Doctor Estignac, who uses his influence with Richelieu to have Solomon incarcerated in the Bicêtre as a lunatic. The half-crazed mechanician has, however, a friend in *Marion de L'Orme* (Madame Celeste), who is always arriving at opportune moments, who exposes Estignac to Richelieu, showing the Cardinal that his supposed agent was really in the pay of his enemy Mazarin, and who finally procures the liberation of Solomon and the imprisonment of Estignac. Literally this is the entire story of what filled three acts, and consumed upwards of two hours in stage narration. To Madame Celeste too much praise cannot be awarded, and when we say that the whole weight of the piece rested on her, it may be imagined what a burden she had to bear, but she played with a

spirit, vivacity, and *verve* which carried all before them, and brightened up even this very heavy drama. She was greeted with the heartiest reception, and loudly summoned before the curtain at the end of each act."—*Daily News*, Jan. 4, 1859.

In the following November she became the lessee of the Lyceum Theatre, and inaugurated her management, on the 28th of that month, with a piece entitled 'Paris and Pleasure; or, Home and Happiness.' At the same theatre she produced, on Monday, January 30, 1860, a play founded on Charles Dickens's 'Tale of Two Cities,' and sustained in it the character of *Madame Defarge*. On Monday, March 19, of the same year, at the Lyceum, she performed the part of the *Abbé Vaudreuil* (afterwards a favourite character with Madame Celeste) in a play of that title by the late Colonel Addison; and on Monday, November 12 of the same year, *Adrienne de Beaupré*, in a drama entitled 'Adrienne; or, the Secret of a Life.'

"A very well constructed and effective drama, in three acts, produced last night at the above theatre (the Lyceum), under the title of 'Adrienne; or, the Secret of a Life,' is likely, we should think, to prove the most successful piece which Madame Celeste has brought out since her accession to managerial power. The incidents are not, perhaps, always original, but they are so cleverly arranged with a view to effect, and the story is developed with so much artistic management, that the interest awakened almost immediately after the curtain rises is pretty evenly sustained until it falls. . . . The piece was admirably played throughout. Madame Celeste, in *Adrienne*, has one of those parts in which she appears to the utmost advantage; and

Mrs. Keeley, as the Italian serving-maid, cast in an English mould, was fitted to a nicety, and played with infinite animation and humour."—*Daily Telegraph*, Nov. 13, 1860.

"The Lyceum is also fortunate in its new piece, called 'Adrienne.' It is only a melodrama, but it is also wholly a melodrama, well put together by Mr. Leslie, an old actor, well suited to Madame Celeste and the resources of her house, in which it is acted with a neatness that makes every situation tell in the best manner. There is a story that engages interest throughout, there is no wordiness, and if there be no originality, there is no pretension. The audience is completely entertained, and the house now begins to fill as it should."—*Examiner*, Nov. 17, 1860.

On Monday, February 11, 1861, was produced at the Lyceum, 'The House on the Bridge of Notre Dame' (translated from the French of MM. T. Barrière and H. de Kock), in which Madame Celeste sustained the part of *Ernest de la Garde*, which subsequently became one of her most famous impersonations.

"A version of one of the latest Parisian dramatic successes was produced here (the Lyceum) on Monday, under the title of 'The House on the Bridge of Notre Dame,' adapted from the piece of the same title which has recently been played at the Ambigu Comique for nearly two hundred nights. It is a piece of the true French school, strong in interest, improbable but ingenious in plot, and abounding in effective situations. The chief incidents turn upon the supposed murder of a young nobleman, at the instance of an uncle, who considers himself the rightful heir to property to which his nephew has succeeded, and the assumption of the latter's position by a gipsy who resembles him exactly in person. Of course, in the end it turns out that the heir was not actually killed, but only wounded, and his life

preserved by a lawyer's clerk, who is the comic character of the drama. The two parts are played by Madame Celeste with all that melodramatic force for which she is so celebrated, and the two most striking situations in the piece are, perhaps, those in which first being supposed to be killed as the nobleman, she suddenly reappears as the gipsy; and again in the last scene, where the gipsy dies on the stage and the heir suddenly reappears. The rapidity with which these changes were effected was extraordinary. Of the other personages there is no striking characteristic to be noticed. There is a heroine touchingly played by Miss Kate Saville, and a villain quietly, yet forcibly, depicted by Mr. George Vining, with Mr. Villiers as a villain of as deep a dye, but a lower grade; and as a relief to the serious interest, the lawyer's clerk above mentioned—Mr. John Rouse. As a piece of its class, 'The House on the Bridge of Notre Dame' may rank with many plays that have proved eminently successful; but it is not stronger nor better than most of its predecessors. The stage arrangements are excellent, and there is some good new scenery, the most effective scene being the first of the third act, which represents an old house built on the bridge, which is really so constructed as to allow of simultaneous action taking place in its various apartments. On the fall of the curtain Madame Celeste was called for, and announced the new drama for repetition every evening."—*Standard*, Feb. 13, 1861.

"Under the title of 'The House on the Bridge of Notre Dame,' a version was last night produced by Madame Celeste, of the celebrated Ambigudrama, from the pen of MM. Theodore Barrière and Henri de Kock, a hundred and eighty representations of which established its popularity with the Parisian public. The story is one of powerful interest, and the play itself is full of stirring dramatic situations, and is, moreover, very artistically constructed. In the adaptation, the five acts have

been compressed into three, and several of the incidents have of necessity been brought somewhat too closely together; a little judicious compression will, however, impart closeness both to the dialogue and the development of the plot, and will increase, rather than diminish, the marked and striking interests in which the intrigue abounds. The class of melodrama to which 'The House on the Bridge of Notre Dame' belongs is that of which the *Courier of Lyons* was no unfavourable specimen. The present work is highly elaborated in every respect, and the method in which the mystery is finally evolved out of the mess of crime surrounding it from beginning to end is thoroughly ingenious and effective. The office of adapter has been, upon the whole, sufficiently performed by Mr. Rophino Lacy; and the drama is placed upon the stage with great care, and is generally acted with considerable skill; the mechanical contrivances being devised with a dexterity that enhances materially the merit of the chief features of the story. . . . The story . . . is developed with great minuteness; and the manner in which Madame Celeste effects her remarkable 'changes' between *Zambaro* and *Ernest de la Garde* is extraordinary for rapidity and tact; her acting, moreover, is earnest, artistic, and intelligent throughout, and was received with constant applause by a numerous audience."—*Daily Telegraph*, Feb. 12, 1861.

In 1863 Madame Celeste embarked on a lengthened foreign tour, and did not appear again on the London stage until 1868, in which year, on Easter Monday (April 13) she inaugurated a series of twelve farewell performances at the St. James's Theatre with a representation of the character of *Rudiga* in Stirling Coyne's drama of 'The Woman in Red.' The year 1868 did not, however, bring Madame Celeste's long professional career to an end. In

May 1869, at the Princess's Theatre, she played *Josephine Dubosc*, first performance of Dion Boucicault's drama, 'Presumptive Evidence.' In the following year, on Saturday, October 22, 1870, she played at the Adelphi Theatre in a revival of 'The Green Bushes,' her original character of *Miami*, a part which, perhaps, more than any other contributed to establish her popularity as an actress.

"Of Madame Celeste's last representation, it may safely be said that it can scarcely be told from the earliest. When the actress crossed the familiar bridge behind the log cabin, her appearance was precisely that of former years, and neither voice, accent, or bearing dispelled the illusion created." —*Athenæum*, Oct. 29, 1870.

On Saturday, December 17, 1870, Madame Celeste again made her appearance on the Adelphi boards for her "farewell benefit." The characters she selected to represent on the occasion were the *Abbé Vaudreuil* and *Miami*.

"Amidst the warmest wishes for her welfare that a very crowded, exceedingly enthusiastic, and a most sympathetic audience could express, Madame Celeste closed on Saturday night, with a farewell benefit, a long professional career associated with a host of pleasurable recollections. Some forty years have passed away since the actress who came on Saturday evening before the public for the last time made her *début* on the Drury Lane boards as a dancer who had then scarcely numbered fifteen summers. During this interval the reputation of the artist has steadily advanced, and, despite the difficulty, which was apparently insuperable, of the Parisian girl effectually mastering the English accent, few performers have ever become more closely identified with a long series of dramatic successes on the London stage. The remarkable power of pantomimic expression which

was evinced at a very early stage of her histrionic progress suggested the construction of a number of dramas expressly designed to give employment to this special talent. What Mdlle. (*sic*) Celeste could accomplish as an intelligent interpreter of the mysteries of the ballet was sufficiently manifested in her performance of the dumb girl *Fenella* in the opera of 'Masaniello,' her graceful evolutions as *Zelica* in the opera of 'Maid of Cashmere,' her earnestness of manner in the famous Covent Garden spectacle of 'The Revolt of the Harem,' and her lively action as the leader of the 'Danse des Folies' in the opera of 'Gustavus the Third.' Dramatists, however, soon recognised the advantage of turning these capabilities to greater account; and in such pieces as 'The Arab Boy,' 'The French Spy,' 'Prince Lee Boo,' and 'The Child of the Wreck,' Mdlle. Celeste not only became a great favourite in this country, but obtained a repute which enabled her to acquire a large fortune and a widely extended fame in the United States.

"At the old Adelphi, with which her later triumphs have been more intimately connected, her histrionic powers have been much further developed; and in 'St. Mary's Eve,' 'Marie Ducange,' 'Two Loves and a Life,' 'Janet Pride,' and 'Tartuffe,' her abilities as an actress have been conspicuously displayed; whilst as *Miami* in 'The Green Bushes,' and *Cynthia* in 'The Flowers of the Forest,' her valuable assistance has been so distinctly felt that these dramas could never be revived without a reference to the accomplished actress who had originally given them their early popularity. Recalling these and many other such memories of a brightly-illuminated theatrical past, elder play-goers mingled on Saturday night with those of the present generation, and shared together sympathies, regrets, and congratulations.

"That Madame Celeste now retires from us in full possession of all her powers was sufficiently evinced

by her admirable performance of the *Abbé Vaudreuil* in the fantastic drama of that name, which, adapted from the French by Colonel Addison, was brought out at the Lyceum about ten years since, when the theatre was under her management. The encoored minuet, danced with Miss Furtado, afforded a substantial proof, at least, that no experience of physical deficiencies had enforced retirement from the stage. As *Miami* in 'The Green Bushes' Madame Celeste, moreover, again showed that the Indian huntress still retained all the brilliancy of eye and force of expression which had long rendered this assumption one of the most noted in the repertory of the *bénéficiaire*. The second act was alone performed, but it need hardly be stated that in this portion of the drama the very fullest demand is made on the powers of the actress. At the termination of each piece Madame Celeste was enthusiastically recalled, and greeted with prolonged plaudits."—*Daily Telegraph*, Dec. 19, 1870.

Madame Celeste appeared subsequently at the Adelphi Theatre, in September 1872, for twelve nights; in November 1873 for eleven nights; and in October 1874 for twelve nights. On each occasion *Miami* in the 'Green Bushes' was the character in which she was advertised to appear. Madame Celeste has now finally retired from the stage.

CHIPPENDALE, WILLIAM HENRY. Born in London, 1801. Was educated to the stage from childhood, and played under the auspices of his father, sometime an actor of the Haymarket Theatre, in various children's parts to several members of the Kemble family. Entered the dramatic profession proper in 1819, appearing at Montrose as *David* in 'The Rivals.' In the year following, Mr. Chippendale became a mem-

ber of Mr. Alexander's company in Scotland, playing in Glasgow, Carlisle, Whitehaven, and other towns of his "circuit" up to the year 1836. In that year, having accepted an offer from Mr. Stephen Price of the Old Park Theatre, New York, Mr. Chippendale went to the United States where he remained for seventeen years, occupying at the Park Theatre very much the same position which the elder Farren did in London. Returning to England in 1853 on Easter Monday, March 28 of that year, Mr. Chippendale made his *début* on the London stage at the Haymarket Theatre as *Sir Anthony Absolute* in 'The Rivals.'

"It was a careful, measured, predetermined piece of acting. The passion was in no degree exaggerated, nor did it seem to fall short of the natural expression. But the character did not secure that marked prominence among the *dramatis personæ* which we have seen it assume with our greater English actors."—*Athenæum*, April 2, 1853.

"The performances last night commenced with the comedy of 'The Rivals,' in which the following members of the old company appeared:—Mr. Howe, as *Falkland*; Mrs. Buckingham, as *Julia*; Miss Reynolds as *Lydia Languish*; Mr. Rogers, as *David*; and Mr. Clarke as *Fag*. Mr. Chippendale, of the Park Theatre, New York, made his first appearance in London in the character of *Sir Anthony Absolute*, and, notwithstanding some peculiarities of diction, he bids fair to be a valuable accession to the stage in the department of 'old men's' business."—*Times*, March 29, 1853.

For a period of twenty years Mr. Chippendale worked continuously at the Haymarket Theatre playing all the characters in his own line of business, and

fulfilling, for a part of the time, the duties of stage manager. The following, among other leading parts played by Mr. Chippendale during his long engagement at the Haymarket, are deserving of being mentioned, viz., *Lord Betterton*, in 'Eloppements in High Life,' first performed at the Haymarket Theatre, Thursday, April 7, 1853; *Sir Francis Gripe*, in Mrs. Centlivre's comedy, 'The Busy-body,' "revived" at that theatre in July 1855; *Sullen*, in 'The Beaux' Stratagem,' "revived" January 5, 1856; *Hill Cooley, Esq.*, in Mr. B. Bernard's comedy, 'The Evil Genius,' first performed at the Haymarket, Saturday, March 8, 1856; *Malvolio*, in a revival of Shakespeare's 'Twelfth Night,' July of the same year; *Old Adam*, in a revival of 'As you Like It,' at the same theatre, September 4, 1856; *Old Mirabel*, in a revival of 'The Inconstant,' September 20, 1856; and *Honeybun*, in 'The Contested Election,' by Tom Taylor, first performed at the Haymarket Theatre, June 29, 1859. In 1860, on Thursday, February 23, first performance of Tom Taylor's comedy, 'The Overland Route,' Mr. Chippendale sustained the character of *Commissioner Colepepper*. He played the part of *Ingot*, first performance at the Haymarket of 'David Garrick,' Saturday, April 30, 1864; and *Mr. Fox Bromley*, first performance at the same theatre, Monday, April 2, 1866, of Westland Marston's play, 'The Favourite of Fortune.' In October of the same year in a revival of the younger Colman's 'The Heir-at-Law' at the Haymarket, Mr. Chippendale played *Lord Duberly*. January 1867, first performance of Tom Taylor's comedy, 'A Lesson for Life,' he sustained the

part of *Dr. Vivian*. March 1868, first performance of 'A Hero of Romance' (Westland Marston), he performed the character of *M. Dumont*. Monday, October 25, 1869, first performance at the Haymarket Theatre of Mr. Tom Taylor's comedy, 'New Men and Old Acres,' Mr. Chippendale sustained the part of *Mr. Vavasour*.

In 1871, Monday, October 16, he appeared at the Haymarket in his old impersonation of *Sir Anthony Absolute*, upon the merits of which the *Athenæum* of the ensuing week made the following remarks: "The best impersonation in the entire performance, is, however, the *Sir Anthony* of Mr. Chippendale. A little stiffness and formality which distinguished Mr. Chippendale's early representations has worn off. His general style has mellowed, and he is now one of the best of the very few actors we possess who can play the characters of old comedy. His laugh at his own jokes is quiet, undemonstrative, and unforced, and the whole representation has the courtliness without which a character such as this is apt to grow unpleasant." Perhaps the most important and best appreciated impersonations of Mr. Chippendale in "classic" comedy have been, in addition to the character already mentioned, *Sir Peter Teazle*, *Sir Harcourt Courtly*, and *Mr. Harcastle*. During the long run of 'Hamlet' at the Lyceum Theatre (September 1874-June 1875), Mr. Chippendale played the part of *Polonius*. Since that time he has appeared on various occasions at London and provincial theatres. In August 1878, he engaged the Chippendale Comedy Company' for a series of farewell performances in the pro-

vinces of those plays in which his reputation was first made, "previous to his retirement from the stage."

CHIPPENDALE, MARY J. (*née* SNOWDON.) Born at Salisbury. Entered the dramatic profession in 1854 as member of a company of comedians performing in a small circuit of towns in the west of England. Afterwards joined the Theatre Royal, Dublin, and remained a member of the company there for two years. Made her professional *début* on the Manchester stage, in the name of Seaman, in the autumn of 1859, appearing as *Mrs. Major de Boots*, in Stirling Coyne's comedietta, 'Everybody's Friend.' In 1863, in the name of Snowdon, made her first appearance on the London stage at the Haymarket Theatre in the part of *Mrs. Malaprop* in 'The Rivals.' In 1866 Miss Snowdon was married to Mr. Chippendale of the same theatre. Mrs. Chippendale continued to play at the Haymarket Theatre from 1865 to 1874 in the various original pieces and revivals of the older comedies produced during that period under the superintendence of Mr. J. B. Buckstone. In 1875 she fulfilled an engagement at the Court Theatre; and subsequently (1878) joined the company of the Lyceum Theatre, where she performed the character of *Martha* (wife of *Marcel*) in a revival of 'Louis the Eleventh.' Two of the most important of Mrs. Chippendale's impersonations are *Mrs. Candour* ('The School for Scandal') and *Mrs. Malaprop* ('The Rivals').

CLARKE, JOHN. Made his first appearance on the London

stage at Drury Lane Theatre October 7, 1852, in the part of *Fathom* in 'The Hunchback.' The same year he accepted an engagement at the Strand Theatre (then known as "Punch's Playhouse"), and was connected with this theatre as a leading actor in burlesque and the domestic drama, its leading specialities, for some years. Among the more successful pieces in which Mr. Clarke has sustained a leading *rôle* during the first period of his long connection with the London stage the following may be mentioned, viz., 'Electra,' a burlesque by Frank Talfourd, first performed at the Haymarket Theatre in April 1859; 'The Very Latest Edition of the Lady of Lyons,' first performed at the Strand Theatre in 1859; a burlesque entitled 'The Maid and the Magpie,' first performed at the same theatre; a play entitled 'Appearances,' from the pen of Mr. Palgrave Simpson, produced at the same theatre in May 1860; 'The Old Story,' by Mr. H. J. Byron, performed at the same theatre in April 1861; 'Aladdin; or, the Wonderful Scamp,' produced the same month; 'Orange Blossoms,' by Mr. J. P. Wooler, performed at the same theatre in February 1862. To mention in detail the various characters in which Mr. Clarke appeared during his engagement at the Strand Theatre would necessitate the compilation of a list of the various stage pieces produced there from 1858 to 1862. It may be sufficient to remark that in the most successful of these Mr. Clarke's acting was a principal attraction, conducing largely to their popularity and success. During an engagement at the St. James's Theatre in 1864, on Wednesday, May 11, first performance

of Mr. Boucicault's play entitled 'The Fox Chase,' Mr. Clarke played the part of *Twining*, *alias the Fox*. On Saturday, April 15, 1865, on the occasion of the opening of the Prince of Wales's Theatre under the management of Mr. H. J. Byron and Miss Marie Wilton, in an extravaganza by the former entitled 'La! Son-nambula! or the Supper, the Sleeper, and the Merry Swiss Boy,' Mr. Clarke played the part of *Amina*. On September 25 of the same year (1865) he played *Lucia di Lammermoor* in Mr. H. J. Byron's burlesque of that title, then first performed at the same theatre. On Saturday, November 11, 1865, Mr. Clarke sustained the part of *John Chodd*, first performance of T. W. Robertson's comedy 'Society.' (See BANCROFT, MARIE E.) On Saturday, September 15, 1866, at the Prince of Wales's Theatre, he undertook the character of *Hugh Chalcol*, first performance of T. W. Robertson's comedy entitled 'Ours.'

"Mr. J. Clarke appears to great advantage as *Hugh Chalcol*, a character affording no scope for the exuberant humour which is usually expected from this clever comedian, but sustained by him with an amount of artistic skill which is thoroughly appreciated by his audience."—*Daily Telegraph*, Sept. 19, 1866.

On Monday, March 2, 1868, at the Olympic Theatre he sustained the part of *Sarah Gamp* in a dramatic version of 'Martin Chuzzlewit.' On Saturday, November 28 of the same year, on the occasion of the opening of the Globe Theatre, he played the part of *Matthew Pincher*, first performance of Byron's comedy 'Cyril's Success.'

"The chief humour of the play is sustained by Mr. John Clarke, whom

it is a pleasure to meet for once out of that region of oily hypocrisy and smirking roguery in which he at one time threatened to degenerate into a mere mannerist. His hard but distinct voice, and slow manner, told well in the part of *Matthew Pincher*, the cynical critic. The scene in the last act, in which he is reconciled with his wife, coming together after twenty-three years' separation, just as they had parted on a question of 'incompatibility of ideas on the subject of cookery,' was one of the drollest in the play—the humour being heightened by the incomparable acting of Mrs. Stephens."—*Daily News*, Nov. 30, 1868.

On Saturday, October 23, 1869, first performance at the Globe Theatre of Byron's comedy 'Not Such a Fool as he Looks,' Mr. Clarke played the part of *Mould*.

"Mr. Clarke has rarely appeared to greater advantage than in the character of *Mould*, the humble, ill-treated, hen-pecked, sottish messenger in Murgatroyd's office, who occasionally plucks up a spirit, and defies the authority of his tyrant wife. His make-up alone is an effort far beyond the reach of inferior artists."—*Daily News*, Oct. 25, 1869.

On Monday, June 10, 1872, at the Princess's Theatre, in a revival by Mr. Charles Fechter of 'Hamlet,' Mr. Clarke personated the *First Grave Digger*. On Saturday, March 21, 1874, on the occasion of the first opening of the Criterion Theatre, he played *Shrew*, first performance of Byron's comedy 'An American Lady.' In 1875, first performance at the Adelphi Theatre of Andrew Halliday's dramatic version of 'Nicholas Nickleby,' he played the part of the schoolmaster, *Squeers*. Mr. John Clarke has appeared at all the principal theatres in London, and has been very successful in the provinces.

CLARKE, JOHN S. Born in Baltimore, Maryland, United States of America, in 1834. Is of English extraction; his mother was a grand-daughter of John King, who held an official position under the East India Company, and his grandfather, Stephen Clarke, was a merchant in the Strand. Was educated with a view of practising law in the United States; but in 1852 adopted the stage as a profession. In that year, August 28, made his professional *début* at the old Chestnut Street Theatre, Philadelphia, in the part of *Soto*, in a revival of Cibber's play 'She Would and She Would Not.' Subsequently became leading comedian of the Front Street Theatre in that city; and afterwards, until 1861, joint lessee with Mr. Wheatley of the Arch Street Theatre. In that year Mr. J. S. Clarke appeared with considerable success in New York at the Winter Garden Theatre, of which he subsequently became joint lessee, and so continued until 1867, when the theatre was destroyed by fire. In 1865, in conjunction with his brother-in-law, Edwin Booth, he purchased the Walnut Street Theatre, Philadelphia, and in 1866 became joint lessee of the Boston Theatre for a brief period. In October 1867, Mr. J. S. Clarke made his first appearance on the London stage at the St. James's Theatre as *Major Wellington de Boots* (a very eccentric part, originally sustained by Mr. Buckstone) in Stirling Coyne's comedietta, 'Everybody's Friend,' altered to the title of 'A Widow Hunt.' Mr. Coyne had remodelled the play and strengthened the part especially for Mr. Clarke.

"Transatlantic reputations of actors

and actresses, as of other artists, are exposed to a severe test when they are staked on this side the water. At home their fame is usually the result of many successes and of long and wide experience of power; here the judgment of a new and strange public is challenged on a single performance, often not the most favourable to a display of the performer's real merits. Mr. J. S. Clarke, who last night appeared at the St. James's Theatre, enjoys, we are assured, a reputation in the United States, such as it would not be easy to account for by anything in his *Major Wellington de Boots*, in a slightly altered version of Mr. Stirling Coyne's popular comedy of 'Everybody's Friend,' brought out under the new title of the 'Widow Hunt.' The part was originally played by Mr. Buckstone, and the colouring given to it by him was quite rich enough in its way, no doubt, to satisfy the author and the public. But, for some reason or other, the part seems to have been selected in the United States as a good canvas for weaving together the broadest effects of stage caricature. We saw a Mr. Wolcot, an actor also of established New York reputation in the part at the Olympic, nearly two years ago, and, though his worn-out *physique* only enabled him to give an outline of his conception, this was grotesque to extravagance. Mr. Clarke, in his treatment of the part, seems to have followed in the tracks of Mr. Wolcot, only exaggerating his exaggeration and out-Heroding his absurdities. The result is a caricature, not a character, funny and clever enough in its way, no doubt, for those who hold that exaggeration is of the essence of low comedy, and that forcing laughs is the legitimate aim of the low comedian, but to our notions quite away from true histrionic art. By the sound rule of that art we submit that it is the business—often the ungrateful business—of the low comedian to give nature too much that is unnatural in the matter provided for him by the playwright, and that in the wildest play of fun and gro-

tesque fancy, truth, probability, and consistency of effect, may be kept in view by the thorough dramatic artist. Mr. J. S. Clarke troubles himself little, apparently, about truth, probability, or consistency, and is intent to 'charge' his acting to the muzzle with absurdity, and to court laughter by worthy or unworthy means indiscriminately. He gets his laughter, but, at the same time, he forfeits his claim to be gravely judged as an artist. If he is an artist in the serious sense of the word—an actor who has the power of embodying humorous character by humorous, but not impossible strokes—he has yet to prove it in some other assumption than his *Major de Boots*."—*Times*, Oct. 18, 1867.

"Although originally sustained by Mr. Buckstone, the character was certainly not considered, at the period of its first introduction to the Haymarket about eight years ago, remarkable as being the central figure of the drama. In America, it has, however, grown up apparently into a figure of overshadowing magnitude, which, as in the case of Lord Dundreary in 'Our American Cousin,' has completely thrown the other personages into the shade. . . . The American comedian (Mr. J. S. Clarke) who brings with him no accent which might not have been acquired within the sound of Bow Bells, has manifestly made the attributes of the really timorous but professedly valiant militia major the subject of earnest study. By a free use of flexible and humorously-expressive features, abundantly employing illustrative gesture, and filling up the action with a multitude of small details, which, if occasionally extravagant, are invariably funny, Mr. J. S. Clarke established the character last night in a higher position than it had hitherto held in these latitudes. The affected swagger, with the consciousness of cowardice, and the domineering manner controlled by the sense of marital subjection, could hardly have found more emphatic expression. To the constant laughter created among the audience, the actor may confi-

dently refer in evidence of his complete success, and the recall which followed the close of his performance was of that kind which denotes a genuine feeling of general satisfaction."—*Daily Telegraph*, Oct. 17, 1867.

In February 1868, at the Princess's Theatre, he played the part of *Salem Scudder* in a revival of the 'Octoroon.' Subsequently, in the same year, he appeared at various towns in the provinces, and afterwards returned to the Strand Theatre, where he played *Young Gosling* in a piece entitled 'Fox versus Goose.' Monday, July 26, 1869, at this theatre, he appeared in a leading rôle (*Babington Jones*), in a comedy by John Brougham, entitled 'Among the Breakers.'

"Mr. J. S. Clarke played his part in a very laughable fashion. His facial play is always droll, and his manner of bearing his unmerited misfortunes was as funny as it could be. Mr. Clarke has a curious power of changing rapidly his expression, which he often employs. His mouth widens, his eyes distend, and his whole face is expressive of unrestrained merriment. Suddenly, with a sort of self-rebuke, as though he had committed himself, he assumes the preternaturally grave countenance of a wag who had forgotten himself and made a joke at a funeral. The effect of this is very comic."—*Athenæum*, July 31, 1869.

Afterwards at the same theatre during the same year he played *Toodles* (one of his favourite and best known characters) in the farcical comedy entitled 'The Toodles.' On Saturday, February 5, 1870, he sustained the part of *Dr. Pangloss*, in a revival, at the Strand, of the younger Colman's comedy of 'The Heir-at-Law.'

"The success of the comedy, which was produced for the first time in

1797, at the Haymarket, is sufficiently explained by the original cast, which included such stars as Snett, Palmer (whether John or Robert we know not), Fawcett, Charles Kemble, and Munden; but it is remarkable that the original Pangloss, whose character is the very pivot of the play, was not regarded as satisfactory, the best critics considering John Bannister, Fawcett's successor in the part, as superior in that 'stiff solemnity and slowness of utterance,' appropriate to the obsequious tutor. Mr. J. S. Clarke's *Pangloss* is probably different in numerous points from either of those originals. It is full of those abrupt transitions from slow utterance to quick, from a low tone to a high, from repose to activity, which are only saved from degenerating into mere mannerisms by the real comic genius of the actor. In his peculiar roll of the eyes, his smiles suddenly checked at full height, his eccentric inflections of voice, and grotesque exits, it is, indeed, easy enough to recognise, even under the quaint wig and Georgian clerical costume, our old friends *Wellington de Boots* and *Timothy Toodles*; but there are still abundance of touches in his performance—like his sudden and serious contemplation of the old chandler's countenance to watch the effect of his magnificent Latin and Greek quotations—which are really artistic and new."—*Daily News*, Feb. 7, 1870.

"Those who associate this mirthful little theatre with entertainments of the lightest class will be surprised to learn that the old standard comedy, 'The Heir-at-Law,' of the younger Colman, decidedly the best work of an indifferent school, attained a most decided success when revived in three acts on Saturday night. Folks are in the habit of laughing loudly at the Strand, but never did they laugh more loudly than at this 'legitimate' farce. Let us remark by the way, that certain obstacles to mirth which occur in the five-act play, and which were apparently relished by our fathers, are removed in the compressed version.

The purpose of the revival is obviously to furnish Mr. John S. Clarke, the American comedian, with a new part of strongly marked character. He plays *Dr. Pangloss*, and takes a view of that model tutor which is perfectly consistent with the text, and which affords occasion for the display of the broadest humour. According to Mr. Clarke, *Pangloss* is not a dry pedant, but a genial swindler with pedantic embellishments, who has the greatest difficulty in concealing the delight afforded by the triumphant success of his own dishonesty. An urbane man, too! He chuckles inwardly at the cacology of his noble patron, but he corrects his mistakes with the utmost delicacy, rather suggesting than demanding an amendment, the embodied spirit of insinuation. On one occasion only is he thoroughly grave, and that is when he is compelled by Dick Dowlas to dance in the streets, and he sees in that dance the ruin of his prospects. The legs partially move, but the face is sad."—*Times*, Feb. 7, 1870.

Mr. Clarke reappeared with considerable *éclat* in New York, April 17, 1870, and subsequently performed with much success during the same year at the various principal cities in the United States. In July 1871 he returned to England, and on the 29th of that month "opened" at the Strand Theatre as *Dr. Pangloss*, which character he sustained for a "run" of one hundred and fifty nights. His next appearance in London was at the same theatre on Saturday, March 9, 1872, as *Dr. Ollapod*, in the younger Colman's comedy of 'The Poor Gentleman.'

"After an absence in the United States of some months, Mr. J. S. Clarke has returned to England, and has once more taken up his quarters at the little theatre in which he first won his English reputation. Hence Mr. Craven's 'Meg's Diversions' has

been withdrawn to make way for a piece affording opportunities for the display of the peculiar talents of this eccentric but thoroughly original and amusing actor. The great success of 'The Heir-at-Law,' in which Mr. Clarke's *Pangloss* will be long remembered, has naturally suggested to the management to revive another comedy of George Colman's. From *Pangloss* to *Ollapod* is an easy transition. Until lately these two stage figures, once so familiar in the eyes of English playgoers, had become somewhat indistinct, for the Haymarket, which may be said to have been the last home of the old comedies, has, of late years, consigned the plays of George Colman to a sort of honourable superannuation. No one, however, who witnessed the performance of 'The Heir-at-Law' at the Strand will be disposed to deny that there are qualities in these pieces which not only explain their old popularity, but are quite sufficient to give them new life when they are put upon the stage with tolerable care. In this respect there is certainly nothing to complain of in these Strand revivals. Indeed, nothing is more striking than the strength of the company at this theatre for the performance of comedies of this kind. There seems, therefore, some reason to conclude that the production of standard comedies of English literature will gradually become the special feature of the Strand programmes. Any way, 'The Heir-at-Law' was exceedingly popular; and the 'Poor Gentleman,' which was performed for the first time on Saturday evening, gives abundant promise of a career no less successful.

"*Ollapod*, it must be confessed, is a character neither so amusing in itself nor so completely worked out as the part of the obsequious tutor. Neither character has the slightest pretence to depth. The country apothecary and cornet of volunteers and the time-serving pedantic private tutor are both rather compounds of oddity than studies from life. Their eccentricities, how-

ever, are at least conceivable; and it would be a great mistake to condemn them simply because they are artificial creations. The fact is, that our capacity for enjoying the inventions of the novelist's or the dramatist's brain is by no means strictly limited to the probable, much less to average types of men. Some of the most successful of stage characters—Paul Pry and Lord Dundreary for example—are personages certainly not to be found off the stage. Yet they could hardly be called characters of farce, for their attributes are rather humorous than broadly comic, and their elements, if strangely mixed, are not entirely remote from human traits. Thus the toadying and pliant 'bear-leader' of old times is, after all, the foundation of *Pangloss*, as is the country apothecary of Colman's days, with his narrow views of life, his bland servility and fussy patriotism, the foundation of *Ollapod*. The queer habits and sayings with which they are invested are the mannerisms of the author, whose thorough knowledge of the essentials of stage success saved him from going too far in this way, while his hearty relish for odd people and quaint dialogue is manifested in the overflowing drollery of the scenes.

"Mr. J. S. Clarke is a mannerist, as nine comic actors out of ten have ever been, and this is, to a certain degree, a disadvantage when performing in succession two characters having so many superficial points of resemblance as *Pangloss* and *Ollapod*. When he stops abruptly with the frequent exclamation, 'Thank you, good sir, I owe you one,' the spectator cannot fail to be reminded of *Pangloss's* abrupt mention of the names of the authors whom he delights to quote; and as all Mr. Clarke's admirers will understand, the same constrained walk, and frequent chuckle, and self-admiring smile, and frequent roll of the eye which were conspicuous in *Pangloss* and *Wellington de Boots* flourish again in the case of the eccentric apothecary. But all these things are very droll in themselves, and the

ungainly attitudes of the proprietor of the Galen's head when in his full regiments—including the traditional large brass helmet—are irresistibly comic. It is hardly necessary to say that Mr. Clarke received from a crowded audience an enthusiastic welcome, and that his reappearance on the stage at any moment was the signal for renewed laughter."—*Daily News*, March 11, 1872.

"The younger Colman's 'Poor Gentleman,' though it has not merged into utter oblivion, has not held the stage with the same tenacity as 'The Heir-at-Law.' In the 'Poor Gentleman' there is a predominance of that dismal sentimentalism to which the name 'clap-trap' is now becoming less and less appropriate. 'The Heir-at-Law,' not free from the same malady, abounds with that genial 'fun' which can defy a century of wear and tear. At the Strand Theatre 'The Poor Gentleman' has, nevertheless, been revived with immense success. Let it not be understood that this fact implies a reaction in favour of 'fine old comedy.' The school to which the younger Colman's comedies belong is not very old, and not at all fine. The crowds who frequent the Strand Theatre go to see their well-established favourite, Mr. John S. Clarke, who has come back from the United States, after an absence of several months, and now reappears as *Dr. Ollapod*. What is *Dr. Ollapod*? His name points towards the Peninsula, being evidently an abbreviation of the Spanish *Ollapodrida*. And no doubt the younger Colman had in his mind the Peninsular luxury, which combines all sorts of strongly-flavoured materials, when he put on the stage a complex being who, in the first place, is a village apothecary, who is, in the second place, a military volunteer, not in the least resembling a modern rifleman, and who, in the third place, always acknowledges a repartee with the set phrase, 'Thank ye, good sir, I owe you one.' Whether anybody in actual life ever made use of this peculiar

form of gratitude is a question for archæologists. Certain it is that the power of using this 'retort courteous' is the most valuable attribute of *Dr. Ollapod*. Now Mr. J. S. Clarke, reappearing at the Strand Theatre as this same military apothecary, gives a signal for unlimited laughter. He is one of those few artists that can command a 'guffaw.' There is not a living soul to whom the merely written *Dr. Ollapod* can appear as a recognizable entity. But with our humorous American's *Ollapod* it is another matter. Everybody understands the inexhaustible source of facial humour from which Mr. Clarke has drawn full measure of genial recreation. *Dr. Ollapod* does not afford him such free play as *Dr. Pangloss*, who holds a license for the most extravagant of absurdities; but within limits he does his best. He radiates in the self-complacency which is the basis of his character, and the people who look upon him radiate likewise."—*Times*, March 15, 1872.

On Thursday, June 27, 1872, at the Strand, he performed the part of *Paul Pry* in Poole's well-known comedy. During the several seasons Mr. Clarke has played in London he has taken up, one after the other, most of the leading characters of broad comedy. His representations, depending largely upon facial play, have a generic likeness, and it is rather by aid of such accessories as costume than by means of any special portrayal of character that the spectator distinguishes one from the other. The impersonation of *Paul Pry*, the hero of Poole's well-known comedy, has much in common with his *Dr. Ollapod* and *Dr. Pangloss*. In absolute extravagance of drollery Mr. Clarke approaches nearer Liston perhaps than any subsequent interpreter of the character first named.

In November 1872, Mr. J. S. Clarke opened the Charing Cross Theatre under his management, and produced 'The Rivals,' in which he sustained the part of *Bob Acres*. Since the above date Mr. Clarke has appeared from time to time in London in the round of characters already specified. In 1874 (April) he appeared at the Holborn Theatre as *Phineas Pettiephogge* in a five-act melodrama by H. J. Byron, entitled 'The Thumbscrew.' In 1878 he assumed the lesseeship and direction of the Haymarket Theatre.

CLAYTON, JOHN, a *nom de théâtre* (JOHN ALFRED CLAYTON CALTHROP). Born at Gosberton, Lincolnshire, February 14, 1845. First appearance upon any stage, February 27, 1866, at St. James's Theatre, London, in the character of *Hastings* in 'She Stoops to Conquer.' In the following year (in August), at the Olympic Theatre, Mr. Clayton appeared in a comédietta entitled 'Six Months Ago,' in which his acting was favourably commented on. The same month of 1867, at the same theatre, he played the part of *Laudry Barbeau* in 'The Grasshopper,' a dramatization of Madame Dudevant's story, 'La Petite Fadette.' The piece had already been presented in America.

"The character of *Laudry* was briefly and vigorously interpreted by Mr. Clayton, an actor of considerable promise, who has already excited attention."—*Athenæum*, August 24, 1867.

March 27, 1869, first performance of T. W. Robertson's comedy, 'Dreams,' he played the part of *Earl Mount Forrestcourt*. At the Gaiety Theatre in the July following, first performance of

W. S. Gilbert's comedy, 'An Old Score,' sustained the part of young *Calthorpe*. The same year, Monday, October 11, at the same theatre, first performance of 'A Life Chase' (by Messrs. Oxenford and H. Wigan) Mr. Clayton played *Vaubert*. In December of the same year, at the Gaiety, he was the original *Joe Lennard*, first performance of 'Uncle Dick's Darling.' In 1876, (February) at the Princess's, played *Nigel* in a revival of 'The King o' Scots'; (May) at the Court Theatre, in a dramatic version of 'Great Expectations,' the part of *Jaggers*; and (November) the part of *Mr. Formell*, first performance at the same theatre of H. T. Craven's comedy, 'Coals of Fire.' In July 1872, at the Vaudeville Theatre, in a revival of 'The School for Scandal,' Mr. Clayton played the part of *Joseph Surface*. The piece was performed for four hundred and twelve consecutive nights, being the longest "run" Sheridan's immortal comedy has yet obtained. In a second adaptation of 'Marcel' (M.M. Sandeau and Decourcelle) entitled 'Awaking,' first performed at the Gaiety Theatre, December 14, 1872, Mr. Clayton sustained the leading rôle.

"A new version of 'Marcel,' produced at the Gaiety Theatre on Saturday morning, on the occasion of Mr. John Clayton's benefit, has afforded that gentleman an opportunity of appearing in the character of the unhappy father, whose gradual restoration to reason constitutes the theme of the piece. In noticing the version by Mr. Clement Scott, recently produced at the Globe, we pointed out some of the reasons which appear to us to render it improbable that Messrs. Sandeau and Decourcelle's little drama will be found as acceptable to English as it has proved to French audiences.

After witnessing another performance of the same piece in a new rendering, and with a cast certainly not inferior to that of the Globe, we find no reason to modify the views already expressed. The fact is, that in 'Marcel; or, Awaking,' as the latest adapter, Mr. Campbell Clarke, has thought fit to entitle it, the element of pain predominates over that of moral beauty to a degree altogether opposed to fundamental principles of art. It is true that the foundation of the drama is a tender and pathetic story of domestic calamity; but of this story the spectator only hears. What he sees is the monomaniacal father, and his attention is from first to last almost entirely directed to the manifestations of his disease. How to get the patient better by a course of well-intentioned falsehoods is the somewhat monotonous problem in which the minor characters are always absorbed; but after all, the details of the sufferings of the crazy gentleman, who from his first appearance is never off the stage, are the only really prominent features of the performance. . . . It appears that the authors regard the piece as presenting a 'psychological study,' a claim which is perhaps more than doubtful. This is, however, a matter of little importance, as a very good psychological study is not necessarily an effective play. The part of the father is represented by Mr. Clayton with great power, and, we believe, with much fidelity to nature. His restless movements and his sleepless eyes are terribly suggestive of the confirmed monomaniac, and it is not the fault of the actor that he nevertheless drops asleep very easily when the exigencies of the story require him so to do. When he glances furtively about him in quest of some fancied danger; when he presses his palms upon his head; when he utters loud cries of pain, or throws himself upon a couch, covering his eyes to avoid some sight that he dreads; when he bursts into accents of joy and relapses again into wild cries of despair, it is impossible that

the audience should remain unmoved. But the whole performance appears to us to be based upon an erroneous principle, for which authors and actor are jointly responsible. The simple truth is, that excellent copies of nature may make very bad pictures. . . . It would be unjust, however, to Mr. Clayton not to notice some of the more delicate and really artistic points in his impersonation. Though his voice is wanting in that quality at once grave and tender, which, as we have already said, would be necessary to give due effect to the part, and he seems, unfortunately, unable to shake off some mannerisms—a peculiar rolling gait, for example—in many passages he fairly surmounts all disadvantages. The fine gradations of the father's return to reason, and his horror at the imaginary picture of the child lying dead at his feet, are depicted by him with much subtlety and power; but the most touching part of his performance is in the closing scene, when a simple exclamation indicates both his return to reason and his perception of the fact that the little child before him is another son born to him in the early days of his insanity, and now destined to fill the place of his lost brother in his affections. In preferring to retain this unaffected conclusion rather than to imitate the somewhat elaborate sentiment of the termination of the version at the Globe, the present adapter has, we think, shown a sound judgment."—*Daily News*, Dec. 17, 1872.

In 1873, Saturday, September 27, revival at the Lyceum Theatre of 'Richelieu,' Mr. Irving in the title rôle, Mr. Clayton sustained the part of *Louis XIII*. The following year (1874), Saturday, February 7, in a new drama produced on that date at the Lyceum Theatre, entitled 'Philip' (Hamilton Aidé), he played the character, *Juan de Miraflore*. Saturday, March 13, 1875, opening of the

Court Theatre under Mr. Hare's management, in a new comedy by Mr. Charles Coghlan, entitled 'Lady Flora,' Mr. Clayton sustained the part of *George de Chavannes*. The same year, Monday, October 18, at the Mirror Theatre, London, first performance of 'All for Her' (Messrs. Palgrave Simpson and Herman Merivale), he sustained the part of *Hugh Trevor*. Mr. Clayton's presentation of the character was so successful that he afterwards performed it in London and the provinces for a period of nearly two years.

"Mr. Herman Merivale, cordially assisted by his friend, Mr. J. Palgrave Simpson, has once more enriched the literature of our modern stage with a play glowing with the rich warmth of poetical feeling and of serious dramatic value. Once more has a young actor come boldly to the front, and shown himself not only capable of appreciating the high intention of his authors, but of interpreting it to the complete satisfaction of his audience. The actor is Mr. John Clayton, who has won his position by intense application and rare industry, and has secured his success by one of those impulsive bounds which are as surprising to the public as they are delightful to all who make the drama their special study. It will be needless, we trust, to waste many words upon steady playgoers in urging particular attention to this new play, 'All for Her.' It will be superfluous, we believe, to demand healthy and hearty criticism upon an art-study so meritorious as the *Hugh Trevor* of Mr. Clayton. But there are times when it appears to be the duty of the critic to abandon the dull office of chronicler, and to lead a cheerful chorus of congratulation. All who know Mr. Merivale's work, and appreciate the value of such an author, will lose no opportunity of seeing the new play."—*Daily Telegraph*, Oct. 20, 1875.

"'All for Her' is certainly the most powerfully written play which has been seen on the English stage for some years. . . . 'All for Her' was well played in Holborn, but it is still better played in St. James's. It does not often fall to the lot of an actor to have such a part as that of *Hugh Trevor* assigned to him; but, on the other hand, it is not everyone who can grasp his opportunity when it is before him. This Mr. Clayton has done. It would have been easy to make *Trevor*, the poor, reckless, good-for-nothing drunkard, a very repulsive person; but this Mr. Clayton has not done. Philip, drunk or sober, is still a gentleman, and from first to last this fact is kept before us with exceptional art. So skilfully managed, too, both by author and actor, is the birth and growth of *Trevor's* hopeless love for the woman who is to be his brother's wife, that the burning of the only proof of his legitimacy, and the last great sacrifice at the close of the play, seem to us, while we fully recognise their nobility, hardly more than a man placed in *Trevor's* position would have done. We are pleased, too, to note another point, and no common one, in Mr. Clayton's acting. Such a part, demanding the exercise of physical as well as other powers, when played night after night, is terribly susceptible, as we have many proofs, of exaggeration; but we can discover no sign of this at the St. James's, any more than was to be seen at the Mirror. On the contrary, it seems to us that Mr. Clayton has modified one or two little trifling excesses of voice and gesture which were apparent in the earlier representations."—*Times*, Jan. 13, 1876.

Saturday, January 6, 1877, first performance at St. James's Theatre of the English version of 'The Danischeffs,' Mr. Clayton sustained the character of *Osip*. In 1878, January 12, first performance at the Prince of Wales's of 'Diplomacy,' he played the part of *Henry Beauclerc*.

“The two great scenes in this play are the second and third acts. On these rested the fame of the French piece, which, in other respects, was considered to be occasionally too diffuse and slightly deficient in vitality. The first of these scenes, however, has acquired a distinction unusual even among the great traditions of the French stage, and the corresponding scene in the English piece may well attain an equal honour in the annals of our own stage. In this, the husband learns on his wedding day, from the lips of a friend ignorant of the marriage, that he has taken to wife a traitress and a spy. The friend learning too late the indiscretion of which he has been guilty, would retract his words, but he is forced to speak, and establishes what cannot but seem conclusive proof of the truth of what he has said. The husband refusing to believe, and yet scarcely daring to disbelieve, what he has heard, spares no effort to establish his wife's innocence; but the secret enemy at work is too strong for him, and all his efforts unfortunately tend to establish but too clearly her guilt. Then ensues the second of the famous scenes where the husband and wife, after mutual apologies, offers of forgiveness, and recrimination, alternately advanced and withheld, part to meet, they vow, no more. The closing act is occupied with the restoration of the wife's innocence and the conviction of the real criminal—a Russian Countess in the pay of the Russian police, whose rejected love for the husband has led her to take this terrible vengeance on the wife and through her on him. The means by which a happy conclusion is attained, though somewhat weak in art, and apt, perhaps, to strike the spectator as more ingenious than ingenious, are skilfully contrived to further those ends of justice which the stage of comedy requires. In the first of the great scenes the acting of Mr. Bancroft, Mr. Kendal, and Mr. Clayton, respectively impersonating the friend, the husband, and the brother, could

not well be bettered. The situation is, in itself, very striking, and presented as it is by these three gentlemen, it brought down from all quarters of the house such applause as is seldom heard in this theatre, where satisfaction is wont to be expressed after a somewhat languidly decorous fashion. . . . On Mr. Clayton's shoulders devolved, perhaps, the hardest share of the scene, for he has much to do but scarcely a word to say. It is his business to watch and control his brother, to soften the severity of the blow, and to temper indignation with reason. In this he is assisted but little by the authors, his words are of the fewest and the simplest, his manner and his action are his own, and both are marked with true and natural propriety of expression. Mr. Clayton's performance, indeed, is throughout one of the soundest and most consistent among so many good ones, and the only exception we could probably take to him would be in the closing scene where we doubt whether he might not soften his manner towards the wretched woman from whom his craft has drawn a full confession of her crime. Here, however, his conduct is, we suppose, more directly indicated by the text.”—*Times*, Jan. 21, 1878.

CLEMENTS, FRANK. Born in Aberdeen, July 8, 1844. Studied for the Church of Scotland at King's College, Aberdeen, for some time; but, finally, in 1861 left that University and entered the dramatic profession. In the same year appeared on the stage for the first time at the New Theatre, Birmingham, and afterwards entered upon engagements at various theatres in the provinces. His first engagement as “leading actor” was at the Theatre Royal, Birmingham, where Mr. Clements remained during two years, appearing from time

to time in the following parts, viz., *Macbeth*, *Iago*, *Claude Melnotte*, *Master Walter*, *Romeo*, *Richard III.*, &c. Undertook in 1869 the management and leading business at the Theatre Royal, Nottingham, for one year. In 1870 returned to the Theatre Royal, Birmingham, as "leading actor," and remained a member of the company of that theatre until December 1873. In that month joined Mr. Sefton's travelling company to play leading parts in 'Pygmalion and Galatea' and 'The Palace of Truth.' In July 1874 made his first appearance in London at the Lyceum Theatre as *Lord Moray* in 'Charles I.' In March 1875 commenced a "starring" tour in the provinces, which continued until July 1877, during which time Mr. Clements visited the principal towns and cities of the United Kingdom, playing nearly every leading legitimate and Shakespearian character.

"The *Claude* was Mr. Frank Clements, who succeeded in creating a most favourable impression. To a good presence he adds the advantage of a pleasing and yet powerful voice, a graceful bearing, and a highly cultivated and natural style."—*Manchester Guardian*.

"Mr. Clements played *Macbeth* with an intellectual power and dignity far above the average, and with an absence of staginess which cannot be too highly commended."—*Liverpool Daily Post*.

Rejoined the Lyceum Company on its provincial tour in 1877. In 1878 in London sustained the part of *Philip de Commines* in the revival of 'Louis XI.' at the Lyceum Theatre.

CLIFFORD, EDWIN. Born at King's Cliffe, Northamptonshire.

Entered the dramatic profession in 1867. Accepted an engagement for three successive seasons at the Theatre Royal, Dundee, and subsequently passed into the company of Mr. Wilson Barrett. First appearance in London at the Surrey Theatre, September 24, 1876, in the character of *Ishmael the Zingaro*, in a romantic drama entitled 'The Shadow of Death.'

"Mr. Clifford has a fine stage presence, and his voice and distinct enunciation leave nothing to be desired. He is evidently a conscientious actor, and received a well-deserved amount of applause from a quiet and attentive audience."—*Weekly Dispatch*, Oct. 1, 1876.

CLIFTON, FREDERIC.

Born May 29, 1844. Entered the dramatic profession in 1861, making his first appearance at the Theatre Royal, Reading. After a varied experience in almost every line of theatrical business, accepted an engagement in 1865 as musical lecturer and entertainer at the Royal Polytechnic Institution. Subsequently fulfilled an engagement of a like character at the Crystal Palace. In 1868 appeared in London as the English original *Krakwitz* in Offenbach's 'Last of the Paladins.' Since then has sustained original parts in various operas and opera bouffes, &c., at the Criterion Theatre, the Egyptian Hall, the Royalty, Alhambra, and Gaiety Theatres, and at the Crystal Palace. Is at present (1878) engaged by Messrs. Gilbert and Sullivan at the Opéra Comique. Is the author of 'A Theory of Harmony,' published by Boosey and Co., and has composed the incidental music for several works.

COLLETTE, CHARLES HENRY. Born in London, July

29, 1842. Was educated for the Army, and held a commission for seven years in the 3rd (Prince of Wales's) Dragoon Guards. Retired from the service in 1866, and two years afterwards (November 1868) he entered the dramatic profession. First appearance in London the same year at the Prince of Wales's Theatre in Edmund Yates's comedy, 'Tame Cats.' Among important impersonations sustained by Mr. Collette, subsequently, at this theatre, the following, in the "revivals" of the several plays to which each character relates, are deserving of being mentioned, viz., *Colonel Berners*, *Sir Oliver Surface*, *Old Sowerberry*, *Chillichutney*, *O'Sullivan* (in 'Society'), *Sir John Vesey*, and *Serjeant Jones* (in 'Ours'). As *Sir Patrick Lundie*, in a revival of Mr. Wilkie Collins's play of 'Man and Wife,' Mr. Collette has also attracted favourable notice. In addition to the Prince of Wales's, this actor has appeared at the following London theatres in leading parts, viz., at Drury Lane, Strand, Gaiety, Olympic, Vaudeville, Marylebone, Princess's, Opéra Comique, and at the principal theatres in the provinces. Is the author of a farce entitled 'Cryp-toconchoidsyphonostomata,' the principal character in which (*Plantagenet Smith*) is a stage-creation of Mr. Collette's, and, it may be added, one in which he has secured well-merited popularity.

COMPTON, KATHERINE MACKENZIE (KATHERINE MACKENZIE CRITCHETT). Daughter of the well-known comedian, the late Henry Compton. Born in London. First appearance on any stage October 1874,

at the New Theatre Royal, Bristol, as *Maria*, in the 'School for Scandal.' Remained at Bristol playing a round of characters until April 1875, and in the following month accepted an engagement in Mr. Wybert Reeve's travelling company of comedians. Oct. 18, 1875, under Mr. Sefton Parry's management, at the Theatre Royal, Hull, played the *Dauphin* ('Louis XI.'). Mr. Charles Dillon in the title rôle. Continued at this theatre until February 1876. In July of the same year, at the Theatre Royal, Manchester, sustained the character of *Emily Worthington* in a revival of the comedy of 'The Poor Gentleman,' for her father's benefit. First appearance in London at the Gaiety Theatre, May 2, 1877, as *Julia* ('The Rivals'), on the occasion of a benefit performance for Mrs. Chippendale. During the same year Miss Compton played at the Globe and Aquarium Theatres: at the last-named, the character of *Maria* ('The School for Scandal') for a run of six weeks; and on April 20, 1878, at the St. James's Theatre, created the part of *Lucy Merivale*, in the drama of 'Such is the Law' (Taylor and Merritt).

"Miss Compton thoroughly understood the character and was successful both in her love confession to her friend in the second act, and in the pretty boy and girl love scene at the end of the play."—*Daily Telegraph*, April 22, 1878.

The part was played by Miss Compton until the termination of the season.

CONWAY, H. B., a *nom de théâtre* (H. B. COULSON). Born in 1850. Educated at Rossall School and the University of Berlin. Made his first appearance on the stage at the Olympic

Theatre in November 1872 in the part of *Bernard*, in Dubourg's play, 'Without Love.' Subsequently sustained the part of *David Copperfield* in a revival of 'Little Em'ly.' In 1873, September 27, in a revival of 'Richelieu' at the Lyceum Theatre, Mr. Conway acted the part of *François*. At the same theatre, during subsequent seasons, he appeared in the following parts, viz., *Christian*, in 'The Bells' (Leopold Lewis); *Lord Moray*, in 'Charles the First' (Wills); *Comte de Flamarens*, in 'Philip' (Hamilton Aidé); and as *Osric*, during the long "run" of 'Hamlet.' In August 1875 he joined the company of the Haymarket Theatre, and "opened" there as *Dick Dowlas*, in a version of the younger Colman's comedy, 'The Heir-at-Law.' On Monday, January 17, 1876, he sustained the part of *Romeo*, in a revival of Shakespeare's tragedy at the same theatre.

"The *Romeo* of Mr. Conway, whose juvenility might be considered far more favourable to his personal appearance in the character than to hopes of his rendering the part adequately, gained upon the audience as the play proceeded, and the actor fairly felt his ground as soon as some natural nervousness at venturing on such a bold effort was overcome. The youthfulness of his face and figure gave an interest to the impersonation seldom attained, and, considering that the art of speaking blank verse is now but little cultivated among stage aspirants, his encounter with the textual difficulties of the character deserves the commemoration of a successful result."—*Daily Telegraph*, Jan. 19, 1876.

"Mr. Conway's *Romeo* may be considered the first effort in imaginative art of a young actor who has shown hitherto few qualifications beyond youth and good looks, with a moderation of style which, if not ascribable

to timidity, is a sign of intelligence. As such it is a creditable impersonation. Mr. Conway's bearing is gallant, his speech is not wanting in passion, and his general rendering, except in the scene in the Friar's cell—one of the most difficult in the drama—is effective."—*Athenæum*, Jan. 22, 1876.

At the Haymarket Theatre Mr. Conway has also at various times acted the following parts:—*Orlando*, in 'As You Like It'; *Lucio*, in 'Measure for Measure'; *Lord Tinsel*, in 'The Hunchback'; *Sebastian*, in 'Twelfth Night,' in addition to various characters in less important pieces.

"There was one performance, however, of marked excellence. This was the *Lucio* of Mr. H. B. Conway, who acted with such spirit and ease that he was enabled to brighten up the very scenes which most require careful handling. The success of *Lucio* was not alone due to a natural buoyancy of temperament, or to the mere physical advantage of youth. Mr. Conway understands the value of acting even in repose, as was observed in the scene where Isabella pleads for her brother's life. His anxious face throughout this interview materially assisted the situation and gave life to one of the best acted scenes in the play; and in all the comedy passages with the Duke, Mr. Conway made his points as naturally and so genially that the audience followed the young *Lucio* with laughter and applause."—*Daily Telegraph*, April 3, 1876.

The same year (1876) he joined the company of the Royal Court Theatre, and, on November 2, played there the part of *Fred Meredith* in a piece entitled 'The Brothers.' His careful acting of this character received favourable notice. In August 1878, Mr. Conway joined the company of the Prince of Wales's Theatre

for "juvenile lead." He has since that date appeared there as *Julian Beauclerc* in 'Diplomacy.'

COULSON, H. B. See CONWAY, H. B.

CRABBE, MRS. See HERBERT, LOUISA.

CRAVEN, HENRY T. Dramatist and actor. Born in London, February 26, 1821. Entered the dramatic profession in 1840. Made his *début* on the London stage in 1850 at Drury Lane Theatre, on which occasion he played *Orlando* in a revival of 'As You Like It,' Mrs. Nisbett sustaining the part of *Rosalind*. The year following he appeared at the Strand Theatre in an operetta which attained some success, and of which he was the author, entitled 'The Village Nightingale.' In 1854 Mr. Craven went to Australia, where he remained until 1859. In the year following he appeared at the St. James's Theatre in a little one-act comic drama, 'A Border Marriage,' first performed at the Adelphi Theatre.

"The piece in itself is trifling, and it secures the suffrages of the public by the spirit with which it is acted; and certainly on its revival the authors have no ground of complaint against the executants, for every one engaged in the piece enters *con amore* into his or her part, and the result is that 'A Border Marriage' amuses the audience. The plot of the piece simply turns upon a widow being entrapped into a marriage with one of six needy cavaliers, who, after the battle of Worcester, find themselves in the castle of one of their number without a maravedi in their pockets; and the chief interest is gained by the after-marriage wooings of the hero and heroine, which pass through changes varying from stormy to fair, and terminate, finally, at 'set fair.' . . .

Mr. Craven, as the hero, embodies the character with great vivacity; he is the genial cavalier with his jolly companions, and alternately a playful and an impassioned lover when in the presence of his wife. . . . Judging from the manner in which the piece was received last night, 'A Border Marriage' seems likely to keep its place on the bills of the St. James's Theatre for some time to come."—*Standard*, Feb. 1, 1860.

Mr. Craven had decided upon retiring from the stage in this year; but the death of Mr. Robson, for whom he had prepared the character of 'Milky White,' induced him later to reconsider his decision. Already he had won reputation as the author of three plays, which had attained considerable popularity:—'The Post Boy,' produced at the Strand Theatre, October 31, 1860; 'The Chimney Corner,' first performed at the Olympic, February 21, 1861; and 'Miriam's Crime,' first performed at the Strand Theatre, October 9, 1863. In 1864, on Wednesday, September 28, a new two-act play from his pen, entitled 'Milky White,' was produced at the Strand, in which Mr. Craven himself undertook the rôle that he had intended for Mr. Robson.

"The new two-act drama called 'Milky White,' which last night obtained a decided and deserved success at the Strand, is cast in the mould of those serio-comic pieces rendered by the acting of the late Mr. Robson so popular with the audiences of the Olympic. The author, Mr. H. T. Craven, has not only to be congratulated on the literary power and constructive skill with which he has worked out an exceedingly original idea, but he has also to be complimented on the cleverness with which he has embodied the effective character who is the hero of the story so

happily imagined. Already well known as a dramatist who has furnished the stage, in 'The Chimney Corner' and the 'Post Boy,' with two excellent specimens of this class of composition, his histrionic achievements have, in this country at least, scarcely been considered as prominently associated with his name. As an actor as well as an author Mr. Craven will henceforth find himself well remembered by the public. It would be difficult to name any comedian who could have more thoroughly realized the part. . . . The ingenuity with which the piece is constructed can only be faintly suggested by an outline of the story; but equally touching the sympathies, and rousing the mirth of the audience, it secures their interest and amusement to the very last. The writing abounds in quaint turns of expression, some of them so daringly tipped with verbal flippancies that the serious situations are occasionally endangered by their utterance. . . . Mr. Craven has rendered 'Milky White' one of the most original and effective stage portraits of real life which has been ever included in the theatrical gallery." — *Daily Telegraph*, Sept. 29, 1864.

"In 'Milky White' the author appeared as the exponent of his own creation. The character is decidedly original and was admirably supported; and we might ascribe to it the highest merit, but that, after all, the play is an actor's play and depends more on its stage points than its dramatic ones. . . . The transitions of feeling were admirably indicated by Mr. Craven, who has not only thereby secured the success of his drama but established himself as an actor of whom the public will hope to see and hear more." — *Athenæum*, Oct. 8, 1864.

This play had a great success, not only in London, but in the provinces, and was revived at the Strand Theatre, with Mr. Craven in his original character, in the following year. On April 17, 1865, he produced at the Strand a new

drama entitled 'One Tree Hill,' in which he sustained the part of *Jack Salt*. On October 17, 1866, he produced at the Royalty Theatre a new play entitled 'Meg's Diversion,' in which he appeared as *Jasper*. On Monday, November 20, 1871, at the Court Theatre, he produced 'Coals of Fire,' in which he sustained the character of *Job Ricketts*. Mr. Craven is a genuine humourist, and contrives to blend the pathetic and comic sides of human nature in a manner that places him in the front rank of living actors. Since Mr. Robson, whose style Mr. Craven recalls, no English actor has equalled Mr. Craven in presenting, beneath a droll exterior underlying touches of subtle pathos.

CRESWICK, WILLIAM.

Born in 1813. Made his first appearance on the London stage in 1835 at the Queen's Theatre (now the Prince of Wales's), at that date under Mrs. Nisbett's management. He played the part of *Horace Meredith* in a piece of Douglas Jerrold's called 'The Schoolfellow.' In 1836 there was a so-called theatre in Magdalen Street, Oxford, open when there were none but townfolk to go to it. In this unpretending building Mr. Creswick and Mr. H. Marton were accustomed at times to perform *Macbeth* and *Banquo* together, and those who wished to see the performance from the boxes were directed to go through "the door adjoining Mr. R. Stevens's, Fruiterer's, No. 9, Magdalen Street." Thus early did Mr. Creswick essay Shakespearian character, in the presentation of which he became, in a few years, one of the most proficient of English actors.

He first appeared on the London stage, in Shakespearian drama, July 25, 1846, at Sadler's Wells Theatre, during the third season of Mr. S. Phelps's management, in the part of *Holspur*, Shakespear's 'Henry IV.'

"The appearance of this gentleman (Mr. Creswick) on the London stage had excited considerable interest in the theatrical profession; and the expectations formed of him have not been disappointed. He seized the chivalric and poetic in the character with an enthusiastic readiness full of promise. With his qualifications there can be little doubt that Mr. Creswick will become a highly popular actor; and to the theatre where he has now made his *début* he is unquestionably an important acquisition."—*Athenæum*, Aug. 1, 1846.

On the second occasion of Mr. Creswick's appearance at the same theatre he sustained the character of *Master Walter*, in 'The Hunchback.' In 1847, Monday, April 26, at the Princess's Theatre, he performed the same part with remarkable success, on the night of Mrs. Butler's (Fanny Kemble) re-appearance on the London stage after her long absence in America. At the same theatre, during the following month, he performed the part of *St. Pierre*, in Sheridan Knowles's then popular play 'A Tale of Mantua.' In July of the same year Mr. Creswick accepted a three years' engagement at the Haymarket Theatre, under Mr. Benjamin Webster's management, and "opened" the season by playing *Claude Melnotte* (with Miss Helen Faucit) in the 'Lady of Lyons,' and subsequently *Truworth*, in 'The Love Chase.' Oct. 20, 1847, first performance of Westland Marston's drama, 'The Heart and the World,' at the Haymarket, Mr. Creswick sustained

the character of *Vivian Temple*, Miss Helen Faucit acting the part of *Florence Delmar*. The following year, at the same theatre, Monday, October 23, in a revival of 'The Patrician's Daughter' (Westland Marston), he played the part of *Mordaunt*. Thursday, Dec. 14, 1848, at the Princess's Theatre, Mr. Creswick played *Proteus*, in a revival of 'The Two Gentlemen of Verona'; and subsequently *The Ghost* in 'Hamlet,' and *Cassio*, and other important characters in the various Shakespearian revivals produced during the year 1848 by Mr. Charles Kean at that theatre. In 1849 Mr. Creswick entered upon the sole management of the Surrey Theatre, and on the opening night of his first season, Monday, September 17, sustained the character of *Alasco*, in Sheridan Knowles's 'Rose of Aragon.' On Monday, September 24, of the same year, he played *Virginius* in the drama of that title, followed by the *Stranger*, and justified his "character of a meritorious and well-informed actor." In the same year, in October, at the Surrey Theatre, he placed 'Richelieu' upon the stage, restoring to that drama "those poetic passages that, from its first presentation to its last, had always been omitted . . . the result to be recorded is that these restorations are among the passages most applauded—that the poet's sympathies had all along been right, and the actor's conventional prejudices wrong."

"Mr. Creswick's *Richelieu* is one of the best of his assumptions. It has many fine points, and is marked throughout by steady execution and clear characterization."—*Athenæum*, Oct. 19, 1849.

On Monday, October 12 of the same year, Mr. Creswick played *Hamlet* with great success. In the following year, at the Surrey Theatre, in a new play entitled 'Old Love and New Fortune' (H. F. Chorley) performed for the first time, February 18. he sustained the part of *La Roque*. Among noteworthy plays produced by Mr. Creswick during his sole management, and in which he played a leading part, the following are entitled to mention, viz., a dramatization of 'David Copperfield,' first performed Wednesday, November 13, 1850; 'The Woman of Colour; or, Slavery in Freedom,' first performed in November, 1853; 'Dred' (F. Phillips), produced in October, 1856; 'Cromwell,' a tragedy by the same author, based on Victor Hugo's play of that title, first performed in February, 1859; 'The Changed Heart,' founded on a French drama, 'Le Comtesse de Noailles,' first performed in January, 1860; a revival of the tragedy of 'Damon and Pythias,' produced February 7, 1860 (Mr. Creswick in the first-named character); a dramatic version of George Eliot's 'Adam Bede,' first performed February 28, 1862, Mr. Creswick playing the title rôle; and a drama in four acts, entitled 'The Four Stages of Life,' first performed in April of the same year. In September 1862, Mr. Creswick retired from the sole management of the Surrey Theatre in favour of Mr. Shepherd, and for a time devoted himself to "starring" in London and the provinces. In this way he became one of the established favourites of the Standard Theatre in London, always drawing a full house whenever his name was announced on the bills. On Thursday, November 6, 1862, on the

occasion of a farewell performance of Mr. S. Phelps, "previous to his retirement from the management of Sadler's Wells Theatre," Mr. Creswick played *Cassius* to the *Brutus* of that accomplished player. During the Falconer-Chatterton management of Drury Lane, on September 24, 1864, Mr. Creswick appeared as *Hotspur* in a revival of 'Henry the Fourth' at that theatre. In 1865 he fulfilled a successful "star" engagement at the City of London Theatre; and in the following year, in conjunction with Mr. Shepherd, once more entered upon the management of the Surrey. On the opening night of the new management, September 8, 1866, was produced "the T. P. Cooke's Prize Drama" by Mr. Slous, entitled 'True to the Core,' in which Mr. Creswick "created" the part of *Martin Truogold*. The drama was a great success. The year following it was produced with the original cast at the Princess's Theatre. Since 1868, Mr. Creswick has fulfilled various engagements, and appeared in many "revivals" of Shakespeare's plays, and of the legitimate and poetic drama in London and the provinces. In 1871 he made his first appearance on the stage in the United States in the part of *Joe*, in 'Nobody's Child.' In 1877 he accepted an engagement to appear in Australia, where (1878) he is now performing.

CRITCHETT, KATHERINE MACKENZIE. See COMPTON, KATHERINE MACKENZIE.

CRITCHETT, RICHARD CLAUDE. See CARTON, RICHARD CLAUDE.

CROWE, MRS. See BATEMAN, KATE JOSEPHINE.

DALLAS, Mrs. E. S. See
GLYN, ISABEL.

DE FIVAS, SIDNEY. See
GLOVER, AUGUSTUS.

DILLON, CHARLES. Born at Diss, Suffolk, in 1819. Prior to his appearance on the metropolitan stage had made a considerable reputation as an actor in the legitimate drama in Dublin, Manchester, Liverpool, and Edinburgh. First appearance in London, Monday, April 21, 1856, at Sadler's Wells Theatre, in the part of *Belphegor*, in the drama of that title.

"Mr. Dillon has a good stage figure, of the middle height, with an expressive countenance and a flexible voice, which enables him to deliver familiar dialogues without effort. He is no declaimer, but speaks naturally, and even in phrases of the highest passion is never noisy, substituting intention for stormy vehemence. In these particulars he presents new points, and differs from nearly all the English artists who have obtained reputation. His power over the feelings is extraordinary. In the first act of the present play he gradually melted his audience from scene to scene, and long ere the fall of the curtain every eye was moist with sympathetic tears."—*Athenæum*, April 26, 1856.

"Mr. Charles Dillon gives such evidence of the true material, and the impression he made on Monday night was of such a genuine kind, that even if his temperament is not remarkably sanguine, he has a right to expect that his *début*—albeit taking place in remote Pentonville—will become a topic of conversation amongst all whose discourse turns upon the merits of plays and players. The piece selected was a version of 'Paillasse,'

a drama written by MM. Marc Fournier and D'Ennery, for the purpose of showing that a man may have a heart, although an acrobat by trade, and already rendered familiar to the London public by the acting of M. Frederic Lemaître and Mr. Benjamin Webster. The problem proposed by the authors to be solved by the actor is the expression of the most intense feeling, without oblivion of the fact that the sufferer is a mere itinerant mountebank after all, trained among circumstances peculiar to an art no proficiency in which will attain any amount of social dignity. Now this problem—by no means an easy one—is, we must declare, solved by Mr. Charles Dillon in a manner most satisfactory, and it is not often that we see such rare effects of pathos produced with such a thorough absence of stage trick. He came on as the vagabond tumbler—neither better nor worse—the street charlatan, whose only object in life is to pick up a few small coins, less by talent than by bombast and impudence. No attempt was made to refine the character, or to take from it one iota of its appropriate coarseness, and it was only by imperceptible degrees that the despised *Belphegor* (as he is called) grew into an object of absorbing interest. The distresses which harass the man's soul when the wreck of his domestic happiness is threatened were indicated by natural touches, which commanded sympathy precisely because they did not seem to solicit it, and when the most destructive bolt had actually been hurled, and the mountebank deprived of his wife and younger child, clasped his eldest offspring to his heart as the only lovable thing in the dreary world, there was an intensity of affectionate grief in the action that was the very perfection of pathos. The famous scene in which Paillasse attempts—starved in body and blighted in mind—to go through his

tricks, in the presence of a giddy throng, who, thinking his sorrows assumed, merely deride them, was just on the same principle of accomplishing the highest elaboration without the least appearance of artifice. The buffoon was haggard and thin, not because he wanted to produce an effect, but because he had had nothing to eat; his voice was broken, not that he might win applause, but because he was—so it seemed—really and truly miserable. We are apt to associate with the provinces the notion of something extremely conventional—the adoption of set forms for every variety of human emotion; but here, as if to dissipate our prejudices, was a most remarkable part, profoundly conceived, and followed into its minutest intricacies without the slightest deviation from nature. The various towns in which Mr. Dillon has gained his renown may consider their suffrages increased 50 per cent. in value by his *début* on Monday night. The piece, which, although entitled ‘*Belphegor*,’ is not identical with the Adelphi version, being much more altered from the French original, was altogether most creditably done.” —*Times*, April 22, 1856.

In September of the same year Mr. Dillon entered upon the management of the Lyceum Theatre, and “opened” with a revival of ‘*Belphegor*’ (in which he played the title rôle), and a burlesque by William Brough, entitled ‘*Perdita*; or, the Royal Milkmaid,’ in which Mr. J. L. Toole played *Autolykus*, Miss Marie Wilton *Perdita*, Miss Woolgar *Florizel*, and Mr. William Brough *Polyxenes*. Concerning the first-named performance the following criticism appeared:—

“At present, the only means we have of judging of Mr. Dillon’s merits are limited to the one part in which he originally attracted attention. But *Belphegor* at the Lyceum is a different matter from *Belphegor* at Sadler’s Wells. The difference is not in Mr.

Dillon, who continues to bestow the most praiseworthy diligence on the performance, but in the audience. To the people of Islington the domestic anguish of the poor mountebank seemed to open up a fresh chapter in human suffering. It was all new and strange, and terribly affecting to them; and seizing impetuously upon every outbreak of emotion, they communicated their own excitement to the actor, and so kept him at the height of his enthusiasm throughout. Now there is nothing of this kind at the Lyceum. The Strand audience, more reserved and critical, suspend their sympathy till *Belphegor* wrings it from them by reiterated appeals. They take nothing for granted. They let you understand plainly that they are fatally familiar with the piece, and that, superior to the passion of the scene, they are sitting in judgment upon the actor, and comparing him, point by point, with his predecessors. This is a great disadvantage to a performer who has followed no model, and who stands in want of all the succour he can obtain from the sensibility of the audience. Mr. Dillon need have no apprehension of a comparison with Lemaitre or Webster. There is nothing in common between them. If it were possible to conceive the idea of Mr. James Anderson subdued into perfect quietude, or of Mr. Rogers softened and made tender, some slight resemblance to them might be traced here and there, but it is only in an occasional expression fitting across the surface. Mr. Dillon’s *Belphegor* is entitled to the praise of distinct originality; indeed, it is so strongly impressed by the actor’s individuality that we cannot fancy him playing any other part in any other manner. It is obvious, however, that he has no very accurate conception of the character, from the fact that he presents it throughout in a uniform reading, instead of emphatically marking the different phases through which it passes. There are great moral and physical changes wrought in *Belphegor*; but they demand a versatility

of powers beyond the reach of Mr. Dillon. His showman of the first act, and his chevalier of the last, are distinguishable from each other by little more than their costume. We lack in the one the *abandon*, freedom, and reckless animal spirits which the author bestowed upon him to make his subsequent wretchedness the more striking; and in the other the finesse and by-play which constitute the dramatic interest of the situation. It is in the middle distance of the picture, so to speak, that Mr. Dillon is most successful. The whole of that scene where *Belphegor* is deserted by his wife was finely acted. Profoundly touching, without the least violence or excess, it approached more closely to a reality than any passage of domestic pathos we remember on the stage since the days of Miss Kelly, with whom what may be called the literal school of acting went out. Excellent, too, and no less meritorious in parts, although not so true or effective as a whole, was the haggard exhibition of the conjurer and his son in the gardens, before the fine gentlemen of the *ancien regime*. Mr. Dillon, greatly to his credit, never gives way to the melodramatic temptations of a part abounding in sudden transitions of moods and passions. He preserves, in the depths of his wrongs and sorrows, a gentleness as rare as it is piteous. This is a conspicuous virtue; but virtues have their extremes, which are as much to be avoided as their opposites. The performance requires relief; it is too quiet, in spite of many isolated passages of considerable merit, and it leaves a final impression of want of power. . . . Whether this version of *Belphegor* is the same as that which was produced by Mr. Webster we do not know, but it is deformed by similar errors of taste, in the attempt to embroider the French dialogue with English fun. The gentlemen of the *ancien regime* may have been addicted to coarse jokes, but there are two or three vulgarisms imported into their conversation by the translator, of which it is impossible to

suppose them to have been guilty. It would be well to purge the piece of these base humours, and to substitute the French name for the showman's horse, instead of rendering it into literal English. Mr. Dillon calls his son *Henri*, and may, therefore, with propriety designate his horse *Mouton*. When he calls him Mutton in the midst of the pathetic narrative of his death, the audience feel that they ought to laugh, and a smothered titter runs through the house."—*Saturday Review*, Sept. 27, 1856.

Thursday, October 16, 1856, at the same theatre, Mr. Charles Dillon sustained the character of *D'Artagnan*, first performance of 'The Three Musketeers,' by Westland Marston, adapted from M. Dumas' novel 'Les Trois Mousquetaires.'

"The production of the 'King's Musketeers' at this house has proved of the highest importance to the histrionic reputation of the manager, Mr. Dillon. His great success in *Belphegor*, in which he originally made his *début* at Sadler's Wells, and which has remained in the Lyceum bills ever since the opening of the theatre, had so completely identified him in the public mind with the figure of the starving Paillasse, that his impersonation of a new part was anticipated with more than ordinary curiosity. He had, indeed, played other characters at Sadler's Wells; but then the Pentonville establishment, during Mr. Phelps's season of repose, is not a focus of general attraction, and the West-end *connoisseurs*, satisfied with the merits of the provincial *débutant* in his first part, did not care to pursue their investigations by repeated journeys in an unusual direction. To these Mr. Dillon remained Paillasse, and nothing but Paillasse, till the middle of the present week; and it was not surprising that, amid the theatrical gossip of the day, the question should have been asked, whether the gentleman who is cele-

brated in Parliament as 'One-speech Hamilton,' had not found a histrionic ectype in a one-part actor. The character of Paillasse is, after all, of the most exceptional kind, and it is quite possible that an artist, by dint of hard study, might master its peculiarities without decided qualifications for what is called "general business." Now, by his impersonation of the young Gascon, *D'Artagnan*, in the 'King's Musketeers,' Mr. Charles Dillon has utterly dispelled all fears that his talent would prove *singular*, in the least favourable sense of the word. There could not be in the range of humanity two personages more thoroughly the antipodes of each other than the mountebank and the Gascon. The existence of the former is passed between anxious care and unmitigated misery; the latter is one of those happily constituted individuals whom no misery could reach, and who, whether he had to ascend the steps of a throne or a scaffold, would ever preserve his joyous aspect. This state of chronic hilarity has been most felicitously apprehended by Mr. Dillon. His *D'Artagnan* has about it the true spirit of a sanguine adventurer, to whom every windfall is a source of bliss, and no obstacle is a cause of terror. The employment of his sword 'Bobadillo,' which was left him by his father with the strict injunction that he is never to refuse a challenge, seems the main end of his existence, but yet there is nothing cruel or bloodthirsty in his temperament. If he can fight three duels in a day he is delighted at the opportunity, not because he harbours ill-will against any three of his fellow-creatures, but because he is gratifying a natural disposition to pugnacity, and, moreover, showing a pious regard to his father's memory. True, he may take life in the course of the several encounters, but with him life itself is but a trifle, to be staked on every occasion when fortune commands a game of chance, and death is a slight balk the prospect of which need not in the least disturb the equanimity of

a sensible man. To the modern Londoner, who regards length of days as all-important, and to whom a railway accident by which half-a-dozen lives are lost appears a most appalling occurrence, such a totally careless personage as a French soldier of the 17th century, who is quite as ready to shed his blood for 'fun' as for duty, would almost seem a being beyond the limits of moral possibility. . . . That jovial fellows, whose entire attributes might be summed up in the compound adjective 'devil-may-care,' were plentiful in Paris during the reigns of Richelieu and Mazarin, and that at that period duelling was regarded as a pleasant sport, are historical facts, proved beyond the reach of a doubt. It is the great merit of Mr. Dillon that he makes such a character appear completely probable *now*, and thoroughly amiable in the bargain. He becomes the child of a certain period with such thorough efficiency that the period itself is revived, and we can think and feel according to the moral code of the 17th century. Nay, he is even a somewhat *childish* child; there is an innocence in his very pugnacity, and one may compare him to a generous, good-humoured schoolboy, who is at the same time the 'best fighter' of his class, and who, totally destitute of anything like an 'itching palm,' makes up for the deficiency by the indubitable possession of an itching fist. The piece is a version of the 'Trois Mousquetaires,' based on the novel of that name by M. Alexandre Dumas, and brought out at the Théâtre Historique in the course of that gentleman's management. The courage of the Gascon is made subservient to the purposes of a plot by the circumstance that he is the agent employed to recover for Anne of Austria the jewels which in an imprudent moment she is supposed to have given to Villiers, Duke of Buckingham."—*Times*, Oct. 18, 1856.

"The programme at the Lyceum has been at last varied by the production of the 'King's Musketeers,'

a dramatised version of M. Dumas's well-known novel. It is scarcely necessary to state that the action takes place in the time of the Duke of Buckingham's embassy to the court of Louis XIII., and chiefly relates to the difficulty in which Anne of Austria involved herself by giving her jewels to the gallant Englishman. Its chief interest from a theatrical point of view arises from the fact that Mr. Dillon proves the versatility of his talent, by admirably acting a light, careless, good-natured Gascon, whose fortune is his sword, and who desires no other felicity than a frequent opportunity of using it. In this joyous part, he displays the same natural spontaneity as in delineating the misery of Belphegor. Altogether, he seems to have hit on the sound principle, that the object of histrionic art is not to make a series of 'points,' but to realise an entire conception, and let the details be the logical result of the general view. In the accessories of scenery and costume Mr. Dillon shows due respect to the 'spirit of the age.'—*Spectator*, Oct. 18, 1856.

Monday, November 10, of the same year, at the Lyceum, he played *Claude Melnotte* in 'The Lady of Lyons.'

"Last night Mr. Charles Dillon appeared in the part of *Claude Melnotte* in the 'Lady of Lyons.' This play, though wanting in most of the attributes of the genuine tragic muse, is so saturated with sentiment and stimulant in situation, that it is sure of being received with favour if the two principal figures be only represented with average ability. This condition was certainly more than realised last night. Mr. Dillon is eminently a master of the emotions, and where strong feeling has to be called forth he seldom fails of exciting it. So entirely successful was he in developing all the sensibility of which the character of *Melnotte* is susceptible, that he was frequently called before the curtain during the progress

of the play to receive the plaudits of the audience. Mr. Dillon's presence, however, is not favourable to an impersonation of the young ideal and artistic *Melnotte*, and this want of harmony jars upon the spectator as contrary to the idea of the author of the play, traditional usage, and the fitness of things."—*Daily News*, Nov. 12, 1856.

Monday, December 1, 1856, revival of 'Othello' at the Lyceum Theatre, Mr. Dillon played the title rôle.

"The tragedy of 'Othello' last Monday is likely to prove the commencement of a new era in Shakespearian performances. From the actor to the *mise en scène* all the usual conventionalities of the stage were set at nought. The *Othello* was natural, not all declamatory, sometimes familiar, always domestic, and rather intensely passionate than vehemently demonstrative. The great scenes between the Moor and his tempter were for the most part gone through in a sitting position; and constant attention was paid to every indication in the text of a deeper sentiment than appears on the surface of the passionate dialogue. All was surprisingly fresh and original and much that was like a new revelation of the Shakespearian mind. . . . The last scene of the tragedy was a triumphant display of originality, passion, feeling, and beauty of style on the part of the actor. Sometimes his pathos in its intensity became sublime. We trust that we shall receive from him many such natural and intelligent interpretations of Shakespearian character. . . . The new actor may regard himself as fully accepted by the judicious portion of the public."—*Athenæum*, Dec. 6, 1856.

"By selecting the tragedy of 'Othello' for his benefit last night, Mr. Dillon excited no small amount of curiosity among the London public. His great successes hitherto having been achieved in pieces of the

'drama' kind, and having all been distinguished by evidences of great thought, the curiosity to know what he would do with one of the so-called 'great parts' was natural enough. Whether he played well or ill, it was tolerably certain that he would give an *Othello* of his own, and would not reproduce any ordinary tradition. Magnificently dressed as he was, in a long tunic, the impression made by his first entrance was most favourable. There was a good, manly, honest look about the gentleman of colour, who was destined to be 'perplexed in the extreme,' as the story developed itself. But, nevertheless, we cannot say that he thoroughly settled his position with his audience till the commencement of the third act. The declamatory part of histrionic art seems to accord least of all with Mr. Dillon's idiosyncrasy, and therefore, though the address to the Senate was carefully delivered, it still seemed that the artist was outside the character he assumed. As the famous dialogues with Iago progressed it became evident that he warmed into the business of the scene. The blank misery with which he listened to the tempter's description of jealousy, and the manly effort of self-possession with which he gathered him-self together were well conceived. The air of painful attention with which he listened to unpleasant tidings was remarkable for its truthfulness. However, it was only by degrees that his particular interpretation of the entire part was made apparent. A tender affection for Desdemona was the one feeling which he intended to be predominant over all the rest, and the manifestation of this feeling was constantly to be found even when it might be least expected. His grief was always greater than his rage; if he could find a pretext for returning tenderness he seized it with avidity, and we might fancy that *Othello* was ever anxious to look upon the revelations of Iago as part of a hideous dream, from which with a mental effort he could awaken. The great ranting passage, 'Whip me,

you devils,' &c., was given with a power which could scarcely be surpassed; but its chief effect was produced by the transition to grief at the end, the sudden change from noisy despair to deep, unutterable anguish. The concluding portion of the last act was perfect in its minutest details, the general conception being that the Moor, on the revelation of the deceits practised upon him, had ceased to take interest in external events, and was absorbed in the mental preparation for his own death. In the concluding speech every line had its due value; and to those of the audience who had the earlier parts of the play in their remembrance, most striking was the contrast between the declamation of the actor, who had not yet identified himself with the character, and the elocution of the same actor when the feelings of *Othello* had become his own. From the beginning to the end of the tragedy Mr. Dillon made, as it were, a constant encroachment on the sympathies of his audience, and when the curtain had fallen his sway had become universally acknowledged. It was impossible to misinterpret the hearty cheers that saluted the actor as he crossed the stage in response to general acclamations."—*Times*, Dec. 2, 1856.

At the Lyceum, on Monday, February 16, 1857, Mr. Dillon performed the part of *Lord Revesdale*, first performance of Westland Marston's drama, 'A Life's Ransom'; and on Friday, the 13th of March following, *Virginus*, in the tragedy of that title.

"'Virginus' was produced at this theatre last night; the characters of *Virginus* and his daughter, by Mr. and Mrs. Charles Dillon. There was a full house, and the performance was highly successful. Mr. Dillon's *Virginus* was, on the whole, a powerful piece of acting, and he deserved the applause which he received, especially in the great scene which closes the

fourth act, where he produced an effect scarcely surpassed by any one who has appeared in the part. The agony of the fond father, driven by despair to the immolation of his child, was most pathetic, and deeply moved the feelings of the audience. The storm and delirious fury with which *Virginius* confronts the Decemvir in his prison was expressed with terrible power, and indeed in every passage where intense passion was demanded, Mr. Dillon's strength was equal to the occasion. But his high qualities were mingled with serious defects. In the more level parts of the dialogue he was too measured, too declamatory, too anxious, it would seem, not to lose a single point which could possibly be made. Hence many scenes 'dragged their slow length along,' inducing weariness and impatience."—*Daily News*, March 14, 1857.

On Friday, the 27th of the same month, he performed *Hamlet* for the first time in London.

"From what has been seen of Mr. Dillon's previous characters, it was not difficult to foresee which side of *Hamlet's* character he would make prominent—or foresee that the emotional rather than the intellectual element in the Danish prince would be uppermost in his thoughts. To take up a speech as a thing external, and to display ingenuity by carrying it through infinite varieties of emphasis and expression, would obviously be foreign to his theory of histrionic art. You do not listen to him to study his 'readings,' but to discover how soon his emotions will be identified with those of the character—and we may truly say that the greater the warmth required, the more he 'warms up.' Thus, in 'Hamlet,' although the first two acts are carefully and conscientiously performed, it is not till the third that Mr. Dillon's peculiarity is revealed. The tenderness with which he surveys Ophelia in the midst of his ravings about the 'nunnery,' and to which he gives

extreme expression by dropping on his knee and fondly kissing her hand, is natural from its spontaneous appearance; and his welcome to Horatio, on the entrance of the latter, has a frankness about it that is singularly touching. Nothing of great moment occurs at this meeting of the two friends, but the notion is conveyed that a kindly heart, long placed amid uncongenial spirits, has at length found a sympathetic being on which it can repose. The watching of the King during the play scene is carried out, through all its details, with immense earnestness, and the burst of triumph in which it results is most powerful. In the 'closet scene' a new arrangement is made, which leads to a new histrionic effect. The ghost does not cross the front of the stage; but the lower part of the side and back scene becomes transparent, and the spectre is seen passing from behind the picture of the deceased King to the point where it vanishes. Its steps are followed by *Hamlet*, who thus leads his mother round the apartment in a state of rapt attention; and the explosion with which he utters the words 'Out at the portal,' and sinks into a chair exhausted with the mental strain, is terrific. Throughout the whole of this act the actor has more and more entered into the spirit of the scene, and here is his climax. He has gained his audience, and now he may fearlessly pursue his victory through the two remaining acts, even though Laertes does not allow him to display his fencing to the best advantage."—*Times*, March 23, 1857.

Mr. Dillon's first season at the Lyceum Theatre which closed April 2, 1857, proved a profitable one. On the last night of the season he played *Richelieu*. During the same month he appeared at Drury Lane in that character, and in the parts of *Othello* and *Hamlet*. The following year (1858) he again rented the Lyceum Theatre, and on

January 20th produced there a pleasant drama of Leigh Hunt's, entitled 'Love's Amazements,' in which Mr. Dillon played the part of *Captain de la Rousse*. On Monday, February 1, of the same year, in a play by Westland Marston, then first performed, entitled 'A Hard Struggle,' he sustained the character of *Reuben Holt*. The same month Mr. Dillon played the parts of *Rover* ('Wild Oats') and *Iago* ('Othello'). On Thursday, February 25, 1858, he performed, for the first time in London, *Macbeth*, Miss Helen Faucit sustaining the part of Lady Macbeth.

"Mr. Dillon's *Macbeth* appears to us the best performance he has yet given in London. It is remarkably fresh and original; it is moreover impulsive, and leans in no degree on theatrical conventions. In the first place, the actor presents the brave Scotchman of the poet, whose nobility of disposition is the theme of general admiration in the earlier scenes; and not the hesitating coward of the boards, who trembles at every step of his progress. Fate urges on the valiant Thane to commit for a political motive a crime at which his moral nature revolts. The necessity to which he is subject makes him writhe with remorse, and reluctant to act. The crime once committed, the first rebound is fearful; but that once surmounted, his sole care is for the security of himself and his power; and to this he sacrifices victim after victim, till the land groans with his tyranny. Throughout a superstitious frame of mind colours his conduct, and tinges his thoughts with the hues of imaginative sentiment. Thus regarded, the character abounds in variety, and phases of emotion. . . . Mr. Dillon may be congratulated on having achieved a signal success in this new Shakespearian assumption."—*Athe-neum*, Feb. 27, 1858.

"At the Lyceum Theatre a temporary engagement of Miss Helen

Faucit led to a production of 'Macbeth' on Thursday. The performance of the tragedy was throughout marked by what may be called the genius of carefulness. Miss Faucit, as the Lady, elaborated every passage, as if determined that not a particle should escape attention; Mr. Dillon, at the expense of startling effectiveness, gave a steady, well-considered impersonation of *Macbeth*. Without any attempt at extraordinary scenic display the piece was very well done; and was witnessed with great satisfaction by a numerous audience."—*Spectator*, Feb. 27, 1858.

On Monday, March 22, 1858, Mr. Dillon performed, for the first time before the London public, *Louis XI.*, on the occasion of a complimentary benefit given by the company to himself and Mrs. Charles Dillon.

"All that the part required Mr. Dillon gave with the care, the elaboration, and thorough appreciation of the spirit of the scene which distinguish a true artist; and his task was a really fine picture of sustained acting. Mr. Dillon, who is eminently a natural performer, has shown by this embodiment that he can ably render the purely artificial drama."—*Daily News*, March 23, 1858.

From 1858 to 1860 Mr. Dillon was fulfilling various engagements as a "star" actor, in the provinces and elsewhere. Reappeared in London, Monday, February 6, 1860, at Drury Lane Theatre, as *William Tell*, in the tragedy of that title.

"As an additional attraction to those of Mr. E. T. Smith's popular pantomime, which still continues to fill this house nightly, the energetic manager has concluded an engagement with Mr. Charles Dillon, an actor who, without possessing claims to a high or legitimate order of histrionic talent, is, nevertheless, effective

in the modern school of *drame* requiring adroitness and tact rather than genius and knowledge. Mr. Dillon last night commenced a series of performances with the impersonation of *William Tell*, in the standard play of that name—a work the interest of which depends rather on the general appreciation of the well-known story, and the sentiments which pervade it, than on the way in which the former is worked out or the latter expressed. It would, perhaps, have been a proof of better judgment had Mr. Dillon revived a drama of more modern date, suited in a greater degree to his peculiarities of action and delivery. He was, however, favourably received by a numerous audience; and his enunciation of the patriotic sentiments which are abundantly contained in the dialogue elicited a fair share of approval. The subsidiary characters were distributed amongst the various members of Mr. E. T. Smith's dramatic company, whose exertions were generally distinguished by industry and zeal rather than by ability of a nature demanding critical remark."—*Daily Telegraph*, Feb. 7, 1860.

After an absence of several years, during which Mr. Dillon had made the tour of the world, on Monday, February 17, 1868, at Sadler's Wells Theatre, he presented the character of *King Lear*.

"The part was one in which he had not acted in London previous to his departure for Australia, and therefore the performance was quite new to us. Mr. Dillon since his return has been practising in the provinces, and notices have from time to time reached us, all commending his acting of *Lear* as an extraordinary and grand example of histrionic art. We have now seen it ourselves, and can testify to its general excellence."—*Athenæum*, Feb. 22, 1868.

At the same theatre during this year he played a round of Shakespearean characters. In the spring

of 1869 Mr. Dillon fulfilled an engagement at Drury Lane, playing his usual parts in the higher drama. In March of the same year, in 'The Man of Two Lives,' the second play adapted for the English stage from Victor Hugo's 'Les Misérables,' he sustained the part of *Jean Valjean*. Saturday, August 16, 1873, revival of 'Manfred' at the Princess's Theatre, he appeared in the character *rôle*. Since the above date Mr. Dillon has played but seldom in London. On Saturday, September 28, 1878, he appeared at Drury Lane Theatre as *Leontes* in a revival of 'The Winter's Tale.'

"The *Leontes* of Mr. Charles Dillon was a rather disappointing assumption, good in parts, but not so good as was reasonably expected from so well-proved an actor. Years ago a good deal was hoped from Mr. Dillon, who once set at defiance the traditions of a bad old school with admirable courage, and it is annoying to give up anticipations which seemed so well based."—*Standard*, Sept. 30, 1878.

"Mr. Dillon's rage as the jealous *Leontes* was less artistic than his penitence in later scenes. His prolonged absence from the more fastidious audiences has apparently told upon his style."—*Times*, Sept. 30, 1878.

DRUMMOND, DOLORES.
(DOLORES DRUMMOND GREEN.)
Born in London 1840. Daughter of the late Mr. and Mrs. Charles Green, and grand-daughter of the late Samuel Drummond, A.R.A. Was originally educated as an artist, and went with her mother to Australia with the intention of practising art as a profession. Having taken a special interest in stage matters while in that country, was offered

an opportunity of appearing at the Theatre Royal, Melbourne. First acted an important character, *Desdemona*, under the auspices of G. V. Brooke in Australia. Returned to England in 1874, and made her first appearance in London, November 1874, at the Standard Theatre in the part of *Hermione* ('Winter's Tale') with gratifying success. In 1876 (having fulfilled engagements in the

interval) appeared at the Globe Theatre as *Hortense* in the play of 'Jo.'

"Miss Dolores Drummond obtained deserved recognition for a fine piece of acting as *Hortense*. Her broken French was superb."—*Sunday Times*, Feb. 27, 1876.

DUPLANY, CLAUDE MARIUS. See **MARIUS, CLAUDE.**

EDGAR, MRS. See MARIOTT, ALICE.

EMERY, SAMUEL ANDERSON. Born in 1814. Son of the late John Emery, a well-known comedian on the London stage in the second decade of the present century. Mr. Samuel Emery made his first appearance at a London theatre on the 17th of April 1843, in the part of *Giles*, in a piece entitled 'Miller's Maid,' and first attained popularity as an actor during the Keeley régime of the Lyceum Theatre, 1844-7. He was the "original" of the following characters, viz., *Jonas Chuzzlewit*, in Stirling's adaptation of Charles Dickens's novel, 'Martin Chuzzlewit; *Will Fern*, in an adaptation of the same author's Christmas story of 'The Chimes'; and *John Peerybingle*, in a dramatic version of the same author's story, 'The Cricket on the Hearth.' These plays were first produced at the Lyceum Theatre, under the superintendence of Mr. and Mrs. Keeley, within the period above mentioned. Mr. Emery "created" the part of *Anthony Latour*, in Shirley Brooks's drama of 'The Creole,' first performed at the same theatre in April 1847. This was one of the most striking impersonations of Mr. Emery's earlier professional career.

Having joined the company of the Olympic Theatre in the first year of Mr. A. Wigan's management, Mr. Emery was in the original cast of two of the most popular dramas produced there under Mr. A. Wigan's supervision, viz., 'Plot and Passion,' written by Mr. Tom Taylor, in conjunction with Mr. John Lang, first performed Monday, October

17, 1853; and 'Still Waters Run Deep,' by the first-named author, first performed Monday, May 14, 1855.

"Of the weak father-in-law, who is not so much soft-headed as utterly destitute of will, Mr. Emery makes one of those finished types of old age with which he has of late so often surprised the public. In the art of 'making-up' he is almost unrivalled."—*Times*, May 16, 1855.

Mr. Emery was in the original cast of certain of Mr. Boucicault's plays on the occasion of their first performance in this country; of which, perhaps, 'The Octoroon,' 'Arrah-na-pogue,' and 'The Long Strike' have furnished the best examples of Mr. Emery's abilities and skill as an actor of what are known as "character" parts. His latest most important impersonations have been *Dan'l Peggotty*, in Andrew Halliday's version of Charles Dickens's story, 'David Copperfield,' dramatised under the title of 'Little Em'ly'; and *Cap'n Cuttle*, in Andrew Halliday's play 'Heart's Delight,' founded on Mr. Dickens's novel of 'Dombey and Son.' The first-named play was first performed in London at the Olympic Theatre, Saturday, October 9, 1869; the second, at the same theatre, in December 1873.

'LITTLE EM'LY.'—"As may be conjectured from the title, the episode relating to the Peggotty family constitutes the serious portion of the play, the comic relief being derived from the humour of Mr. Micawber. *Old Peggotty* is consequently the principal personage, and his bluff, affectionate nature could not be better represented than by Mr. S. Emery, who seldom finds a part so completely suited to his talents."—*Times*, Oct. 11, 1869.

"That a drama which occupied nearly four hours in representation

must possess some points of merit to secure the favourable reception it experienced may be readily believed. The rough, homely pathos of Mr. S. Emery, as *Daniel Peggotty*, thoroughly aroused the sympathies of the audience in association with the sad fate of Little Em'ly."—*Daily Telegraph*, Oct. 11, 1869.

"Mr. Emery embodied *Peggotty* with all the rough and yet tender manliness, with which Mr. Dickens has invested the character."—*Daily News*, Oct. 11, 1869.

'HEART'S DELIGHT.'—"Mr. Halliday has gone to work with the instinct which safely guided him when he put other novels on the stage, carefully selecting the portions of the book which can be made theatrically effective to the exclusion of the rest. If we may judge from his 'Readings,' the part of 'Dombey and Son' which Mr. Dickens himself prized the most was that which related to little Paul, and never did he more plainly show his subtle taste as a 'Reader' than when he described to a crowded audience the death of that interesting child. But children on the stage are sharp-edged tools, to be handled cautiously, and the briefest of hours would seem very long during the scenes when a youngster of ten kept the chief place on the boards. With this truth evidently impressed upon his mind, Mr. Halliday allows Paul to die before the curtain rises. He also sees that much is to be made of *Captain Cuttle*, and he is fortunate to find an artist who can so admirably represent that gallant seaman as Mr. S. Emery. A more perfect specimen of impersonation can scarcely be conceived. The man is cut out of the book, made up according to the pictures in the book, and bodily placed on the stage. Mr. Emery is not at home in every part, but when a bit of rough nature is to be exhibited he has scarcely an equal. As *Peggotty* in 'Little Em'ly' and as *Captain Cuttle* in the new piece, he does not merely act, but he becomes the person whom he represents."—*Times*, Dec. 20, 1873.

"The *Captain Cuttle* of Mr. S.

Emery, for instance, is one of those admirable performances which so delight the playgoer and do such credit to the English stage. There is no need for the orchestra to strike up a merry nautical tune in order to add zest to the welcome of *Captain Cuttle*. When Mr. Emery comes rolling on to the stage, made up to the very life, after the pictures by 'Phiz,' with the rubicund face and the bald pate, the coarse canvas open shirt, and the hook instead of a right hand, the roar that greets the old favourite shows that half the actor's work is over. He looks the part, and there is no prejudice on that account. Few, however, could have hoped for so thorough and masterly a specimen of acting. It is not an actor walking upon the stage cleverly made up and assuming a nautical or sea-faring air; it is the very man before us. He fills the stage with his bluff boisterous bearing, and his hearty cheeriness is refreshing to all about him. His spirits are so invigorating that our eyes, a little moist after some affecting scene, are instantly dried, and his rough honesty is so apparent that it serves as a pleasant reaction after scenes of misery and villany. And then, when the actor has made our sides ache with laughing, with consummate skill he rushes off to the opposite extreme, and makes the success of the evening with that pathetic lament over drowned 'Wal'r,' which is a prose poem in the text of Dickens, and in the hands of Mr. Emery, a masterpiece of natural and pathetic expression. 'Gone down with Wal'r,' sobs poor old *Cuttle*, as the refrain to his wail over the lost boy, and the dirge was a struggle between joviality and grief which few who heard it are likely to forget. Mark how natural and gradual is this break down of *Captain Cuttle*. Another actor with a trick of voice or a gurgle in the throat, would assume the requisite pathos. But true pathos is far more than a trick of voice. You see the grief coming upon the old fellow in spite of himself. He is laughing to the last even

in his tears ; but all at once the grief gets the mastery, and the half-gulp, half-hysterical sob of the artist commands the attention even of the dullest audience. Equally admirable was Mr. Emery's acting in the scene of the return of Walter Gay. The art here is so complete and subtle that not a look, movement, or gesture, is lost upon the audience. They tell us of the Captain Cuttle of Burton, an American actor, and speak of it in terms of unqualified praise. It must have been a masterly performance indeed to rival that of Mr. Emery, a genuine study and a rare contribution to dramatic art."—*Daily Telegraph*, Dec. 19, 1873.

"With regard to the acting the palm must be awarded to Mr. Emery's *Captain Cuttle*. It may not be the ideal *Ed'ard Cuttle*, but the actor gives an intelligent exhibition of the character. In the last act where he reads the letter announcing Walter's safety, his emotion was truly and powerfully shown, and throughout the whole performance, Mr. Emery, who has a good deal to do, gave abundant evidence of his claim to the position of one of our leading character-actors."—*Standard*, Dec. 19, 1873.

It has been remarked of Mr. Emery that, "he is full of genuine humour, and knows full well how and when to give it due expression. His delineations are most powerful whenever deep feeling and pathos are to be exhibited. He can display artistically, because naturally, the strongest of human passions, and he is equally at home in whatever is genial, and quiet and humorous." He last appeared on the London stage at the Globe Theatre, on July 20, 1878, in the part of *Capt'n Cuttle*, in the play already alluded to.

EVERILL, FREDERICK AUGUSTUS, Born in London, February 6, 1829. Made his first

appearance on any stage at the Ryde (Isle of Wight) Theatre, July 12, 1852, in the part of *Baron Steinfort* in 'The Stranger.' Subsequently joined the company of the Southampton Theatre, where he acted for six seasons ; and, on October 1, 1859, accepted an engagement at the Theatre Royal, Manchester, with which establishment he was connected for a period of eleven years. During this protracted term Mr. Everill appeared in many important characters, among which the following deserve mention for the general excellence of their presentation, viz., *Falstaff* ('Merry Wives of Windsor'); *Launce* ('Two Gentlemen of Verona'); *Dogberry* ('Much Ado about Nothing'); *Gratiano* ('Merchant of Venice'); *Polonius* ('Hamlet'); *Mercutio* ('Romeo and Juliet'); *Desmaret* ('Plot and Passion'); *Andrew Wylie* ('A Bachelor of Arts'); *Old Goldthumb* ('Time Works Wonders'). Mr. Everill made his *début* on the London stage, June 30, 1870, as *Felix Trimmer* in Tom Parry's farce, 'A Cure for Love.' Of important original parts played by Mr. Everill during his connection with the Haymarket Theatre, continuing to the present time (September 1878), *Chrysal*, in W. S. Gilbert's "fairy comedy" 'The Palace of Truth,' affords a satisfactory example. The play was first performed at the Haymarket, Saturday, November 19, 1870.

"Mr. Everill, we are glad to say, has at last made his mark in London. He acted excellently, indeed he was the only one who, consistently, when in the 'Palace of Truth,' spoke the truth as if he did not understand what he was saying. Many of the others made their action identical with their words."—*Observer*, Nov. 20, 1870.

FAIRS, JOHN. See HARE, JOHN.

FALCONER, EDMUND.

Born in Dublin. Before appearing on the London stage was known as a provincial author of repute, and as the author of a volume of poems which at the time of their publication attracted some attention. On Saturday, December 6, 1856, produced at the Lyceum Theatre his first play of importance, entitled 'The Cagot; or, Heart for Heart,' in which Mr. Charles Dillon enacted the principal character, Raoul.

"The dialogue is remarkable for noble sentiments; a religious vein is also observable; and the style is frequently poetic, though the verse is not always correct. . . . The situations are strong, and the speeches are striking, either in sentiment or description. The play was enthusiastically received."—*Athenæum*, Dec. 13, 1856.

On Monday, May 4, 1857, Mr. Falconer appeared at Sadler's Wells Theatre, in a piece written by himself, entitled 'The Lady of St. Tropez.' Both play and player were successful. The same year in the following month (Monday, June 1) he produced a piece entitled 'A Husband for an Hour,' at the Haymarket Theatre. In 1858 he undertook the management of the Lyceum Theatre for a brief period; and on Thursday, August 26, produced there his play of 'Extremes; or, Men of the Day.' It had an extraordinary success. This was owing in great measure to the earnest endeavour of the author to portray the manners of the time, and his constant in-

roduction of topics currently discussed in society, though not commonly on the stage.

"Last night this house, after remaining shut some four days or so, re-opened for the 'autumn season' under the management of Mr. Edmund Falconer, author of 'The Cagot,' who had provided a new comedy, as a grand feature in the ceremony of inauguration. A numerous audience attended on the occasion, and, though the comedy lasted nearly four hours, it seemed

"As if increase of appetite had grown
By what it fed on,"

for gratification at the first act increased to delight at the second, and had mounted up to positive rapture by the conclusion of the third. The title of his fortunate work is 'Extremes; or, Men of the Day,' and we rejoice to say that it is inaccurate as far as the second part is concerned. If 'men of the day' behaved to each other in the manner exhibited by this portrait of modern life, a dinner party would become an absolute impossibility, for the half-hour preceding the announcement of the meal would be so filled up with bluff repartees and insulting rejoinders, that the master of the house would feel it his bounden duty to ring the bell and order the carriages of all his guests, long before the soup-tureen was placed on the table. It really did one's heart good to hear the wicked gentlemen of fashion insult the man of unpretending virtue, and then to hear the man of unpretending virtue pay back the wicked gentlemen of fashion in their own coin. Refreshing, too, was it to learn that the practice of duelling had become obsolete, for if the ancient code of honour had been in force the whole of the male *dramatis personæ* would have undergone the fate of the renowned Kilkenny cats long before

the fall of the curtain. The motive of the plot is furnished by the will of an eccentric old gentleman, who, having risen from the lowest position in society to a condition of affluence, has left the bulk of his fortune to his nephew, *Frank Hawthorne* (Mr. Falconer), and his wife's niece, Lucy Vavasour (Mrs. Charles Young), on condition that they shall marry each other. Six months are allowed for them to make up their minds. If the lady refuses, the gentleman is to have the whole of the money, and *vice versa*. By this arrangement a mutual suspicion is engendered between the legatees. The gentleman, whose parents were of lowly condition, is regarded by the lady's friends as a mere clothopper, who may be maltreated as pleasure or profit may dictate; while he, on the other hand, is dreadfully afraid that love may be feigned to prevent the loss of a handsome fortune. Both are the noblest creatures in the world, but neither understands the other. Hence, when the six months have expired, and Miss Vavasour has signified her assent to the proposed marriage, Mr. Hawthorne formally declares his refusal. At last, however, the disinterestedness of the lady is clearly demonstrated by her own offer to marry Hawthorne, when the fortune is clearly in her own hands. Though this plot is the thread by which the incidents of the play are connected together (somewhat loosely, it must be confessed) it is not treated with much consideration by the author, and at times we are on the point of forgetting the delicate relation between the hero and the heroine. Mr. Hawthorne's position as the lover of Lucy Vavasour is far less important than his office of moral philosopher and general satirist of modern abuses. Woe to the luckless men of fashion, played by Messrs. Fitzjames and Charles, who dare, in the first act, to select this specimen of plebeian wit and wisdom as their butt: for long are his sermons, and pungent are his sarcasms. They have wound up a clock which will not cease striking, and every stroke is applauded

by the audience; for theatrical ethics are always democratic, and the smooth-faced, humble-looking individual who attacks an aristocratic strong in whiskers is sure to have the public on his side. Most popular, too, are certain characters who have little or no connection with the plot, but who are drawn together by the reading of the will, like fish by the employment of ground bait. A very forcibly depicted Lancashire lady, who is ready to put down an adversary by a word or a blow, and is played with immense spirit by Mrs. Weston, causes the most intense enjoyment; her only rival in the affections of the audience being her son, Robin, a country lad of the good old school, who dilates largely on the merits of dumplings and black-puddings, and a flunkey of the 'Jeames' breed, who abounds in the affectations proper to his order. Mr. Emery, who acts the former, grasps at admiration by his exhibition of Lancashire shrewdness. Mr. Rogers, who figures as the latter, seeks to be despised as the representative of Cockney self-sufficiency. When town and country are placed in juxtaposition on the stage, the sympathies of London are always on the rural side. We should not be at all astonished if this piece, with all its crudities and improbabilities, had a long 'run,' and if so, the success will be almost entirely due to the writing. The dialogue is far too abundant, but the repartees are fresh and vigorous, and even the sermonising Mr. Hawthorne, amid much twaddle, makes several remarks that evince reflection on some of the social questions of the day. The characters, too, though drawn from stage tradition, are sharply defined, and are exactly of a kind to be perfectly intelligible to a large audience."—*Times*, Aug. 27, 1858.

In 1859 (Monday, January 3), at the Lyceum, in 'Marion de L'Orme,' translated from the French by Mr. Falconer, he played the part of *Cardinal Richelieu*.

“This piece, it appears, has been expressly written for Madame Celeste by a French author. It has never been acted on the French stage, but has been translated for the Lyceum by Mr. Falconer. Though divided into three acts, the story is of the slightest and thinnest material, while the action and dialogue are so consonant with the plot that the drama might be witnessed by the most excitable person without the slightest fear for the result. It serves as a display for Madame Celeste's talent, but only much in the same way as a Sunday hired hack would serve as a display for Madame Ella's riding. With any actress not ranking equally high with the public in the principal character, we should question the success of ‘Marion de L'Orme.’ The plot is soon described. Solomon de Caus is a mechanician, who has actually made some preliminary discoveries in the motive power of steam. He has a wife who is paid great attention to by the villain of the story, Dr. Estignac, who uses his influence with Richelieu to have Solomon incarcerated in the Bicêtre as a lunatic. The half-crazed mechanician has, however, a friend in Marion de L'Orme, who is always arriving at opportune moments, and who exposes Estignac to Richelieu, showing the Cardinal that his supposed agent was really in the pay of his enemy Mazarin. Finally, the liberation of Solomon is procured, and Estignac is imprisoned. Literally this is the entire story of what filled three acts, and consumed upwards of two hours in stage narration.”—*Daily News*, Jan. 4, 1859.

The same year (Thursday, March 31) Mr. Falconer produced at the Lyceum his play of ‘Francesca,’ in which he played the part of *Gradinigo*; and (Wednesday, November 2) at the Princess's Theatre, ‘The Master; or, the Outlaws of the Adriatic,’ of which he was likewise the author. In 1860 he produced two plays: Wednesday, May 9, at the Hay-

market, a drama in three acts, entitled ‘The Family Secret’; and on Saturday, June 23, at the same theatre, a play in three acts, entitled ‘Does He Love Me?’

Monday, September 10, 1860, first performance at the Adelphi Theatre of Dion Boucicault's ‘Colleen Bawn,’ Mr. Falconer played the part of *Danny Man*.

“The *Danny Man* of Mr. Edmund Falconer was especially good, and significant of the judgment of the manager in engaging him expressly for the character. It is decidedly an impersonation.”—*Athenæum*, Sept. 15, 1860.

“The servility of *Danny Man*, worshipping his master, and ready to commit any crime for the honour of the ‘ould’ family, was portrayed with such marvellous truth and accuracy by Mr. Falconer, that we could scarcely recognise the gentleman who has made several ineffective attempts in high comedy.”—*Daily Telegraph*, Sept. 11, 1860.

The same year Mr. Falconer produced a translation of Victor Hugo's effective play, ‘Ruy Blas,’ which was first performed at the Princess's Theatre on Saturday, October 27, with much success, Mr. Charles Fechter sustaining the principal character. In 1861 Mr. Falconer once more entered upon the management of the Lyceum Theatre, and produced there on the opening night (Monday, August 19) a play written by himself, entitled ‘Woman; or, Love against the World.’ On Saturday, November 9, of the same year, at the same theatre, he produced ‘Peep o' Day; or, Savourneen Deelish,’ founded upon one of the ‘Tales of the O'Hara Family.’ Of this play Mr. Falconer was the author, and he performed in it the part of *Barney O'Toole*.

“On Saturday evening this house

exhibited all the signs of a decided 'sensation.' Not only were the audience more numerous than usual, but that buzz of expectation went about which infallibly shows that something extraordinary is anticipated. The cause of curiosity was the announcement of a new drama by Mr. Edmund Falconer, entitled 'Peep o' Day; or, Savourneen Deelish,' and said to have been provided with scenic decorations and 'effects' of a most surprising kind. To the modern theatrical vocabulary the compound word 'sensation-drama,' has been added, denoting a piece in which is introduced some startling incident likely to become a topic of general conversation. Such an incident was Mr. Boucicault's famous 'header' in 'The Colleen Bawn.' Something of the same sort was expected in Mr. Falconer's 'Peep o' Day.' . . . The success of the new piece, which is very great, depends far more upon two or three grand effects than on the general interest, and for this reason the author may be judiciously counselled to cut down, without scruple or hesitation, the dialogue spoken in the earlier acts. This dialogue, though written with more than average care, is often ponderous, and of a kind which even experienced actors can with difficulty render effective. Indeed, though the cast is decidedly strong, only two characters really become conspicuous, namely, the peasant *Barney*, capably played by Mr. Falconer himself, and the unfortunate Kathleen, sustained by Mrs. Bowers, the American lady, who, starting well in 'legitimate' plays, now distinguishes herself as an excellent melodramatic actress. The great 'sensation scene,' representing the 'Old Quarry in the Foil Dhuiv, or Dark Valley,' together with the business done therein, more than answered expectation, and is likely to attract all London. The interior of a quarry, with a break through which the water is visible, and over which a wooden bridge is thrown, has been most wonderfully painted and con-

structed by Mr. Telbin, who has fully obtained that appearance of solid reality which is such a remarkable quality in modern scenic art. The bottom of the quarry, to which Kathleen is decoyed by means of a forged letter, purporting to come from her brother, is only accessible by means of the bridge, and this is cut down by the hired villain, Mullins, when he discovers that his victim has fallen into the snare, but cannot immediately lay his hand upon her, as the masses of rock afford places for temporary concealment. Harry Kavenagh, hearing of his sister's danger, has rushed to the spot, accompanied by the faithful Barney; but, the bridge gone, he can only stand on the edge of the quarry, and is on the point of seeing Kathleen murdered before his eyes. The precipice at his feet affords no pathway, even for a skilful climber; but, maddened by excitement, he seizes the summit of a tree, which has its root at the bottom of the chasm, and which, suddenly bending down, brings him to the place of action, when he kills Mullins, and thus preserves his sister, while Barney shouts with triumph on the top of the quarry. All this was admirably done, and on Saturday raised a shout of admiration that shook the theatre to its base. Such a thrilling incident, and such a specimen of scene painting, are not often to be witnessed. . . . The customary forms of applause were gone through with far more than wonted enthusiasm, and a 'long run' may be predicted for 'Peep o' Day,' if the paternal sentiments of Mr. Falconer do not prevent him from shortening his own dialogue."—*Times*, Nov. 11, 1861.

"The dialogue of the new drama has most of Mr. Falconer's peculiarities, and abounds in ethical writing; but it is strangely interesting. As to the skill with which the plot is conducted, the fact that the audience felt a sustained interest in it for five hours is sufficient proof."—*Athenæum*, Nov. 16, 1861.

In 1864 Mr. Falconer entered upon the management of Drury Lane Theatre, conjointly with Mr. F. B. Chatterton, and in January produced there a drama of which he was author, entitled 'Night and Morn.' The same year, at the same theatre, he produced 'The O'Flahertys,' a farce, sustaining himself the principal character. The following year (1865), Wednesday, May 3, at Drury Lane, was performed for the first time his drama of 'Love's Ordeal,' in which he played the part of *Maximilian Robespierre*. Saturday, November 25, of the same year, he produced at Drury Lane an adaptation of Mr. Lever's 'Charles O'Malley,' under the title 'Galway Go Brah; or, Love, Fun, and Fighting,' and acted in the play the part of *Mickey Free*. In 1866 Mr. Falconer opened Her Majesty's Theatre for a brief dramatic season, and on Saturday, November 19, produced there a new drama written by himself, entitled 'Oonagh; or, the Lovers of Lisnamona,' in which he played *Fardorougha O'Donovan*. The play was a failure, and the theatre was closed on December 1 following. Mr. Falconer afterwards went to New York, where he produced the same play, with others of his authorship. In 1868 he had returned to England, and in December at the Haymarket produced a new comedy, entitled 'A Wife Well Won,' in which Mr. Sothern played the leading rôle. Since that date Mr. Falconer has only produced two plays of importance, viz., 'Innisfallen; or, the Men in the Gap,' first performed at the Lyceum Theatre, Saturday, July 17, 1870; and 'Eileen Oge; or, Dark's the Hour Before Dawn,' performed for the first time at the Princess's Theatre, June 29, 1871.

Mr. Falconer's later career has not been altogether so successful as his earlier. He has, however, appeared at intervals on the London stage since the withdrawal of the last-mentioned drama, but not in any original part of importance.

FARREN, ELLEN. (MRS. R. SOUTAR.) Born in Lancashire. Daughter of Henry Farren, and granddaughter of William Farren the elder. Made her first appearance on the London stage at the Victoria Theatre, under Mr. Cave's management, March 28, 1864, in the part of *Ninetta* in a drama entitled 'The Woman in Red.' Subsequently, in the same year, Miss Farren joined the company of the Olympic Theatre, under Mr. Horace Wigan's management. Among pieces in which she there appeared during her engagement, 1864-6, the following are entitled to notice, viz., 'The Hidden Hand' (Tom Taylor); 'My Wife's Bonnet' (J. M. Morton); a burlesque entitled 'Prince Camaralzaman; or, the Fairies' Revenge'; 'Faust and Marguerite,' also a burlesque; and Shakespeare's 'Twelfth Night,' in which Miss Farren undertook the part of the *Clown*. On the opening of the Gaiety Theatre, under Mr. John Hollingshead's management, Monday, December 21, 1868, Miss Farren appeared in 'On the Cards.'

During her long connection with this theatre, continuing, it may be mentioned, to the present time (October 1878), Miss Farren has played a principal part in the following, among other plays, viz., 'The Man of Quality' (*Miss Hoyden*); 'Dot,' Mr. Boucicault's version of 'The Cricket on the Hearth' (*Tilly Slowboy*); 'Love for Love'



MISS ELLEN FARREN



(*Miss Prue*); 'Thespis; or, the Gods grown Old,' by W. S. Gilbert (*Mercury*); 'Shilly-Shally,' by Anthony Trollope and Charles Reade (*Polly Neeft*); 'The Battle of Life,' a dramatic version of Charles Dickens's Christmas story of that title, arranged by Charles Dickens, Jun. (*Clemency Newcombe*); and in the various burlesques:—'Robert the Devil,' 'Princess of Trebizonde,' 'Little Faust,' &c.—produced under Mr. John Hollingshead's supervision within the period 1868–1878.

FARREN, WILLIAM. Son of William Farren, sometimes called the elder Farren, a well-known comedian of the London stage, contemporary with Macready. Previous to his entering the dramatic profession had appeared in London with some success as a singer at the so-called Ancient Concerts. At the outset of his stage career, performed at the Strand and Olympic Theatres under the name of Forrester, and as William Farren, Jun. In January 1851, Mr. William Farren, Jun., was a member of the company of the last-named theatre; and on Monday, 13th of that month, he sustained the part of *Frederick Plum*, first performance of Morton's comedy 'All that Glitters is not Gold.' At the same theatre, in the following year, he was in the original cast of the two following plays, viz., 'The Bag of Gold' (Hillyard), first performed at the Olympic Theatre, June 27, 1852; and 'Sarah Blangi' (adapted from the French, 'Sarah la Créole') first performed there October 27, 1852.

In 1853, on Mr. J. B. Buckstone assuming the management of the Haymarket Theatre, Mr. William Farren became a mem-

ber of his company. Easter Monday of that year he made his *début* at the Haymarket as *Captain Absolute*, in 'The Rivals,' and for a great many years he took part there in the various revivals of national comedy for which Mr. Buckstone's management was specially distinguished. Mr. Farren was also in the original cast of a number of plays produced at the Haymarket during the period of his engagement. Of these the principal were from the pen of Mr. Stirling Coyne and Mr. Tom Taylor, and included, among others, the following, viz., 'Eloppements in High Life' (Stirling Coyne), first performed at the Haymarket Theatre April 7, 1853; 'The Hope of the Family' (by the same author), first performed December of the same year; 'The Old Chateau' (by the same), first performed July 22, 1854; 'The Secret Agent' (by the same), first performed March 1855; 'The Man with Many Friends' (by the same), first performed September 3, 1855; 'The Unequal Match' (Tom Taylor), first performed November 7, 1857; 'The Contested Election' (by the same author), June 29, 1859; 'The Overland Route' (by the same), February 23, 1860; 'The Family Secret' (Ed. Falconer), May 9, 1860, &c., &c.

At the Vaudeville Theatre, July 1872, revival of 'The School for Scandal,' Mr. Farren sustained the part of *Sir Peter Teazle*, and continued to appear in the character during the very successful run of the comedy. In 1875, January 16, he played the part of *Sir Geoffrey Champneys*, first performance at the Vaudeville Theatre of H. J. Byron's comedy 'Our Boys,' and continued to play the same character at that theatre

nightly without intermission until July 1878.

FAUCIT, HELEN (MRS. THEODORE MARTIN). Born in London, in 1817. Daughter of Mrs. Faucit, and sister of Harriet Faucit (Mrs. Bland), both of whom were actresses of considerable repute in London in the third decade of the present century. The first performances that Miss Helen Faucit gave in public were at the Theatre Royal, Richmond (Surrey), in 1833, in the characters of *Juliet* ('Romeo and Juliet'), *Mariana* ('The Wife'), and *Mrs. Haller* ('The Stranger').

"There was an ease, a grace, a propriety of action and demeanour, an apparent absence of study (and it should be only apparent), and withal a freshness about her general performance of the part (*Mrs. Haller*) which charmed us."—*Athenæum*, Nov. 9, 1833.

At the beginning of her career, Miss Helen Faucit may be said to have been a special *protégée* of two of the most distinguished actors of their day, Mr. Farren and Mr. Macready. To their effective schooling she was, undoubtedly, in a measure indebted for that great success which very early distinguished her playing. She made her first professional appearance on the stage at the Theatre Royal, Covent Garden, Tuesday, January 5, 1836, in the character of *Julia* in 'The Hunchback.'

"The only important incident was the appearance of Miss Helen Faucit in the character of the heroine; and we speak quite within compass when we say that we never witnessed a better first performance, or one in which approbation was more constantly or enthusiastically expressed. . . . What we especially liked in her acting is that she seems to have

faith in herself, or, rather, not so much in herself, as in the truth and force of the passion she has to express. She relied upon it in all the principal situations and passages, and found her account in it."—*Morning Chronicle*, Jan. 6, 1836.

The same year she acted at Covent Garden Theatre (having been engaged by Mr. Osbaldiston) the character of *Belvidera* in Otway's 'Venice Preserved,' and a leading part in an original play by Joanna Bailie, entitled 'The Separation.' This latter piece was unsuccessful.

July 1837, Helen Faucit was engaged by Macready to become a member of his company, on his assuming the direction of Covent Garden Theatre. In the various plays performed there for the first time, 'Brian Boroihme' (Sheridan Knowles), 'Walter Tyrrel,' &c., and in many of the Shakespearian revivals arranged there under Macready's superintendence, Miss Helen Faucit bore a conspicuous part. She was the original representative of the heroines of the most important of the late Lord Lytton's plays. January 4, 1837, Miss Faucit sustained the part of the *Duchess de la Vallière*, first representation of the play of that title, by the late Lord Lytton.

"Miss Faucit as the heroine occasionally produced strong effect by bursts of feeling, but her general tone was too emphatic and declamatory."—*Morning Chronicle*, January 5, 1837.

"Acted *Bragelone* (*La Vallière*) well, with earnestness and freshness; some passages were deficient in polish. Being called for, I did not choose to go on without Miss Faucit, whom I led forward. The applause was fervent."—*Macready's Reminiscences* (New and Revised Edition), p. 406.

May 1, 1837, Helen Faucit acted

the part of the *Countess of Carlisle*, in Robert Browning's play of 'Strafford,' at its first representation at Covent Garden.

"The character of his accuser Pym was well sustained by Vandenhoff, but as it offered nothing peculiarly worthy of remark, we pass to that of the *Countess of Carlisle*, which was performed by Miss Helen Faucit in a manner in the highest degree creditable to her talents."—*Morning Chronicle*, May 2, 1837.

February 15, 1838, Miss Faucit enacted at Covent Garden Theatre the part of *Pauline Deschappelles* at the first performance of the 'Lady of Lyons.'

"Macready acted with spirit, and so did Miss Faucit, though she occasionally overdid her part. . . . The piece was eminently successful."—*Times*, Feb. 16, 1838.

In 1842 she entered into an engagement with Macready to be a member of his company on his assuming the lesseeship of Drury Lane Theatre. On the 23rd of February of that year she played *Sophonra*, first performance of 'Gisippus' (Gerald Griffin). In October of the same year she played *Julia* in 'The Rivals,' for the first time; and later *Angelica*, in Congreve's 'Love for Love.' February 11, 1843, she performed the part of *Miss Tresham*, first performance of Browning's 'A Blot on the Scutcheon.' Two years later, viz., in October 1845, Helen Faucit sustained her original character of *Pauline* in a revival of the 'Lady of Lyons' at the Haymarket Theatre. The progress that she had made in the study and appreciation of the subtleties of the part, in the interval from the date of its first performance, may be estimated from the following criticism :

"High as was our previous opinion of her (Miss Helen Faucit) our present estimate of her histrionic talent stands rather in contrast than comparison with the past. . . . She has evidently been taught by self-dependence to think, to feel, to act for herself. The character of *Pauline Deschappelles* is favourable for histrionic development. The heroine's pride is soon forgiven, and, for the rest, she is the sufferer, not the inflictor of wrong, and therefore the natural object of pity. Miss Faucit felt this, and assumed a passive quietness which, in its repose, was charming as well as artistic. In this respect it is altogether different from the *Pauline* to which in former times she accustomed us. That was rage and violence, a fault after all, perhaps, more attributable to the author than the actress. It is not so now. . . . Nor has Miss Faucit only learned to correct the author's mistakes in execution, but to supply his deficiencies of conception. To point out the beauties of her playing were to go through every scene of the drama, and to discriminate between what the author has not done, and what the actress supplies."—*Athenaeum*, Oct. 25, 1845.

Thursday, March 7, 1839, at Covent Garden Theatre, Helen Faucit played at the first performance of 'Richelieu.'

"Anderson and Miss Faucit as the *lovers*, Ward as Bouillon, Elton as the King, Phelps as a Capuchin Friar, and Howe as a page, are entitled to especial commendation: indeed, the acting throughout is good."—*Athenaeum*, March 9, 1839.

Tuesday, December 8, 1840. 'Money' (by Lord Lytton) was first performed at the Haymarket Theatre, Miss Helen Faucit playing the character of *Clara*.

"Miss Faucit had not much to do as *Clara*, but one speech, in which she excused herself for rejecting Evelyn in his poverty by recounting the life of her own father, who had

suffered from adverse circumstances, was well and impressively delivered.” —*Times*, Dec. 9, 1840.

Among other plays in which Helen Faucit played, with Macready, a leading part on the occasion of their first performance, may be mentioned Sheridan Knowles's 'Woman's Wit'; Lord Lytton's 'Sea Captain'; Talfourd's 'Glencoe'; Serle's 'Master Clarke'; Westland Marston's 'Patrician's Daughter'; Zouch Troughton's tragedy 'Nina Sforza.' A prologue by the late Charles Dickens was made a leading feature of the performance of 'The Patrician's Daughter.' It was written with admirable point and feeling, and was spoken by Macready. Miss Helen Faucit performed the part of *Mabel* in the play. In 1845 she accompanied Macready to Paris, and at the Salle Ventadour (the theatre at that time usually devoted to Italian Opera) played in a series of English performances, which comprised 'Othello,' 'Hamlet,' 'Virginius,' 'Macbeth,' 'Werner,' 'King Lear.'

“Acted *Macbeth*. The audience applauded Miss Faucit's sleeping scene much more than anything else in the whole play.”—*Macready's Reminiscences* (New and Revised Edition), p. 560.

January 16, 1845, Miss Faucit acted in 'Hamlet' before King Louis Philippe and the French Court at the Tuileries, and was by the king presented with a costly bracelet. The same year, in March, after playing *Antigone* in Dublin, she was presented with the following address by members of the Royal Irish Academy and the Society of Ancient Art:

“Madam,—We beg to give expression to the unalloyed and sus-

tained satisfaction which we have derived from your late performance at our national theatre.

“We have each and all endeavoured to promote the cultivation of classic literature and the study of ancient Art in this our city; and we feel that your noble representation of *Antigone* has greatly advanced these important objects, by creating a love and admiration of the beauty and grandeur of Ancient Greece.

“With the writings of the Grecian dramatists it is true we have been long familiar, but their power and their beauty have come down to us through books alone. ‘Mute and motionless’ that Drama has heretofore stood before us. You, madam, have given it voice, gesture, and life; you have realised the genius, and embodied the inspiration of the authors and artists of Early Greece, and have thus encouraged and instructed the youth of Ireland in the study of their immortal books.

“We offer the accompanying testimonial to the virtues and talents of one whose tastes, education, and surpassing powers have justly placed her at the summit of her profession.

(Signed)

George Petrie, R.H.A., V.P.R.I.A.,
Chairman.

John Anster, LL.D. } Secretaries.”
John Francis Waller }

Accompanying this testimonial was a splendid brooch of Irish gold, nearly four inches in diameter, designed by F. W. Burton, R.H.A. In the centre was a medallion exhibiting the figure of *Antigone* crouching in grief over the funeral urn of Polynices. The success of Miss Faucit's personation of the 'Antigone' led to the production for her in Dublin of the 'Iphigenia in Aulis' of Euripides. In 1845, on the 6th of November, Miss Faucit sustained for the first time the part of *Rosalind* in 'As You Like It,' at the Haymarket Theatre.

“On Thursday Miss Faucit performed the part of *Rosalind* in the play of ‘As You Like It,’ and charmed us by the simplicity, the delicacy, the purity of the delineation. The character, like the play itself, is ideal, and therefore requires a spiritualization in the performance, without which it is apt to become gross and sensual. It is not because she assumes masculine habiliments, and instructs her lover how to woo her, that *Rosalind* is to be taken as a hoyden. In the real world this would undoubtedly be the case, but not in the Forest of Arden, where, as Hazlitt justly says, ‘nursed in solitude, under the shade of melancholy boughs, the imagination grows soft and delicate, and the wit runs riot in idleness, like a spoiled child that is never sent to school.’ This softness and delicacy we never saw more beautifully represented than in Miss Faucit’s performance* of *Rosalind*—the caprice of the part never more ethereally embodied.”—*Athenæum*, Nov. 8, 1845.

After this year Miss Helen Faucit seldom played in London until 1852, when she made her reappearance at Drury Lane Theatre. During the intervening period, on August 25, 1851, she had married Mr. Theodore Martin, an author of distinction, whose ‘Bon Gaultier Ballads,’ and more recent literary labours in connection with ‘The Life of the Prince Consort,’ are well known to and, we believe, appreciated by the public. On Wednesday, January 28, 1852, Miss Faucit once more stood on the London boards, in the character of *Juliet*.

“Assuredly she acted it with so much care and elaboration, and in a style so superior to all her former efforts in the character, as to challenge on this occasion more than ordinary critical attention. One attribute of her performance it was impossible to overlook—the purpose which per-

vaded the whole, and which was felt as much in minute points and situations, as in the more prominent incidents and general scope of the action. It was in this particular that Miss Faucit chiefly excelled. She gathered a meaning from every phrase, and sometimes from a word. In the balcony scene she was greatest, both as regards the general impression, and the detail by means of which it was elaborated.”—*Athenæum*, Jan. 31, 1852.

Miss Faucit appeared at the Haymarket Theatre at intervals during the period 1853–5, in several of her more famous characters, *Pauline*, *Rosalind*, &c. On Friday, July 6, 1855, for the first time in London (having often previously performed the part on the provincial stage), she appeared at the Haymarket Theatre as *Iolanthe*, in Mr. Theodore Martin’s version of ‘King René’s Daughter.’

“Miss Helen Faucit took a benefit at this theatre on Friday night, the result of which must have proved to the lady that the majority of the audience were not all unwilling to concur in an opinion tolerably well credited, that she stands at the head of living tragic actresses. Her attempt was a bold one, but its success shows that she was right as far as the determination to obtain a recognition of her power was concerned. ‘King René’s Daughter,’ which she chose for the first piece, is, as a dramatic composition, worthless. It is a translation, or rather an adaptation, from the Swedish by Henrik Herz. The interest depends upon the recovery of sight by a blind princess, under the excitement produced by a tumult of novel sensations. In the year 1849 two translations of this piece were brought forward. Mrs. Stirling and Mrs. C. Kean then undertook to represent the heroine. There is no doubt that the representation by Miss Faucit last night was a far more real

thing than that of either of the actresses mentioned. The great defect of the piece is, that it sets the intellect at work to know what would be the nature of the victory achieved over a physical defect. The subject is essentially undramatic. Nevertheless, with a tact which can have its foundation only in genius, Miss Faucit managed to throw ophthalmia into the background, and to bring forward human sensations, which have their source in nature far deeper than those from which physical defects spring. She carried a trumpery piece triumphantly on her shoulders, and flinging it before the audience, dared them to deny its value. The answer was all that she could have desired. Can any actress desire a greater success? She achieved what ought to have been an impossibility."—*Daily News*, July 9, 1855.

The record of Miss Helen Faucit's performances, from the year 1855 to the date of her final disappearance from the stage, consists, for the most part, only of repetitions of previous impersonations. These have passed the ordeal of criticism again and again, and are among the familiar facts of the play-going public. On Thursday, November 3, 1864, however, during Messrs. Falconer and Chatterton's management of Drury Lane Theatre, she played there the part of *Lady Macbeth*.

"Miss Faucit appeared as *Lady Macbeth*, a character in which she is almost new to London, the direction of her talents having generally led to the adoption of the gentler heroines created by Shakespeare. In these she has acquired a high reputation; but in severer parts she has yet to justify her pretensions. Time, however, has done much for Miss Faucit, and physically she is now better adapted for the stern characters of the poetic drama than at any

former period of her professional career. Her *Lady Macbeth* is an original conception, elaborately studied and carefully illustrated with sculpturesque attitudes, which are sometimes too painfully realised. Intent on these expressions of deliberate thought, the actress is incapable of impulse, which accordingly is throughout suppressed in favour of an artificial representation. We have before us a living figure which undergoes a series of modifications prescribed by the most vigorous art. One of these is the attitude in which she stands reading the scroll that registers her husband's meeting with the Weird Sisters on the heath. It is gracefully marmorean, and gave the preliminary tone to the performance. The soliloquy was delivered with great energy, and rose to a height of poetical declamation seldom attained. The interview with Macbeth was rendered impressive by all the aids of style and pre-determined emphasis, so that not a single word was bereft of its due force. . . . All that art could enable her to do Miss Faucit did; but we have been more strongly impressed with the spiritual terrors that beset the self-communing sleeper by means more simple."—*Athenaeum*, Nov. 12, 1864.

Without attempting categorically to write down every principal incident in Miss Helen Faucit's brilliant career on the English stage, it may be remarked that her greatest impersonations in the Shakespearian drama—in the performance of which she has most excelled as an actress—have been *Juliet*, *Beatrice*, *Constance*, *Imogen*, *Portia*, *Lady Macbeth*, and *Rosalind*. She followed Miss Vandenhoff (the original impersonator of the character in England) as the heroine in 'Antigone,' first produced with Mendelssohn's music at Covent Garden Theatre, January 2, 1845, a part in which Miss Faucit gained, as we

have elsewhere remarked, well-merited honour. Her presentation of the character of *Iolanthe* has invariably incited high admiration, however much critics may differ as to the exact value of the play in which that character is cast. The great attractions of Miss Helen Faucit's acting could scarcely, perhaps, be more satisfactorily summed up than they have been in the following opinion of one of the more famous of her earlier contemporaries. Vandenhoff, in his 'Dramatic Reminiscences' (London Edition, p. 40), remarks: "Her expression of love is the most beautifully confiding, trustful, self-abandoning in its tone that I have ever witnessed in any actress. It is intensely fascinating." Miss Helen Faucit's last appearance on the London stage was in June, 1876, when she appeared at the Lyceum Theatre in 'King René's Daughter,' Mr. Henry Irving playing the part of *Sir Tristram*.

FECHTER, CHARLES ALBERT. Born in London, of mixed parentage—his father being a German, and his mother an Englishwoman. At a very early age Mr. Fechter's parents removed to France, and there he was brought up and educated. He made his *début* on the stage at the Salle Molière in Paris, and afterwards joined a travelling company on a tour through Italy. Previously to his appearing on the English stage, he had been for some time the leading actor of the Porte St. Martin Theatre, Paris. Made his professional *début* as an English actor in London,—having already appeared some years before in French Plays at the St. James's Theatre—Saturday, October 27, 1860, at the

Princess's Theatre, in the principal rôle in Falconer's version of Victor Hugo's drama, 'Ruy Blas.'

"A free version of 'Ruy Blas,' by Mr. Edmund Falconer, had been prepared for the occasion, M. Fechter of course representing that ideal lackey, who finds a livery such an inconvenient and disgusting obstacle to his love for a queen, and shoots up into the condition of an almost despotic Prime Minister under such circumstances that the scene of his degradation soon becomes more exquisitely painful than ever. As to the manner in which Mr. Fechter would speak English, the mind of the audience was soon at ease. His accent and his gesticulations are entirely of France, but his articulation is perfectly clear, and there is that music in his voice which would sound equally well through the medium of any language. *Ruy's* narrative of his sufferings and his love, and the small delicate touches by which he indicated his uneasiness under a master's control, carried him well through the first act, and though the great scenes of the piece were yet to come, it was easy to foresee that the manner of their execution would be in every way satisfactory. The second act (comprising two acts of the French piece) was an immense advance on the first. Nothing could be finer of its kind than *Ruy's* declaration of love to the Queen, so exquisitely was the fire of passion tempered by the feeling of respectful devotion, and with such eloquence of words and action were the words poured forth. There are not many actors who succeed even in ordinary love scenes, and few indeed could effect an exhibition of the idolatrous form of passion which inspired so many poets of the chivalric ages, and which is typified in *Ruy Blas*, though he nominally belongs to an unromantic period. Let it be borne in mind, too, that there is something in the plot of 'Ruy Blas' which is always on the point of becoming ridiculous to a public rather susceptible

of the ludicrous than of the pathetic. The Spanish fashion of *Ruy's* livery hazes over his mental capacity; but, if the mind wanders a little from the visible clothes to the position they denote, imagination will with fatal ease powder the hair of *Ruy*, clap yellow plush on his person, and remodel his name into the more familiar 'Jeames'—and 'Jeames' making love to the Queen of Spain is not a sublime object. That M. Fechter should so readily have got over an obstacle which lies in the very essence of the piece, and that in the presence of a public little inclined to be taught by M. Victor Hugo that 'Jack is as good as his master,' of itself shows the respect with which he inspired his audience. The misery to which the virtuous impostor is exposed when his master suddenly reappears, and compels him to do petty menial offices, while he is still in the plenitude of his power—the terribly jarring conflict between the aspiring mind of the statesman and the bounden condition of the lackey—was represented with wondrous force and abundance of detail. But it was in the last act that the triumph of the actor reached its culminating point—the act in which the valet appears as the defender of the Queen against the machinations of his villainous master. The concentration of passionate rage with which he accosted his oppressor, the obvious feeling that he was throwing from his soul a burden that had long crushed it to the dust, elicited that continued succession of plaudits which is only heard when an audience is excited in the highest degree. From the moment when *Ruy* snatches the sword from his master's side (an action which of itself produced an electrical effect) to the fall of the curtain, when the valet dies happy in the conviction that he is loved not under false colours, but with the livery actually present to the mind of his royal mistress, M. Fechter had the audience completely in his grasp, and could do with them as he pleased. The shouts which invited him to the

front of the curtain were the certain indications of an unequivocal and brilliant success."—*Times*, Oct. 29, 1860.

The following year (1861), Monday, February 11, Mr. Fechter played the character of *Don Cæsar de Bazán* at the same theatre.

"The part which M., or as he seems to prefer to be called Mr., Fechter is now playing nightly with success is that of *Don Cæsar de Bazán* in the drama of the same name. When this piece, adapted from the French, was first brought out in 1844 at the Haymarket, under the title of 'A Match for a King,' with Mr. Charles Mathews as the hero, it at once achieved great popularity, and versions were forthwith produced at nearly all the London theatres. Every actor of any importance within whose range of parts such a character was comprised seemed to consider it a duty to himself and his admirers to add *Don Cæsar* to his repertoire; and moreover every one was successful in it, because, although requiring very great talent to embody it to perfection, a moderate amount of stage knowledge and practice was enough to secure an effective, if not a satisfactory personation. Next to M. Frederick Lemaître himself, the creator of the part, who frequently played it in London, at the St. James's, the most effective representation was that of Mr. Wallack, at the Princess's Theatre. Mr. Fechter's reading differs greatly from both those of Mr. Wallack and M. Lemaître. To characterize the three briefly, M. Lemaître's may be called the humorous, Mr. Wallack's the melodramatic, and Mr. Fechter's the chivalric version. That is to say, M. Lemaître brought forward more strongly the degradation into which *Don Cæsar* had fallen, his indifference to his fate, and his acute sense of the ridiculous, with but few and faint glimmerings of the high-born Spanish nobleman,

condescending even to heighten the absurdities of the part by the use of a mechanical feather, contrived so as to move at will. Mr. Wallack, who was not an actor of humour, gave a melodramatic phase of the part, dwelling more emphatically, and relying more for effect upon the conventional situations of the drama. Whilst Mr. Fechter presents to his audience a gentleman fallen, it is true, into low habits, and driven by circumstance to be 'acquainted with strange bed-fellows,' yet in his lowest degradation retaining a vivid recollection of his original position; and though neither slurring over nor toning down so as to render ineffective the recklessness and careless habits into which a dissipated life has sunk him, mingling the tones of speech and the actions which depict his present state of life with gleams of better feeling and indications of a painful consciousness of his position. It will be seen that this reading enables him to give remarkable effect to the more serious situations which occur in the concluding scenes of the drama. Indeed, Mr. Fechter seems to view the character of Don Cæsar as divided into two distinct portions, the line of demarcation being his unexpected escape from death through the instrumentality of the boy Lazarillo. In the former portion the worse, and in the latter the more noble tendencies of his character, prevail. To carry out this view efficiently requires no mean qualifications in an actor, and it is no slight praise to say that Mr. Fechter does so. In rich and unctuous humour, in variety of detail, and in accumulating a number of small effects, and working them up and fusing them into a consistent whole, he is certainly inferior to M. Lemaître, but everyone who has not been fortunate enough to see that great actor will undoubtedly pronounce that Mr. Fechter does with the part all that is required. His performance, from beginning to end, must prove thoroughly satisfactory to the most critical spectator who views it apart from any previously-formed

impressions. He touches but lightly the drunkenness of the first scene, is easily excited to a spirited line of behaviour, bears himself towards his adversary like a gentleman, at least in manner, and in the prison scene submits to his fate with a resignation that takes its colouring of recklessness from his natural and ingrained good-humoured habit of looking upon life altogether as a jest, whilst his tenderness towards the boy whose championship he had undertaken with such fatal results is most touchingly expressed, and his behaviour to the veiled lady he marries is marked by gallantry and deference. The situation in which Don Cæsar encounters the King was treated by Mr. Fechter in a manner quite different to that of either of his predecessors above-named. When the King has announced himself to be Don Cæsar de Bazan, and the latter in reply declares himself to be 'Philip, King of Spain,' M. Lemaître did so in a careless tone, as if not deeply impressed with the humour of the situation, and Mr. Wallack threw himself into a chair, and assuming a regal attitude and tone, declared himself to be the King; but Mr. Fechter seems to view his assumption of the King's name as almost a logical result from the King's assumption of his, and subsequently, with mock gravity, puts on a regal deportment for a short time only. This was, perhaps, the most natural of the three modes of treatment, if less effective than Mr. Wallack's, and less consistent with the ruined Don Cæsar of M. Lemaître. In the concluding scene Mr. Fechter rose to the highest point of stage demeanour and of theatrical expression. His earnestness, his manly and graceful deportment, the spirit with which he reproved the King without abating the respect due to the monarch, bringing him down to his own level without detracting from his dignity, could scarcely be surpassed. Not a point throughout the character is missed, yet no effect is unduly thrust forward into notice;

every gesture and look and tone is allowed to bear its own force with the audience, and its significance is left to their appreciation, the whole evidently the result of great artistic perception, and of powers completely under control, the great art, after all, of concealing art predominating."—*Standard*, Feb. 18, 1861.

In March, 1861, Mr. Fechter appeared for the first time in England as *Hamlet*. His interpretation of the character excited great attention, and the performance was in every sense a remarkable success.

"Mr. Fechter does not act; he is *Hamlet*. . . . The soliloquy was finely delivered without declamation, but with the most passionate feeling. In the scene with the Ghost there was none of the conventional routine. . . . What we principally remarked in the first act was the intense and unmistakable sorrow that is displayed which exceeded every demonstration of the kind that we had ever witnessed in the character. It showed itself in every tone of the voice as well as in the general gesture, and created a deep sympathy in the audience. . . . We never heard the soliloquy on death better spoken—and of the soliloquies in general we may remark that they were in the finest taste, and extorted the admiration of the most judicious. The plaudits were frequent and prolonged."—*Athenæum*, March 23, 1861.

"Mr. Fechter's performance of *Hamlet* should unquestionably be seen by everyone who takes an interest in the higher departments of histrionic art. At all events, it is a theatrical curiosity. A Parisian artist, unrivalled in his own line, which is not that of French classical tragedy, essays the most arduous of Shakespearian characters. With the conventions of our stage, with the 'points' which, to us, seem almost as needful to the play as the words of the text, he has had nothing to do. He goes straight from

the book to the boards, and, though possibly he has received a few hints as to the general conduct of the business, there is every reason to believe that all his details are entirely the result of his own thought. His very entrance makes a completely novel impression. After the fashion of the German stage, he indicates Hamlet's Scandinavian nationality by a profusion of flaxen hair, and carries to perfection an assumption of that dreamy, unpractical look which is scarcely to be associated with a dark complexion. There is no doubt that to him the meditative element in *Hamlet's* nature has seemed most essential. The manner in which he throws out his answers, like one unwillingly awakened from a continued abstraction, into which he presently relapses, is admirably truthful, and the pretence of madness little changes this manner, beyond the addition of a light tone irony. Through the predominance given to the meditative element the soliloquies acquire a very remarkable character. He has elaborated these at a vast expense of thought, and his delivery is marked by the subtlest variations. But the novelty of his rendering consists in the peculiarity that the stronger passions in trench as little as possible upon his solitude, and that he is chiefly occupied with a play of the intellect. The birth of his thoughts is more visible than the influence of his emotions. The gentlemanlike side of *Hamlet* stands also high in the considerations of Mr. Fechter. Throughout the whole tragedy he is the very perfection of courtesy, and this quality is especially shown in his scenes with the players. Those of our readers who have seen him in the 'Corsican Brothers' will recollect the charming way with which, as the young Squire, he settled the disputes of his turbulent peasantry. He was evidently far above the others in the social scale, but his condescension was so easy that it was even more agreeable than equality. Something of the same kind may be observed in Mr. Fechter's

representation of *Hamlet's* conduct towards the itinerant comedians. He is a thoroughly polite Prince, and even when he is vexed by the interruptions of Polonius there is infinite courtesy in the gestures with which he motions him to silence. Indeed, all the 'genteel comedy' which belongs to *Hamlet* is admirably sustained; and though we can never forget that the part is played by a Frenchman, the Frenchman seems perfectly at home in his new atmosphere, and, indeed, has been qualified for it by the polished comedy of his own stage. In those scenes, on the other hand, in which passion cannot be resolved into meditation, but must speak out loud and strong, the fact that *Hamlet* is played by a foreigner is less advantageously apparent. It is not that he lacks passion, or is deficient in purpose, but that physical force, which we find in the words of Shakespeare, when wielded by a native seems to be beyond the reach of an alien; and while we admire his general conception it is impossible not to feel that passages to which we have been habituated to attach great importance slip away comparatively unobserved. The merits and deficiencies of Mr. Fechter cannot be better illustrated than by the fact that the 'play scene' and the 'closet scene' are those with which he produces the least effect, whereas in the second act he makes a most powerful impression. We have already said that such a performance is worth seeing as a curiosity. It is also estimable from a higher point of view. The pains which Mr. Fechter has taken to master the diction of Shakespeare and fully to understand every line set down for him are laudable in the highest degree, and the slips which he makes are so rare that they may simply be regarded as monuments of creditable toil. The finish of his performance is not the less real because it has the nature of French polish, and because many of his gestures are unlike those to which we have been accustomed on our own stage. Probably 'Shakespeare' never

has been, or will be, played so well by a foreign artist as Mr. Fechter has played 'Hamlet,' and it would be wholly incorrect to measure him by an English standard."—*Times*, March 22, 1861.

On Wednesday, October 23, 1861, at the same theatre, he appeared in the character of *Othello*, for the first time in England.

"When M. Fechter appeared in the character of *Hamlet*, his freedom from all the restraints of stage traditions was, perhaps, more an object of interest than any of his peculiarities. Still, save among his confidential friends, there was no certain knowledge whether this freedom was the result of accident or of deliberate choice. Not having been trained on the English stage, it was just possible that he might have gone his own way simply for want of a guide. But in *Othello* he takes a far more decided position, and shows that he is a free man, not only in practice but in theory. On the first night of performance, Charles Fechter's acting edition of 'Othello' was widely circulated, and the dedication to Richard Lane, Esq., following the title page embodied the artist-editor's profession of faith. The world was thus informed of Mr. Fechter's conviction that 'Shakespeare's plays were certainly written to be *acted*, not *recited*' (a proposition more pregnant with meaning than is apparent at the first glance), and of the fact that his mode of treating Shakespeare was 'the fruit of nearly twenty years' unceasing labour of love for the *scenic representation* of the Great Master.' Further, aspirants were urged 'to press forward, to sap the foundations of that worm-eaten and unwholesome prison, where dramatic art languishes in fetters, and which is called *Tradition*.' Having thus declared, not only that he is himself independent of tradition, but that all his successors should destroy it as a 'worm-eaten and unwholesome prison,' M. Fechter elaborately pro-

pounds his own views of the manner in which Othello ought to be represented. His instructions are conveyed, not in the form of essay or note, but by means of stage directions, far more copious than those manuscript regulations which are ordinarily to be found in our old prompter's books. The personages are not only informed on which side they are to make their entrances and exits, where they are to sit and where to stand, but the details of their movements are so closely described that the directions almost comprise an indication of thoughts and motives supplementary to the text. . . . M. Fechter is a most logical actor. With all his determination to be original and unfettered, he does not deviate from the prescribed path without warrant from the text, or, at any rate, without full conviction that there is nothing in the text that can be opposed to his innovations. But is not his logic a little at fault in his broad theory respecting tradition? While he denies the authority of every actor of Othello down to this year of grace, 1861, he lays down a rule for the future Othellos far more stringent than any which is based upon ancient precedent. The old path was, at all events, but vaguely defined, whereas we have now a routine from which it is impossible to stray one inch without violating a pointed law. . . . Perhaps we should say that something like an application of imperial logic is to be found in this seeming inconsistency. The Frenchman has overthrown all the traditions of the Bourbons—*ergo* he is free. The artist who ignores the precedent of Kembles and Keans is free likewise. As for the Napoleons and Fecthers, they are, of course, symbols of perfect liberty. . . . That M. Fechter's *Othello* will prove more attractive to public curiosity than his *Hamlet* is likely enough. The bait offered is much more tempting on the present than on the former occasion, the whole business of the play being completely remodelled, and the novelty of some of the readings being striking enough

to provoke general discussion. . . . With regard to his own personation, we should say that, in M. Fechter's view, *Othello* is more affectionate than impassioned, and more logical than either. Far from being naturally suspicious, he does not grow uneasy till he has ample ground for annoyance, and, consistently with this belief, that he would not turn mad-jealous for a trifle, the character of the Courtesan Bianca, commonly omitted, is restored. Such an *Othello* as M. Fechter conceives would require the evidence of Desdemona's guilt, conveyed by the overheard words of Bianca, before he could be nerved to crime. . . . The growth of distress is portrayed with all the minuteness of which M. Fechter is so great a master; though we think he is most to be admired in his passages of tenderness, which are charmingly rendered, and not without a tinge of old French gallantry. In some of his innovations, we should say M. Fechter is impelled less by the force of conviction than by the love of novelty for its own sake. . . . As for the alteration of the catastrophe, which consists in making Othello drag Iago to the bedside of Desdemona, that he may do homage to her corpse, and leads the ignorant to suspect that the villain, not the Moor, will die like the turbaned Turk at Aleppo, it cannot in any way be justified. There is not one word in the text to indicate that *Othello*, in his last despair, was actuated by the strange wish of making the virtual murderer kneel before the victim, and surely if the poet had conceived such a wish he would have allowed it to have some influence on the dialogue. . . . However, apart from all question of detail, this much is certain, that a performance like that of *Othello* at the Princess's is of infinite use to theatrical art. An intelligent innovator like M. Fechter gives people something to talk about. The volume of Shakespeare is taken down from the library shelf, and whether the majority agree or disagree with the new interpreter, the work of the great poet

becomes a subject of serious consideration."—*Saturday Review*, Nov. 2, 1861.

In 1863, Mr. Fechter entered upon the management of the Lyceum Theatre, and, on Saturday, January 10, "opened" with 'The Duke's Motto' (altered from 'Le Bossu' of Paul Féval, by John Brougham), and played the part of *Henri de Lagardère*.

"It will probably be admitted on all hands that no actor in our time has given rise to appreciations more diverse than Mr. Fechter; he fell in the midst of artistic circles like a shell, scattering opinions right and left. Whilst, to some people he was a man of genius, an actor of passion and imagination whose 'realism' was an Aladdin's lamp that carried a new and delightful light into the treasure-caves of Shakespeare; to others he was merely endowed with a certain grace of ingenuity, and in his realism had simply a touch that showed us the outside of the cavern. To some he was the high priest who conducted the true worship of the poet; to others, the audacious Pagan who robbed the shrine of all its sanctity. There can be little doubt that in both opinions there was a good deal of excess, though it would be rather a laborious matter to accomplish their adjustment. One fact, however, can be seized as a common ground in this contention. If it is only by a certain, though it must be allowed, a very numerous refined class, that Mr. Fechter is accepted as an interpreter of Shakespeare, by all he is held pre-eminent in the drama of romantic and real life, and justly regarded as a most accomplished exponent of its various phases. If many deny him tragic passion, all allow him poetic sympathy, and feel how happily he moves along the broad path of human emotion, even though they deny him the power to scale its heights or plunge into its ravines. Here all the qualities that most distinguish him are allowed to find their fullest scope; his grace, his ease, his

picturesqueness, his life, his force, his elasticity, his vivid sense of character, his perfect mastery of detail—all the elements, in fact, that compose his wonderful reality, and which, if they are felt somewhat to limit the ideal world, are able to expand the actual into so much significance and beauty. . . . The drama of the night was presented, under the title of the 'The Duke's Motto,' being an adaptation from 'Le Bossu,' the present novelty of the Porte St. Martin, which has now been attracting Paris for above a hundred nights. M. Fechter could scarcely have done better than in making this selection. 'Le Bossu' is unquestionably one of the best pieces of its class that has been produced in Paris for some time. It is full of interest and variety, presents a vivid picture of a particular epoch; and, in addition to the force of its general features, both scenic and dramatic, has the advantage of presenting a leading character which is admirably suited to Mr. Fechter. Mr. Brougham, who has adapted it, and has very properly adhered to the outline of M. Paul Féval's original, has in some instances weakened and in some considerably improved it. . . . The acting of this drama is very forcible throughout. Mr. Fechter finds in its hero a character that not merely brings out all his known ability, but which has the advantage of placing him also in a new and striking light. For the gay and graceful bearing of the young captain of cavalry, who so well reflects the adventurous and daring spirit of his time, of course we were prepared: but his assumption of the *Hunchback*, with his bent shape, his crippled gait, and his furtive and sardonic glances, was a contrast that came upon us with as much enjoyment as surprise. Still more striking was the dash of humour that he threw into the impersonation of the deformed, and which gave him at times a grotesque jollity that was almost diabolical. That character will be numbered among Mr. Fechter's best successes. We need not dwell on his

acting of the *Captain*, whose leading features he so well contrasts, in the buoyant spirit displayed throughout his adventures, and the generous ardour with which he responds to the love confession of Blanche. Mr. Fechter was received with great enthusiasm on his first entrance, and was loudly called for at the close of every act as well as at the termination of the drama."—*Daily Telegraph*, Jan. 12, 1863.

The same year, Saturday, October 31, at the same theatre, he performed the character of *Angelo*, first performance of 'Bel Demonio' (John Brougham). In 1864 (Saturday, May 21) he "revived" 'Hamlet' at the Lyceum with great success.

"The revival of 'Hamlet,' so long expected, took place at the Lyceum on Saturday, and a house crowded in every part was the result. That all the modern means that have been devised for the purpose of scenic effect would be employed on this occasion had been confidently anticipated, nor were expectations disappointed. . . . Mr. Fechter, in his revival, has two objects in view. One of them is to give an antique Danish colouring to the whole piece; the other is to present certain effective situations under a new aspect. The first of these objects can only be proximately attained, for the story of 'Hamlet' refers to a period so completely mythical that an investigation as to his proper dress would prove almost as satisfactory as a search for the pattern-book of Thor's tailor. . . . Mr. Fechter has presented his audience with massive architecture of the Norman style, and the dresses of the mediæval Danish period. Rosencrantz and Guildenstern are no longer attired in that conventional costume which is vaguely associated with the courtiers of Spain or Italy, but are dressed like Northern warriors—bluff fellows, with thick beards, coarse leggings, and cross gaiters—and the other

personages are after the same model, Mr. Fechter of course retaining that peculiar black dress and blonde hair which became so famous at the Princess's. . . . We need not dwell at length on Mr. Fechter's impersonation of *Hamlet*. Its deficiency in traditional points must be accepted as the result of a general theory to be discussed *à priori*, and even those who find that it lacks physical force must recognise its highly intellectual character. The dreamy side of *Hamlet's* nature could not be more perfectly exhibited than by Mr. Fechter. . . . The piece altogether is equally played, but to name two characters that particularly stand apart from the rest, we would select the Ophelia of Miss Kate Terry and the Gravedigger of Mr. H. Widdicomb. The natural unaffected pathos of the former in the mad scene, the comic self-sufficiency and perverted shrewdness of the latter while chopping bad logic by the grave, were admirable. . . . Mr. Fechter, with all his zeal against stage tradition, seems to have had no thought of restoring Fortinbras, and yet by the restoration *Hamlet* would gain a fine speech similar in purport to that in the second act."—*Times*, May 23, 1864.

The same year, Saturday, October 22, first performance of 'The King's Butterfly,' he played *Fonfan*. On January 21, 1865, still at the Lyceum, Mr. Fechter produced a version of M. Frédéric Lemaître's 'L'Auberge des Adrets,' under the title of 'The Roadside Inn,' and acted in it the part of *Robert Macaire*. The same year, Monday, April 17, he played *Belphégor*, in Mr. Charles Webb's translation of the French drama originally adopted by Mr. Charles Dillon. (See DILLON, CHARLES.) Mr. Fechter's son acted with him in the play.

"In regard to Mr. Fechter's representation of the character, we pronounce it to be a masterly piece of

acting, replete with a variety of phases, and manifesting much profound feeling."—*Athenæum*, April 22, 1865.

During 1865 Mr. Fechter produced two plays by Mr. Palgrave Simpson, viz, on Monday, November 6, 'The Watch Cry,' adapted from the French drama 'Lazare le Pâtre'; and on December 22 a new version of an old subject, under the title of the 'Master of Ravenswood.' In both Mr. Fechter sustained the leading rôle: in the first the part of *Leone Salviati*; in the second that of *Edgar of Ravenswood*. During 1866 Mr. Fechter again "revived" 'Hamlet' at the Lyceum. In May of the same year he "revived" 'The Corsican Brothers,' in which (at the Théâtre Historique in Paris) he was the original representative of the twin brothers, *Louis* and *Fabien dei Franchi*.

"That Mr. Fechter, as the original representative of the twin brothers, has claims on critical appreciation is certain; and it may be added that he need not fear the rivalry of the best of his successors. His impersonation is marked by superior refinement and the direct action of an intelligence that had conceived for itself the characters that it supported, independent of imitation; an affirmation not to be made of any other representative of the parts. This advantage Mr. Fechter is likely to retain; for while he is more quiet in his style than any of his competitors, he is, at the same time, decidedly more natural and interesting."—*Athenæum*, June 2, 1866.

"One of the greatest 'sensations' of 1851—a year fruitful in novelties and excitement, was the production of a romantic drama at the Princess's Theatre, entitled the 'Corsican Brothers.' This drama, adapted from the French of Alexander Dumas by Mr. Boucicault, was most effectively put upon the stage, and Mr. Charles Kean's double assumption of Louis

and Fabian dei Franchi, and Mr. Alfred Wigan's Chateau Renaud, were, unquestionably, the great theatrical successes of that season. The drama was often performed at the same theatre during Mr. Kean's long lesseeship, and when Mr. Fechter was engaged by Mr. Harris at the same house in 1862 it formed one of the few French melodramas that relieved his Shakespearian impersonations. Mr. Fechter was naturally anxious to appear before an English audience in the two characters—Fabian and Louis—which he had originally represented at the Théâtre Historique in Paris, when the drama was first produced about 1846, and he had a pardonable preference for an English version which followed the original more closely than Mr. Boucicault's. When Mr. Vining took the Princess's he revived the 'Corsican Brothers' in 1864, and played the two brothers himself in the old Princess's version, his Chateau Renaud being Mr. Walter Lacy. Last night M. Fechter revived the play at the Lyceum, still keeping to the French version, excluding the famous sliding-trap, and making very little use of that popular ghost melody which we believe was composed for the drama by Mr. Stoepel. . . . The strength of Mr. Fechter's performance of the two Corsicans is shown most in the third and fourth acts; the third act in which he is the gay and superstitious young hunter, and the fourth act in which he seeks revenge for his brother's death with concentrated earnestness. The Chateau Renaud is Mr. G. Jordan who wants repose for the part—a thoroughly artificial one; and Mr. Hermanu Vezio, Mr. Emery, and Mr. H. Widdicomb, are of great service to the piece, the first as a gentlemanly second, Baron Mongiron, the others as the two brawling Corsicans, Orlando and Colonna."—*Daily News*, May 22, 1866.

In 1867 (January) 'Rouge et Noir,' by Henry Leslie, was performed for the first time at the

Lyceum, Mr. Fechter sustaining in the play the character of *Maurice D'Arbel*. In the following September, Monday the 16th, he performed *Claude Melnotte*, in the 'Lady of Lyons,' at the same theatre. In November he withdrew from the management of the Lyceum Theatre; and the next month (Thursday, December 26, 1867) appeared at the Adelphi, first performance of Messrs. Charles Dickens and Wilkie Collins's play, 'No Thoroughfare,' in the part of *Obenreizer*.

"In the fourth act the excitement of the play culminates. The first scene is laid in the room in the Swiss inn, where *Obenreizer* tries to drug his victim, and secure his papers; the second, perhaps the finest bit of realistic scenery which the skilled hand of Mr. Grieve has ever placed upon the stage is the mountain pass where *Obenreizer* taunts Vendale with his approaching doom, until the latter, to foil his would-be robber, springs over the precipice. This scene was acted with the greatest spirit by Mr. Fechter and Mr. Neville; and the manner in which the leap was taken by the last-named gentleman, was highly artistic and effective. . . . The weight of the piece lies mainly on the shoulders of Mr. Fechter, who, for the first time since his sojourn in England, has been fitted with a part in which his foreign accent is in his favour. He played throughout with the greatest earnestness and skill, and while the softer passages of his love-making were as graceful and tender as ever, he gave due emphasis to the darker side of the character."—*Daily Telegraph*, Dec. 27, 1867.

It may be mentioned that a French version of this play, entitled 'L'Abîme,' was produced in 1868 in Paris; in this Mr. Fechter sustained the same character. Saturday, October 17, 1868, at the Adelphi, he played

Edmond Dantes, in a dramatic version of 'Monte Christo,' then first performed. In 1869 (March), at the Adelphi, he appeared as the *Count de Layrac*, in a piece written by himself in collaboration with Mr. Wilkie Collins, entitled 'Black and White.' Monday, November 29, of the same year, he commenced a series of twelve farewell performances at the Princess's Theatre, previous to his departure for the United States, which took place shortly afterwards. He remained in America until 1872, in which year, on Saturday, March 2, he reappeared on the London stage at the Adelphi, in 'Ruy Blas'; and subsequently, Monday, June 2, at the Princess's, as *Hamlet*. Since 1872 Mr. Fechter has resided in America.

FERNANDEZ, JAMES. Born at St. Petersburg, Russia, May 28, 1835. Entered the dramatic profession at the Queen's Theatre, Hull, October, 1853. Afterwards played at Stafford, Hanley, Lichfield, Isle of Man, Wolverhampton, Whitehaven, Rochdale, Blackburn, &c. First appearance in London at the Queen's Theatre, 1855. Subsequently played at the Bower, Grecian, and Surrey Theatres; remaining at the last-named theatre (under the management of Messrs. Shepherd and Creswick) for six consecutive seasons, playing, in conjunction with Charles Calvert, principal "juvenile" parts; among the number *Walter Hartright*, in the first dramatization of Wilkie Collins's 'Woman in White.'

"*Walter Hartright* is played by a young actor named Fernandez, who, to good natural qualifications, adds a thorough knowledge of melodramatic business, and has every appearance of being a rising man."—*Times*, Nov. 8, 1860.

Upon the destruction, by fire, of the Surrey Theatre, in 1864, Mr. Fernandez was engaged by the late E. T. Smith to sustain at Astley's Theatre the part of *Ruby Darrell*, in a new drama entitled 'The Mariner's Compass,' which had a lengthened run. Afterwards appeared at the Lyceum Theatre in a drama entitled 'Narcisse.' (See BANDMANN, DANIEL E.) In 1868 was leading actor at the Theatre Royal, Brighton. The following year accepted a special engagement to play the *King o' Scots* at the Alexandra Theatre, Liverpool, appearing there for the first time Easter Monday, 1869.

"The part is a difficult one to fill, because it involves the manifestation of so many humours—some frivolous and weak, others firm and dignified—that its effective portrayal demands considerable versatility on the part of the actor. Mr. James Fernandez impersonates the *King* very creditably. He speaks the Scotch accent with great correctness, but we are afraid that the idiom was sometimes too strictly vernacular to be understood by the audience. Following the plan adopted by Mr. Phelps, at Drury Lane Theatre, Mr. Fernandez 'doubles' the parts of the *King* and the old miser *Trapbois*. It is a bold venture. The scene in his own dismal house, with its dismal surroundings and depressing accessories, is trying to the delineator, but the manner in which Mr. Fernandez acquitted himself merits the heartiest praise. His performance received the warm approval of the audience."—*Liverpool Daily Courier*, March 30, 1869.

Shortly after this Mr. Fernandez became the leading actor at the Amphitheatre, Liverpool, and made his first appearance there as *Shylock*, to the Portia of Miss Bateman. During this engagement, in a revival of 'Arrah na

Pogue,' Mr. Fernandez played the part of *Shaun the Post*.

"None but an actor of sterling ability could have personated *King James* in 'King o' Scots' as he did; and his performance on Saturday was the best confirmation of the favourable opinion expressed of him when he played in Mr. Halliday's drama. It is a step indeed from *King Jamie* to *Shaun the Post-boy*, but the ability to sustain characters so widely different is a true and severe test. Mr. Fernandez has confidence in himself; and his success in *Shaun* is ample justification for it, and another reason to think that he is one of the best stock actors that have ever appeared in Liverpool."—*Liverpool Daily Post*, May, 1869.

Reappeared in London, at the Adelphi Theatre, 1871, as *Claude Frollo*, in Halliday's 'Notre Dame,' playing the character for 270 nights.

"Mr. James Fernandez, an actor, who on the southern side of the river, enjoyed a popularity which ought long ago to have brought him from the Surrey to the Adelphi, played *Claude Frollo* with an earnestness and effect which made the *début* on these boards a triumph of the most unequalled description. With an excellent figure, a great command of facial expression, and a thorough knowledge of how to keep bursts of strong passion on this side exaggeration, Mr. Fernandez portrayed the Archdeacon of Notre Dame in the strongest but best chosen colours. Monk Lewis's hero, in the once notorious romance which attached the name to the author by which he is best known, might have stood for the model."—*Daily Telegraph*, March, 1871.

Mr. Fernandez remained at the Adelphi Theatre for three seasons, playing principal parts; among others, *Dagobert*, *Don Salluste* (to Fechter's *Ruy Blas*), *Newman Noggs*, *Micawber*, &c. Was sub-

sequently engaged by F. B. Chat-
terton for Drury Lane Theatre,
and appeared there as *Fitz James*
in the drama of 'The Lady of the
Lake;' and as *Isaac of York* in a
revival of 'Rebecca.' Sustained
the part of *Old Tom* in a revival
of 'After Dark,' at the Princess's
Theatre in June 1877, and per-
formed the character for 80 nights.
Returned to Drury Lane Theatre,
September of the same year, for
the part of *Christian* in W. G.
Wills's drama of 'England'; and
afterwards appeared as *Varney* in
a revival of 'Amy Robsart.'

Mr. Fernandez was selected by
Mr. Henry Irving to support him,
as *Coitier* in the production of
'Louis XI.' at the Lyceum Theatre,
March 12, 1878.

"The important character of *Coitier*,
the King's physician, was undertaken
with excellent effect by Mr. James
Fernandez, who has been specially
engaged for the part. The bluff, de-
termined manner assumed by the
actor contrasted admirably in many of
the scenes with the vacillating and
hesitating anxiety of the King, and
thanks to the skill and discretion of
Mr. Fernandez, the play gained interest
and lightness whenever *Coitier* ap-
peared."—*Daily Telegraph*, March
15, 1878.

In June 1878, Mr. Fernandez
was still a member of the Lyceum
company.

FISHER, DAVID (the Elder).
Born at East Dereham, Norfolk,
one of the towns which formed
the circuit of 'The Norfolk and
Suffolk Company of Comedians,'
an association of players estab-
lished by the grandfather of the
present actor, and which contin-
ued under the control of Mr.
D. Fisher's family (father and
uncle) until about the year 1841.
Trained from boyhood to the

stage, but prevented for some
years by a severe accident from
following his profession, David
Fisher became engaged in various
musical pursuits in Norwich at
the outset of his career. He
appeared at public concerts as a
principal violinist, and secured
favourable notice by his praise-
worthy performances in this di-
rection. In 1849, after his re-
covery, he joined the company of
Mr. Edmund Glover at the Prince's
Theatre, Glasgow, meeting, as
members of the same, Miss Agnes
Robertson (Mrs. Boucicault), Mrs.
Ternan, George Everett, &c.
Playing a variety of characters
during the succeeding four years,
receiving during that time offers
of engagement from Mr. E. T.
Smith of Drury Lane, and Mr. A.
Wigan of the Olympic, Mr. Fisher
finally arranged with Mr. Charles
Kean, and made his first appear-
ance in London at the Princess's
Theatre, November 2, 1853, as
Victor in 'The Lancers.' At the
same theatre he played *Windsor
Brown* in 'Away with Melan-
choly'; *De Brissac* in 'Our Wife';
Faust; and *Pertinax* in his own
production, 'Music hath Charms.'

"The principal weight of this little
sketch fell upon Mr. David Fisher,
and to his liveliness, good humour,
and rattle it undoubtedly owes its
success."—*Daily News*, July 8, 1856.

Mr. David Fisher took part
in the dramatic performances at
Windsor Castle, arranged by the
late Charles Kean, playing the
Marquis in the 'Wonderful
Woman,' *Gratiano* in the 'Mer-
chant of Venice,' and *De Brissac*
in 'Our Wife.' In 1859 he ac-
cepted an engagement at the
Adelphi under Mr. Benjamin
Webster's management. It was
at this theatre that Mr. David

Fisher first played many of his most important characters, notably the *Abbé Latour* in Watts Phillips's 'Dead Heart,' *Garroway* in the same author's 'Paper Wings,' *Lanieres* in 'Magloire,' *Hulks* in 'The Willow Copse,' and *Kyrle Daly* in 'The Colleen Bawn.'

"Mr. Fisher is now added to the strength of the Adelphi staff, and in the drama of 'The Willow Copse' creates a character out of the part of *Hulks*. He attempts no caricature, and now and then so delivers himself as to make of a melodramatic effect, in the way of speech, something much less galvanic, but, at the same time, more living and more interesting than the authors meant."—*Examiner*, Oct. 1, 1859.

"The calm villany, the heroic insolence, the superficial courtesy of this last scion of the race of 'Abbés galants' (the *Abbé Latour*) are admirably portrayed by Mr. David Fisher, who may look upon the part as an important step towards an entirely new career."—*Times*, Nov. 13, 1859.

In 1863 David Fisher produced an entertainment called 'Facts and Fancies' at the Hanover Square Rooms and St. James's Hall.

"Mr. David Fisher goes through the busy and prolonged programme with amazing spirit and address, and displays a versatile experience which those who knew him on the stage could hardly have expected. His musical entertainments are very remarkable. He not only plays on the pianoforte with the skill of a proficient, but is more than respectable as a violinist, while his singing is neat and tasteful."—*Observer*, April 12, 1863.

In the autumn of the same year he joined Mr. Vining's company at the Princess's, playing *Mr. Abel Honeydew* in 'Paul's Return'; *Jaques Sabot* in 'Light and Shadow'; and *Mozart Smith* in

his own farce of 'Heart Strings and Fiddle Strings,' &c. In 1865 Mr. Fisher was specially engaged for the part of *Orpheus* in Offenbach's opera at the Haymarket. During a part of 1866 and up to July 1868, David Fisher was under the management of Mr. H. J. Byron at Liverpool, and undertook the duties of stage-manager, playing a great variety of characters at the Royal Amphitheatre and Alexandra, including *Sir Peter Teazle*, *Sir Harcourt Courtly*, *Autolycus*, *Stephano*, &c., &c. Engaged for the opening of the Globe Theatre in London, November 28, 1868; on that occasion he undertook the character of *Major Treherne* in H. J. Byron's 'Cyril's Success.' In 1869 he appeared as *Major Forum* in Boucicault's 'Formosa' at Drury Lane, Henry Irving playing the character of *Compton Kerr*.

"The gem of the evening, so far as acting was concerned, was Mr. David Fisher's admirable impersonation of the *roué* and gamester, *Major Forum*. Make-up, dress, action, were all perfect. . . . Mr. Fisher cannot be complimented higher than he deserves."—*Standard*, Aug. 6, 1869.

In 1870 he accepted an engagement at the Olympic, and played, among other principal characters, *Brigard* in 'Frou-Frou,' *Micawber* in 'Little Em'ly,' and *Lord Claremont* in Tom Taylor's 'Handsome is that Handsome does.' At a performance for his own benefit, August 29, 1870, Mr. Fisher acted the character of *Sir John Falstaff*. Engaged, under Mr. H. J. Montague's management, at the Globe Theatre in 1871, he played there *Horace Mervyn* in Byron's 'Partners for Life,' and *Dick Fallow* in Albery's 'Forgiven.' Engagements followed at the Opera Comique, where

in 1872 he acted the *Marquis* in an English version of M. Hervé's 'L'Œil Crevé;' *De Grignon* in Charles Reade's adaptation from the French, 'The Ladies' Battle' ('La Bataille des Dames'); and *Nicholas Flam* in Buckstone's comic drama of that name. At the opening of the Criterion Theatre, March 21, 1874, he played *Ransome Trivass* in 'The American Lady.' At the Mirror Theatre (Holborn) *Jack Paget* in 'The Detective,' May 29, 1875. At Drury Lane, the same year, *Father Dolan* in 'Shaughraun.' Joined Mr. H. Wigan's company at the Princess's in 1876. Since that year Mr. Fisher has been engaged with a company playing 'Dan'l Druce' in the provinces, and as an actor of principal parts in Mr. Gilbert's comedies.

FISHER, DAVID (the Younger). Professionally known as Walter D. Fisher till 1874, afterwards as David Fisher, jun. Born at Norwich. Was specially educated to the stage by his father, David Fisher the elder, at whose benefit at the Theatre Royal, Glasgow, in 1852, the younger Fisher appeared as the boy in 'The Children in the Wood.' First engagement in the dramatic profession at the Theatre Royal, Manchester, September 21, 1862. Afterwards fulfilled engagements in the provinces, at the Theatres Royal, Brighton, Dublin, Glasgow, Liverpool, Edinburgh, Newcastle, &c. In the summer of 1870 became lessee (in conjunction with Miss Marie Rhodes) for a short period of the Theatre Royal, Edinburgh, producing 'Formosa,' 'Lancashire Lass,' 'Prompter's Box,' &c., with considerable success. In 1873 played at the Athenée The-

atre in Paris with an English company of comedians, which included, among others, Messrs. Ryder, Swinbourne, Charles Warner, Miss Viner, Miss Margaret Cooper, &c. In 1874 joined Mrs. Hermann Vezin's so-called 'Cora' company. First appearance on the London stage July 1875, at the Theatre Royal, Haymarket, as *Moses* in 'The School for Scandal.' First important London engagement at the Globe Theatre as *Potain* in a play adapted from the French (L'Article 47) entitled 'Cora.'

"Mr. David Fisher, jun., made, so far as we know, his first appearance in London as *Potain*. . . Mr. Fisher has caught his model to the life, and acts with unexaggerated and unconscious humour deserving of the high praise."—*Standard*, March 5, 1877.

"One of the cleverest bits of acting in the piece is shown in the second act by Mr. David Fisher, jun., who, in the character of *Potain*, a weak-minded and worthless yet staunch friend of Mazilliers, exhibits a very sound and intelligent appreciation of humour."—*Times*, March 9, 1877.

August 12, 1877, Mr. Fisher appeared at the Haymarket Theatre as the *Rev. Horatio Tibbets* in G. F. Rowe's comedy of 'Brass,' and has subsequently appeared at the same theatre in various Shakespearian parts during the engagement (1878) of Miss Adelaide Neilson.

FITZWILLIAM, KATHLEEN MARY (Mrs. C. WIT-HALL). Born in November 1826. Studied under the following masters, viz., John Barnett (singing), J. L. Stratton (piano), Balzir Chatterton (harp). Made her first appearance in public in 1845, at the Hanover Square Rooms, as a concert singer, on the occasion of the first performance of an original

'Stabat Mater' composed by her brother, Edward Francis Fitzwilliam. Made her *début* on the stage the same year at the Theatre Royal, Birmingham, as *Rosina* in the opera of 'The Barber of Seville.' During the two following years, and subsequently, Miss Fitzwilliam fulfilled engagements in Liverpool, Manchester, Edinburgh, Glasgow, Dublin, and other important towns, playing "principal and leading business" with several eminent members of the dramatic profession. With Macready Miss Fitzwilliam acted in 'Hamlet,' and sustained the part of *Ophelia*. With Mr. and Mrs. Charles Kean she appeared in 'The Wife's Secret' (as *Maud*), and in 'Strathmore.' With Miss Cushman she played in several important pieces. And on the occasion of the reappearance in Liverpool (1847) of Miss Fanny Kemble (Mrs. Butler), after her long absence in America, Miss Fitzwilliam sustained the part of *Helen* to that lady's *Julia* in 'The Hunchback.' A contemporary Liverpool journal alluding to this performance remarks: "The lively and volatile *Helen* was personated by Miss Kathleen Fitzwilliam, who, though more than commonly clever, would, we thought, fail in this rather difficult character. What then, was our delight, our astonishment, to see it played as we never saw it played before. Amidst all the *Helens* we ever saw, Miss Fitzwilliam's ranks first. It was worthy indeed to rank with the *Julia* she played with. Few who saw Miss Fitzwilliam's perfect acting that night could have credited that she was, in comparison with those by whom she was surrounded, a perfect novice." Among other actors of note with whom Miss Fitz-

william appeared in the earlier part of her career, Mackay, the celebrated Scotch actor, and Leigh Murray may be mentioned. With the first named she played in 'The Heart of Midlothian' (*Dumbiedikes*, Mackay, *Madge Wildfire*, Miss Fitzwilliam); and, with Mr. Leigh Murray (as *Claude Melnotte*), she personated *Pauline* in 'The Lady of Lyons.'

Miss Fitzwilliam made her first appearance on the London stage, December 1, 1847, at the Lyceum Theatre under Madame Vestris's management, as *Peggy Green* in a comic drama of that title, written expressly for her by Mr. Charles Selby. The original cast included the following well-known names: Charles Mathews (*Mr. Edward Roverly*); Harley (*Nicholas*); Granby (*Mr. Thomas Tippins*); and Mrs. Macnamara (*Mrs. Clover*).

"The drama is gay and sprightly throughout, and it ends with an animated, bustling, good, hearty, homely, honest 'country dance.' The piece is rendered very amusing by the rough, rural acting of Harley; the juvenile-antique affectations and airs of Granby; the dashing, daring doings of the penniless Mr. Edward Roverly, admirably personated by Charles Mathews, and the holiday adventures of some six fair and frolicsome milliners. Lastly (and yet in importance she should have been first) Miss Kathleen Fitzwilliam was extremely successful throughout this lively little drama. Her acting is *naïve*, natural, easy, and unaffected; and her singing is perfectly charming—from a sweet voice, managed with skill, taste, and feeling. The three elegant songs introduced and executed by her were very effective. The first especially delighted the audience, and was heartily encored. Indeed the *début* was in every respect successful, and the young actress cannot fail, with

due attention and care, to secure a very favourable position in public estimation."—*Morning Advertiser*, December 2, 1847.

Miss Fitzwilliam remained at the Lyceum Theatre for three seasons, playing, among others, the following original parts in the under-mentioned extravaganzas of J. R. Planché, viz., *Prince Humpty* in 'The Golden Branch'; *Prince Florizel* in 'The King of the Peacocks'; *Ariadne* in 'Theseus and Ariadne'; *St. George* in 'The Seven Champions of Christendom.' She appeared also in the following leading parts at the same theatre during this engagement, viz., *Margaret Honeyball* in Shirley Brooks's play, 'Anything for a change'; *Anne Page* in a revival of the 'Merry Wives of Windsor'; and *Polly Peachum* in a revival (June 15, 1848) of 'The Beggars' Opera,' with Madame Vestris as *Lucy Lockit*, W. H. Harrison as *Macheath*, and Harley as *Filch*, F. Matthews as *Peachum*, Granby as *Lockit*, and Mrs. C. Jones as *Mrs. Peachum*.

"Foreigners beware! English actors have the remedy in their own hands; and one of their most effective demonstrations was made at the Lyceum on Thursday evening, when Gay's 'Beggars' Opera,' restored to the pristine shape it bore one hundred and twenty years ago, was reproduced. The characters of the Player and the Beggar in the sort of introduction which prefaces and closes (*sic*) the play were retained, and thus explained away the anomalies of the commencement and conclusion; they could not have been in better hands than those of Messrs. Parselle and Meadows, the latter, as usual, 'made up' to life. The cast was altogether powerfully strong. . . . The feature of the evening, however, was the *Polly* of Miss Kathleen Fitzwilliam; it was not only graceful and interest-

ing, but occasionally really pathetic; and her warbling—for her singing of many of the morsels deserves that term—of the beautiful ballads scattered through the part was almost of nightingale sweetness; she occasionally added some simple ornaments to the vocalisation, displaying taste and ability of no ordinary kind, and she was loudly applauded and encored in three or four airs, such as 'Cease your funning,' and 'Oh, ponder well.' She also acted with great judgment and feeling. . . . The whole revival was effective and its success triumphant; so we have only to repeat—Foreigners beware! Native talent is making head at last, and another such night or two as that of Thursday at this house will do more than all the silly and mischievous riots in the world."*—*Literary Gazette*, June 17, 1848.

Miss Fitzwilliam performed the same part at Drury Lane Theatre in the month of July 1849, with Madame Vestris as *Lucy*, and Mr. Sims Reeves as *Macheath*, the occasion being the benefit of Kenney, the dramatist, who unhappily died the same evening. At the Windsor Castle Theatricals, Christmas 1849, Miss Fitzwilliam sustained the part of *Endiga* in the play of 'Charles the Twelfth,' and sang 'Rise, gentle Moon' on the stage in the Rubens' room, accompanied by an unseen band in another apartment, led by Mr. Anderson, who stood midway, and with his baton acted as a sort of fogleman between singer and musicians. The Queen, through Mr. Charles Kean, sent a gracious and complimentary message to the actress, saying how pleased Her Majesty had been with the song, and expressing appreciation

* In allusion to the Monte Christo Riots at Drury Lane Theatre on the two preceding evenings.

“of the admirable way in which Miss Fitzwilliam had accomplished, what must have been, a very difficult task.”

In 1850 (January) Miss Fitzwilliam joined the company of the Haymarket Theatre, under Mr. Benjamin Webster's management, and shortly afterwards transferred her services to the Adelphi Theatre, where she remained for three seasons, playing original parts in ‘Mephistopheles,’ ‘Red Riding Hood,’ ‘Esmeralda,’ ‘Jessie Gray,’ ‘The Tarantula,’ ‘Sea and Land,’ &c., and appearing also in the French operettas of ‘Griselda’ and ‘Bon Soir, Signor Pantalon,’ on their production in England. Miss Fitzwilliam made her last appearance on the stage in August 1852 in the latter operetta, and thenceforward adopted concert singing as a profession. From the last-mentioned date until early in the year 1854 she sang with much success at most of the concerts and musical *réunions* in London and at several in the principal towns of the provinces. In May 1854 she married and left the profession.

FOOTE, LYDIA A. (a *nom de théâtre*.) Niece of the popular actress, Mrs. Keeley. Made her first appearance on the London stage at the Lyceum Theatre, April 1, 1852, in a child's part, in a piece entitled ‘A Chain of Events.’ Twelve years later, viz., Wednesday, November 2, 1864, at the Olympic Theatre, first performance of Tom Taylor's play, ‘The Hidden Hand,’ Miss Foote sustained the part of *Enid Gryffydd*. The following year, Saturday, March 4, at the same theatre, first performance of the same author's play entitled ‘The Settling Day,’ she acted the cha-

racter of *Miss Hargrave*. In 1866, Saturday, October 29, Miss Foote sustained the part of *Clara*, in Mr. Wilkie Collins's drama, ‘The Frozen Deep,’ then first performed at the Olympic Theatre. On Saturday, April 6, 1867, first performance of Mr. T. W. Robertson's comedy entitled ‘Caste,’ at the Prince of Wales's Theatre, she undertook the part of *Esther Eccles*.

“The one ideal personage of the play is *Esther*, who is entirely distinct from her sister Polly, and in whom the boundary marks of ‘caste’ vanish, though it is on her account that the battle of ‘caste’ is fought. The author has even given her an aristocratic tinge, and when her spirit is roused she does not assert plebeian independence like Polly, but speaks as Mrs. George d'Alroy, mother of a child of ancient lineage. To *Esther* belong the strong situations, and generally what may be called the hard work of the piece. The part is most efficiently filled by Miss Lydia Foote.”—*Times*, April 11, 1867.

Saturday, September 5, 1868, at the Holborn Theatre, first performance of H. J. Byron's drama, ‘Blow for Blow,’ Miss Foote played *Mildred Craddock*, and subsequently the part of *Alice Petherick*, “displaying quiet pathos and real power, together with artistic sense and delicacy not often exhibited.” (*Athenæum*, September 12, 1868.) In April of the following year, first performance at the Globe Theatre of a play by Mr. H. J. Byron entitled ‘Minnie; or, Leonard's Love,’ she sustained the part of the heroine, *Minnie Vaughan*. At the same theatre, on Saturday, September 18, 1869, in a new comedy by T. W. Robertson, entitled ‘Progress,’ adapted from ‘Les Ganaches’ of M. Sar-

dou, Miss Foote enacted the part of the heroine. In 1870, Saturday, October 1, at the Holborn Theatre, she played the leading female rôle in Sefton Parry's piece entitled 'The Odds.' At the same theatre, in December of the same year, first performance of Dion Boucicault's drama, entitled 'Jezebel; or, the Dead Reckoning,' she sustained the part of *Madame D'Artignes*.

In 1871, in a revival of 'Caste' at the Prince of Wales's Theatre, Miss Foote played her original character. In 1872 (July), in a revival at the Gaiety Theatre of a version by Boucicault of Colman's comedy of 'John Bull,' she played the part of *Mary Thornberry*. In March 1875, first performance at the Adelphi Theatre of Halliday's dramatized version of Charles Dickens's 'Nicholas Nickleby,' she acted *Smike*. In December 1876 Miss Foote played the part of *Grace Harkaway*, in a revival of 'London Assurance,' at St. James's Theatre; and on Saturday, January 6, 1877, first performance at the same theatre of 'The Danischeffs,' sustained the part of *Anna*.

FORBES-ROBERTSON, JOHNSTONE. Born in London, 1853. Eldest son of John Forbes-Robertson, art historian and critic. Educated at Charterhouse, and in France. Admitted student at the Royal Academy of Arts, 1870. Made his first appearance on the stage at the Princess's Theatre, in March, 1874, in the part of *Chastelard*, in W. G. Wills's play of 'Marie Stuart.' Subsequently played *James Annesley* in Charles Reade's 'Wandering Heir,' in London, Manchester, and Birmingham. Respecting this perfor-

mance of Mr. Forbes-Robertson the following criticism appeared:—

"We have rarely heard an actor talk so 'humanly,' with such a refreshing disregard of the arbitrary law of climax which seems to rule the stage. He has great earnestness, and dignified and natural bearing, and the true note of manly emotion."—*Manchester Guardian*, May 19, 1874.

The same year Mr. Forbes-Robertson accepted an engagement at the Prince's Theatre, Manchester, under Mr. Calvert, and played *The Prince of Wales*, in the revival of '2nd Part of Henry IV.,' *Lysander*, in *Midsummer Night's Dream*, and *Mercutio*, 'Romeo and Juliet.' Returning to London he played a series of parts at the Gaiety Theatre, supporting Mr. Phelps. Afterwards accepted an engagement at the Olympic Theatre. In April 1875, at the Haymarket, played in 'Tom Taylor's' 'Anne Boleyn.' At the Lyceum, in July 1876, sustained the part of *The Abbé de Larose*, first performance of Mr. Buchanan's 'Corinne.'

"A word of very hearty praise must be bestowed upon Mr. Forbes-Robertson, who, throughout the drama, gave a well-considered picture of the *Abbé de Larose*, and displayed real and unexpected power in the last act. His abject terror when brought before Marat's remorseless gang in the prison was most forcibly expressed in his face and trembling limbs. The effort to steady himself and resume his courtly and gracious demeanour is admirably conceived."—*Standard*, July 1, 1876.

Returned to the Haymarket Theatre in September of the same year to play *Geoffrey Wyncyard*, in Gilbert's 'Dan'l Druce.' In 1878 (October) was acting at the Prince of Wales's Theatre in 'Diplomacy.'

FORRESTER, HENRY. Born at Capel, Surrey. Entered the dramatic profession in 1855 at Worthing, in a company under the management of Messrs. Parry and Castle. First appearance on the London stage in 1858 at the Marylebone Theatre under Mr. Cave's management, in the character of *Hassan*, in 'The Castle Spectre.' The same year accepted an engagement at the Lyceum Theatre under Madame Celeste. Was the original *Charles Dornay* in the play of 'A Tale of Two Cities.' Subsequently went to Sadler's Wells under Mr. Samuel Phelps, and afterwards joined the Princess's company under George Vining's management. Was the original *Paul Fairweather* in 'The Streets of London.' Played the part of *Friar Lawrence* ('Romeo and Juliet') at Stratford-on-Avon at the celebration of the Shakespeare Tercentenary. Under Mrs. Bateman's management, and during the period of Mr. Irving's engagement, was attached for a time to the Lyceum Theatre, and on February 14, 1876, appeared there as *Iago* in Shakespeare's tragedy of 'Othello.'

"The *Iago* of Mr. Forrester is as fine a piece of acting as, perhaps, any actor of to-day could show us in this character. With boldness equalled by his judgment, he discards altogether the conventional idea of fawning craft and servile humility, which has been so often and so erroneously made the prominent feature in this wonderful character, and which could but have disgusted, and never could have imposed on such a man as Othello. He stands up before us fair and square, manly of form, pleasant of voice and face, save when, with no companion but his own thoughts, he lifts for a moment the veil of his villainy. 'This fellow's of exceeding honesty' through-

out, till his purpose is served, and he has done with honesty for good and all, and it is precisely because he seems of such honesty that we find nothing incongruous in the success of what we know to be so outrageous a piece of treachery. His actions and attitudes, which are most natural and effective, and his voice go hand-in-hand throughout."—*Times*, February 17, 1876.

Mr. Forrester has played the part of *Dan'l Druce* nearly three hundred times in the provinces with great success.

"As *Dan'l Druce* Mr. H. Forrester was called upon to express, now misanthropic cynicism, anon stormful passion, alternating with almost feminine tenderness; and it is no small praise to say that he snarled without coarseness, raged without ranting, and cooed over the cherished child without becoming maudlin or mawkish. The personation was characterised throughout by perfect self-possession and an air of downright earnestness that fairly took hold of the audience."—*Scotsman*, June 19, 1877.

Since 1877 Mr. Forrester has appeared in London at the St. James's Theatre in the parts of *Othello*, *Claude Melnotte*, *Jacques* ('As You Like It'), &c.

FOWLER, EMILY. (MRS. JOHN C. PEMBERTON.) Born in London, July 22, 1849. At an early age appeared on the continental stage as a dancer in ballet and spectacle. Came to London in 1868, and made her *début* on the metropolitan stage at the Royalty Theatre, under Miss Oliver's management, in the burlesque of 'Black-Eyed Susan.' Was afterwards engaged by Mr. John Hollingshead at the Gaiety Theatre, and subsequently by Mr. Wybert Reeve at the Charing Cross Theatre, where she first attracted notice by her pains-

taking acting in his comedy entitled 'Not So Bad After All.' Miss Fowler then joined the company of the Olympic Theatre, where, in March 1874, first performance of Tom Taylor's drama 'Lady Clancarty; or, Wedded and Wooded,' she acted the part of *Lady Betty Noel*. At the same theatre she appeared in the following plays with considerable success, viz., 'The Ticket-of-Leave Man,' in which she sustained the character of *May Edwards*; 'The Two Orphans,' in which she played *Louise*; and 'The Spendthrift; or, the Scrivener's Daughter' (J. Albery), in which she acted the leading rôle. In September 1876, in a revival of Shakespeare's 'Henry V.' at the Queen's Theatre, Long Acre, Miss Fowler undertook the part of *Katharine of Valois*. In May 1878 she assumed the management of the Royalty Theatre for a brief period, and produced there W. G. Wills's 'Nell Gwynne,' in which she played the heroine with much success. She produced on the same stage 'Scandal,' adapted from 'Les Scandales d'Hier,' by Arthur Matthison, in which she acted the part of *Viscountess Liddesdale*. On Saturday, September 28, 1878, Miss Fowler played *Perdita*, in a revival of 'The Winter's Tale,' at Drury Lane Theatre.

FRANCIS, VIRGINIA,
a *nom de théâtre*. (VIRGINIA

FRANCIS BATEMAN.) Born in New York. Fourth daughter of the late H. L. Bateman, formerly of New York, and subsequently lessee of the Lyceum Theatre, London. As a child appeared, 22nd December, 1865, at Her Majesty's Theatre, in the character of *Little Daisy*, in the play of that name, her sister, Miss Isabel Bateman, playing the part of *Diggory Dawdlegrace*. Made her first appearance on the stage proper, Monday, October 19, 1868, at the Haymarket Theatre, as *Madelena*, in 'Leah,' her sister, Miss Kate Bateman, playing the title rôle. In May, 1872, in a revival of that play at the Lyceum Theatre, Miss Virginia Francis played the same character. In June of the same year, at the same theatre, first performance of 'Medea' (W. G. Wills) she sustained the character of *Glaucea*.

"As *Glaucea*, Miss Virginia Francis acted with much taste and feeling. Her attitude at the foot of the altar in the second act was singularly graceful and poetical."—*Athenæum*, July 13, 1872.

In April, 1876, at the Lyceum Theatre, Miss Francis performed the part of the *Princess Elizabeth*, in 'Queen Mary' (Tennyson), and in June of the same year, *Mrs. Racket*, in a revival of 'The Belle's Stratagem.' In April 1878, she sustained the part of *Marie*, revival of Boucicault's version of Casimir Delavigne's play, 'Louis XI.'

GAINSBOROUGH, MONTA.

Born in the West Riding of Yorkshire. Was educated to the stage from childhood, but severe indisposition prevented her from actively following the duties of her profession until 1869, when she appeared at the Theatre Royal, Leeds. From 1869 to 1872 fulfilled various provincial engagements, playing during that period all lines of business. Miss Gainsborough's first appearance of importance was at the Queen's Theatre, London, as *Amos*, the boy, in Watts Phillips's drama of 'Amos Clark.' At the Court Theatre, in 1873, she played the original heroine in 'Marriage Lines,' and subsequently, at the Opera Comique, sustained the character of the heroines in revivals of H. T. Craven's plays, 'Milky White' and 'Miriam's Crime.' July 1873, at the Haymarket, Miss Gainsborough played *Pauline* ('Lady of Lyons') Mr. Creswick performing the leading rôle. November 1874, at the Prince's Theatre, Manchester, in a revival of 'Romeo and Juliet,' arranged by Mr. Charles Calvert, she played *Juliet* for twelve nights. Afterwards in various provincial towns, performed the parts of the heroines in the following plays, viz., 'Lost in London,' 'Notre Dame,' 'Blow for Blow,' 'London Assurance,' 'The Ladies' Battle,' and the leading female rôle in several plays of the Shakespearian and poetic drama. May 1875, at the Standard Theatre, London, she performed *Ophelia*.

"Miss Gainsborough played *Ophelia* with much freshness and pathos, and she merits warm praise for the

mad scenes which were acted with remarkable grace and skill."—*Times*, May 17, 1875.

The same year, at a morning performance (at the Alexandra Palace) of 'The School for Scandal,' in which Mr. S. Phelps played *Sir Peter Teazle*, Miss Gainsborough appeared as *Lady Teazle*.

"The *Lady Teazle* of Miss Gainsborough marked a distinct advance on the part of this talented young actress. She lost no opportunity. The teasing of Sir Peter in the earlier scenes, the amusing quarrels between the happy pair, the caustic delivery of the bits of scandal, the tenderness displayed when the depth of Sir Peter's affection is shown, all prove Miss Gainsborough's qualifications for high comedy. In the screen scene more earnest art was perceptible, and the passionate regrets of *Lady Teazle* as she quits the room could hardly have been given with deeper meaning or with fuller expression. Altogether, Miss Gainsborough's *Lady Teazle* was a complete success."—*Era*, — 1875.

June 23, 1877, at the Prince of Wales's Theatre, Birmingham, in a revival by Mr. Charles Calvert of 'Sardanapalus,' Miss Gainsborough played the character of *Myrrha*, and with so much success that she continued to perform the part during a provincial tour which extended over six months. In November 1877, on the revival of the same play at the Duke's Theatre, Holborn, Miss Gainsborough represented the character in London. Easter, 1878, at the Alexandra Theatre, Liverpool, played *Hero*, in a revival of 'Much Ado about Nothing,' "with uncommon power and unimpeachable grace" (*Liverpool Daily Post*, April 23, 1878).

**GARDEN, EDMUND WIL-
LIAM.** Born in London, April
27, 1845. Made his *début* on the
stage on the opening night of the
Theatre Royal, Nottingham, under
the management of the late Walter
Montgomery, and played there
throughout the season. Appeared
subsequently for entire seasons at
the Amphitheatre, Leeds; Lyceum
Theatre, Sunderland; Theatre
Royal, Croydon (when first opened
under George Fawcett Rowe); and
Theatre Royal, Norwich, playing
“light,” “eccentric,” and “first low
comedy,” in the entire range of the
drama. First appearance in Lon-
don at the Olympic, under the
management of Mr. W. H. Liston,
in the character of *Uriah Heep*
in the play of ‘Little Em’ly,’ on
the occasion of its revival, Oct.
17, 1870. Remained at that
theatre during two seasons, play-
ing, among other characters,
Dicky Duggo, in Craven’s ‘Milky
White,’ and the original *George
Warriner*, in Byron’s ‘Daisy
Farm.’ Became one of the original
members of the Globe com-
pany, when that theatre was
opened under the late H. J. Monta-
gue’s management. Played at the
Globe for nearly three seasons,
and was in the original cast of
‘Partners for Life,’ ‘Forgiven,’
‘Spur of the Moment,’ ‘Tourist’s
Ticket,’ ‘Arkwright’s Wife’ (on its
first performance in London), and
‘Fine Feathers.’

“The spectator will be greatly
helped to form a favourable impres-
sion of the piece [‘Fine Feathers’]
by the existence of a character as yet
not named, but standing forth among
the rest as a life-like creation em-
bodied with remarkable fidelity by
Mr. E. W. Garden. This personage
in the drama long to be remembered
is *Daniel Dole*, the circus clown, known
in the programmes as the ‘celebrated

Chaucerian comique.’ While he wears
the motley garb in which he is supposed
to utter the most mirth-provoking
jests he is a prey to habitual melan-
choly, the only faint sickly smile
which ever illumines his woe-begotten
countenance being seen when he refers
to his long-cherished love for his em-
ployer’s daughter, and which soon
vanishes with the conviction of the
hopelessness of his attachment. Skill-
fully portrayed by the author this
admirable character is wrought by the
actor, without the slightest straining
after a point, into one of the most
impressive pictures the gallery of the
stage has exhibited for many years.
There is a fine touch of pathos in the
last act, where the clown comes to
offer the gratuitous services of the
company in aid of the broken-down
circus-proprietor they have so long
faithfully served in better days; and
it may be safely said that, although
the marked intelligence of Mr. E. W.
Garden has been frequently before
noted in other characters, he has here
raised himself at once into a high
position as a thorough artist, and his
future career will be watched with
great interest.”—*Daily Telegraph*,
Monday, April 28, 1873.

Mr. E. W. Garden was a mem-
ber of the ‘Criterion’ when that
theatre first opened, and remained
there throughout the first season.
Was the original representative of
Don Boléro in Lecocq’s ‘Giroflé-
Girofla,’ when that opera was first
produced in English at the Philhar-
monic Theatre. Has visited most
of the chief towns in the United
Kingdom on several tours, playing
original parts and principal char-
acters in such pieces as ‘Two
Roses,’ &c. Was the original re-
presentative in the provinces of
Talbot Champneys, in Byron’s
‘Our Boys,’ and *Mr. Gibson
Greene*, in the same author’s
‘Married in Haste.’ Has played
those parts uninterruptedly in
nearly every town in the United

Kingdom for a period extending over three years, and is (September 1878) still playing them.

GARNER, ARTHUR. Born at Bath, February 8, 1851. Entered the dramatic profession in 1870, making his first appearance on any stage October 29th of that year, at the Prince of Wales's Theatre, Liverpool, in a small part in Farnie's burlesque 'The Idle Prentice.' On the termination of the season at the Prince of Wales's, in April 1871, joined a travelling company in Scotland, as "walking gentleman," and afterwards played the same line of "business" under Mr. J. R. Toole, during his summer provincial tour in that year. June 1872, Mr. Garner joined the company of the Amphitheatre, Liverpool, under Mr. Leslie's management, to play the "juvenile leading business." 29th March, 1873, sailed for Australia, and subsequently appeared at the Theatre Royal, Melbourne, as *Frank Goldsworthy*, in Brough's comedy 'Kind to a Fault,' with very considerable success. Remained in Australia about three years, playing for a great part of the time at the Melbourne Theatre all the principal light comedy and juvenile business. May 29, 1875, Mr. Garner sustained the part of *Capt. Molineux* ('Shaughraun'), on its first performance in Australia. Having travelled through that country he returned by way of San Francisco and the United States to England, and appeared November 6, 1876, at the Amphitheatre, Liverpool, as *Tom Spiril*, in Paul Merritt's play entitled 'Stolen Kisses,' then performed for the first time. First appearance in London June 25, 1877, at the Globe Theatre, in the part of *Chandos Bellingham* in

'After Dark.' Subsequently at the same theatre played his original part of *Tom Spiril* ('Stolen Kisses') for 150 consecutive nights, commencing July 2, 1877.

GIBSON, JAMES RHIND. Born at Aberdeen November 28, 1842. Entered the dramatic profession November 18, 1862, appearing first at the Theatre Royal, Sheffield. Afterwards played various parts in the provinces, and for the season 1866-7 was enrolled by Mr. C. Calvert as a member of the company of the Prince's Theatre, Manchester. At that theatre played *Octavius Cæsar* ('Antony and Cleopatra'), *Edgar* ('King Lear'), *Abbot of St. Maurice* ('Manfred'), *Iago* ('Othello'), &c.

"Mr. Gibson gave a forcible and intellectual rendering of the difficult part of *Edgar*. In his scenes as 'Tom O'Bedlam' he displayed a commendable moderation which we have missed oftener than not in that usually overacted portion of the play; and, in the final proof of arms between the false knight and the true, Mr. Gibson's speech, gait, and bearing were admirable. He was loudly applauded, and shared with Mr. Calvert the honours of the evening."—*Manchester Guardian*, 1866.

In August 1867 Mr. Gibson became stage-manager of the Theatre Royal, Newcastle-on-Tyne, and January 1868 returned to the Prince's Theatre, Manchester, playing there various characters of note in the dramas of Boucicault and others. In 1869 he appeared at the same theatre as *Camillo* in a revival of 'The Winter's Tale.' The same year became leading actor of the Theatre Royal, Edinburgh, and sustained, among other characters, the part of *Jacques* to the *Rosalind* of Miss Helen Faucit at her farewell performance in Edinburgh.

"The *Jacques* of Mr. Gibson was quite worthy of the eulogy it received. His delivery of the celebrated 'seven ages' was an elocutionary effort which we are satisfied would astonish many of those who had not previously witnessed him in the 'legitimate.'"—*Scotsman*, 1869.

In 1870 Mr. Gibson went on a six months' tour with Charles Dillon, playing *Iago*, *Macduff*, *Petruchio*, *Gratiano*, and lastly, at the Theatre Royal, Glasgow, the part of *Bailie Nicol Jarvie* to that actor's Rob Roy. The impersonation of the character by Mr. Gibson afterwards became one of his most genuine successes on the stage.

"The finished performance of Mr. Gibson as *Bailie Nicol Jarvie* is undoubtedly the feature of the play. The Glasgow magistrate stands before us at once as a shrewd careful man of business, with a keen eye to the main chance; a personage feeling it incumbent on him to maintain the dignity of his office; a friend full of self importance in his patronage of unfortunate Englishmen, and of his power to lay the Highland 'robber' fast by the heels; and all the time as the pawky Scotchman, full of humour and worldly wisdom. To tell how all this is depicted would require too much space; but those who delight in good acting should see it for themselves."—*Dundee Advertiser*, 1871.

Was leading actor of the Glasgow Theatre Royal in 1871. The following year accepted an engagement as leading actor at the Opera House, Aberdeen. In 1873 travelled as a dramatic reader in Scotland. In 1875 (having in the intervening period been incapacitated by severe illness) played various "starring" engagements in Scotch rôles. In 1876 played *Antigonus* in a revival of 'A Winter's Tale' at Alexandra Theatre, Liverpool. In 1877 again

performed Scotch rôles in leading towns in Scotland. In 1878 (April 6) first appearance in London at the Duke's Theatre in the character of *Jock Howieson* in the play of 'Cramond Brig.'

GLOSSOP, MARIA ELIZABETH. See HARRIS, MARIA.

GLOVER, AUGUSTUS, a *nom de théâtre* (SIDNEY DE FIVAS.) Born in Edinburgh, May 29, 1846. Youngest son of the late Victor de Fivas (formerly of Edinburgh), M.A., LL.D., &c., author of many well-known French educational works. First appearance on the stage June 1864, at the New Royalty Theatre, as *Bassanio* ('Merchant of Venice'). Played under the name of 'Gilbert.' Afterwards became "stock leading-man" for several seasons at various provincial theatres. Was a member of Mr. Walter Montgomery's company when that gentleman opened the New Theatre Royal at Nottingham. Dec. 26, 1871, at the New Theatre Royal, Bristol, played the part of *Captain Bill Backshaw*, in the pantomime of 'Dick Whittington and His Cat,' with much success. First appearance of note in London, September 21, 1872, at the Adelphi Theatre, as *Wild Murtoch*, in a revival of 'The Green Bushes,' Madame Celeste playing *Miami*, her original part. (See CELESTE, MADAME.)

"*Wild Murtoch* was never better played than by Mr. A. Glover, for his original representative, Mr. O. Smith, though an accepted ruffian was not an especial Irishman."—*Times*, Sept. 22, 1872.

At the same theatre Mr. Glover played the following original parts, viz., *Daniel Mandril* in 'Mabel's Life' (H. J. Byron), *Colonel Crafton*

in 'Fritz' (Andrew Halliday), *Mr. Pollywiggle* in 'A Yule Log' (Benjamin Webster, junr.), *Capt. Cartouche* in 'A Waltz by Ardit' (John Oxenford). Subsequently at the Princess's Theatre, played the part of *Fix*, the detective, during the performance of 'Round the World in 80 Days,' and at Covent Garden Theatre (1876), *King Hokypokywankyfum*, in the Christmas pantomime.

GLYN, ISABEL. (Mrs. E. S. DALLAS.) Born in Edinburgh, 1823. Had played in a few rehearsals at Manchester previously to her professional *début*, which took place at the Olympic Theatre, London, Wednesday, January, 1848. Miss Glyn made her appearance, specifically, as a pupil of Charles Kemble, in the character of *Lady Macbeth*.

"Miss Glynn is a brunette, rather tall, of a well-proportioned figure and expressive features. Her eyes are large and dark, and she has a prominent intellectual forehead. It was evident from her entrance that she was suffering from excessive nervousness. There was nevertheless in her early scenes a marked intention, not fully brought out. The voice faltered—at times all but failed, and the action was embarrassed. As the play progressed, however, the text was more strongly pronounced, and it was interesting to note the gradual increase of confidence from scene to scene. . . . A course of provincial training would have made Miss Glyn, we doubt not, a great actress; with proper allowance for the difficulties of her position, and a little generous management, she will, we believe, become so without it. We are content at present to record that her style is eminently natural and unaffected, and free from any tendency to rant or exaggeration."—*Athenæum*, Jan. 29, 1848.

At the same theatre, on Wed-

nesday, February 16 of the same year, she played *Juliana* in 'The Honeymoon'; and on Wednesday, September 27, 1848, at Sadler's Wells Theatre, *Volumnia* to the *Coriolanus* of Mr. Samuel Phelps. In the following month, at Sadler's Wells, she played *Hermione* ('A Winter's Tale'), and on December 13, *Queen Katherine*. In 1842, on January 29, she appeared as *Constance* ('King John') at Sadler's Wells.

"The *Constance* of Miss Glyn is a marked improvement on her early and most crude style. Her grief and her indignation have no lack of intensity, she seems filled with a determination to give all her words and all her by-play their full expression, and some of her points are made with striking effect. Still there is a great deal to learn in the art of concealing art."—*Times*, Jan. 30, 1849.

During the year at Sadler's Wells Miss Glyn appeared (with Mr. Samuel Phelps) in the following characters, viz., *Margaret of Anjou* ('Richard the Third'); *Portia* ('The Merchant of Venice'); *Emilia* (Othello); *Isabella* ('Measure for Measure'); and, after long preparation of the piece, on October 22, 1849, 'Antony and Cleopatra' was produced for the first time at this theatre, Mr. Phelps acting *Antony*, and Miss Glyn, *Cleopatra*.

"In portraying the enchantress, *Cleopatra*, Miss Glyn had occasion to draw upon the entire resources of her art. The variety and fascination of the character she touched to admiration. The caprice, the grace, the pride of the character were exhibited with a power which exceeded expectation. It was evident that she had made a profound and industrious study of the part. The whole portrait was thrown out with decision and force, and richly coloured. Those

parts in which dignity and anger were expressed—such as the interview with the messenger after Antony's second marriage—were given with a vehemence and power corresponding to the language she had to deliver. But it was in the fifth act, when preparing for her death, that the better phases of the character and the more refined parts of the action tested the fitness of the actress for this assumption. Indignant majesty, compulsory resignation, heroic resolve, and tender memory, were all adequately pronounced. The death itself was a triumph."—*Athenæum*, Oct. 27, 1849.

During 1850 Miss Glyn's engagement at Sadler's Wells continued, and she appeared there in the following characters, viz., *Lady Macbeth*, for the second time; *Isabella*, in Southerne's fine tragedy of that name; *Bianca*, in Milman's tragedy of 'Fazio'; *Fuliana* in 'The Honeymoon'; and *Beatrice* in 'Much Ado About Nothing.'

"The production of 'Much Ado about Nothing' at this house (Sadler's Wells) is highly interesting, from the circumstance that it exhibits Miss Glyn in an entirely new light. Hitherto she has been confined not only to tragedy, but to the sterner section of tragedy, and there was some reason to doubt that a lady who has once adopted the elevated manner of interpretation would be able to realise the vivacious *Beatrice*. The result of her attempt has surpassed even the most favourable expectations. *Beatrice*, as represented by Miss Glyn, is full of healthy hilarity, indicated by the play of the countenance and the nimble readiness of the movements; but she does not overpower her hearers with those incessant bursts of laughter that sometimes become fatiguing. It is the distinctive feature of her interpretation that she thoroughly displays the mental peculiarities of the character without recourse to violent physical expedients. Her attack on

Benedick at the ball, when she rallies him as the 'Prince's jester,' is a remarkable instance of discrimination. She throws out her words with more than ordinary force, making them hit harder and faster, as if aware that she has seized on a happy suggestive notion and is delighted with its capabilities."—*Times*, Oct. 7, 1850.

On Wednesday, November 20, 1850, Miss Glyn played the title rôle in R. H. Horne's version of 'The Duchess of Malfi.'

"In the acting of the piece, the great feature is the very excellent performance of Miss Glyn; and we would especially commend her treatment of the earlier portion of the drama. The forcible passages that afterwards occur may be said, in a way, to act themselves; but the difficulties at starting required delicate discrimination. The *Duchess* is made to avow her passion to her steward, with a freedom that is almost repulsive, and might be rendered exceedingly so by a coarse treatment. Miss Glyn, by giving the love scene the tone of *haute comédie*, veils the indelicacy of the position by an air of polished badinage. This treatment also secures the advantage of contrast for the misery that follows, and relieves the general ghastliness of the play."—*Spectator*, Nov. 23, 1850.

"Miss Glyn's performance of the *Duchess* is one of the most striking achievements of that rising actress. The scenes, intrinsically coarse, in which she makes love to her steward, were admirably softened by the playful spirit of coquetry which she infused into them. The soft passages of sorrow stole with mournful effect upon the naturally mirthful temperament, and when her wrongs aroused her alike to a sense of pain and dignity, her denunciations were terrific."—*Times*, Nov. 21, 1850.

On the occasion of her first "benefit," at Sadler's Wells Theatre, Tuesday, March 11, 1851, Miss Glyn played *Katharine* ('The

Taming of the Shrew') for the first time. During this year she made her first tour in the provinces and achieved great success; and in September 1851, for a brief period, entered upon a series of Shakespearian readings. December 1851, she made her first appearance at Drury Lane Theatre (under Mr. Bunn's management), appearing there on the 26th of that month as *Bianca* ('Fazio'); and subsequently, Friday, Jan. 16, 1852, as *Julia* in 'The Hunchback.'

"Miss Glyn's performance of *Julia* in the 'Hunchback,' which was acted last night, essentially differs from that of any other actress who has sustained the part. As if anxious to avoid the charge of exaggeration, she seems determined to place the character rather within the sphere of genteel comedy than to render it a subject for tragic emotions. She plays with the sentiment of the first act. She does not exhibit a very intense grief when about to accept the Earl of Rochdale, and even the words, 'He never loved me,' often uttered with such deep sorrow, were spoken rather as if they furnished a just pretext for revenge than with any other feeling. It was not till the interview with the humbled Clifford took place that she seemed to trust herself with all the agony of the situation, and the words, 'Clifford, why don't you speak to me?' after the previous quiet, came with terrific effect. In the fifth act, when she resolutely refuses to marry the Earl, and defies Master Walter, the tragic position is beyond a doubt, and Miss Glyn gave herself up entirely to its influence, occasionally at the expense of clearness of articulation. This is a defect she will easily remedy, for distinctness of delivery is one of her great qualifications."—*Times*, Jan. 17, 1852.

From 1852 to 1854 Miss Glyn rarely appeared on the stage. In the latter year, on Monday, Octo-

ber 2, first performance at St. James's Theatre, of 'The King's Rival' (Messrs. Tom Taylor and Charles Reade) she sustained the part of *Miss Stewart*.

"The play of 'The King's Rival,' which has undergone as much excision as was requisite for its complete success, well deserves a word from us. . . . In one or two of the leading parts it is finely acted. Miss Glyn is admirable in *Miss Stewart*. She acts it with a delicacy of appreciation that leaves nothing to be desired. She is the lady full of stateliness and virtue, all the more stately and the more virtuous for the scenes and people that surround her, whose pride is brought by degrees delicately marked to the point of sisterly embrace even with a Nell Gwyn. The scene is really made affecting, and it is felt to be not at all dangerous, by the skill with which it is acted. Nell Gwyn herself, too, is one of the happiest drawn people in the play, as anyone would expect who remembered the Peg Woffington of 'Masks and Faces'; and how excellently is she acted by Mrs. Seymour, with frank, unaffected, cordial enjoyment. For the sake of this genuine acting of Mrs. Seymour and Miss Glyn, as well as for the interest of the story, and the thoroughly right spirit in which it has been worked out, 'The King's Rival' is one of the pieces that no playgoer should leave unseen."—*Examiner*, Oct. 21, 1854.

In 1855 Miss Glyn accepted an engagement at the New National Standard Theatre, Bishopsgate, and appeared there in a number of her favourite Shakespearian representations, "opening" on March 3, as *Cleopatra* ('Antony and Cleopatra'), and continuing to act at the same theatre from time to time until 1857.

"The lady (Miss Glyn) still retains the classical, dignified style of her later performances, making no effort

to obtain applause, but commanding the deepest attention. Her acting is in fact 'a thing apart,' and wholly unlike that of any other *artiste*. Its continued appreciation by the audiences of this neighbourhood (Shoreditch) is perhaps the most noteworthy fact in the current history of the stage."—*Athenæum*, Aug. 22, 1857.

In 1859 Miss Glyn had returned to the avocation of a "reader" in public of Shakespeare's plays, her most successful selections being taken from 'Antony and Cleopatra.' She followed this pursuit with unvarying success at intervals during the decade 1859-69. Miss Glyn appeared for a brief season at Sadler's Wells Theatre in 1859 in a "round" of Shakespearian parts, beginning with *Lady Macbeth*, performed there on Saturday, May 28. After some years' absence from the stage, in May 1867, she reappeared at the Princess's Theatre, as *Cleopatra*.

"The triumph of the evening was the assumption by Miss Glyn of *Cleopatra*. The witchery of the blandishments, the Asiatic undulations of the form, the variety of the enchantments, the changes of mood, the impetuous passion, and in the end the noble resignation:—all these points are brought out with an accuracy of elocution and with a force of genius which leave no doubt on the mind that Miss Glyn is as great an actress as ever adorned the English stage."—*Athenæum*, May 18, 1867.

The following year (1868), April and May, she accepted a brief engagement at the Standard Theatre, appearing there as *Hermione*, in 'A Winter's Tale,' among other characters. Since the last-mentioned date Miss Glyn has rarely appeared on the boards of a

theatre. She has principally devoted herself to the instruction and preparation of pupils for the stage, and to the "readings" already noticed. The first of these given by her in America were delivered in the autumn of 1870, at Tremont Temple, Boston, and consisted of selections from 'Antony and Cleopatra.' More recently (June, 1878), Miss Glyn has been reading from the same play in London.

GOODALL, ISABELLA.

Born in Liverpool, August 10, 1851. First appeared on any stage at the Royal Amphitheatre, Liverpool, in 'The Middy Ashore.' Made her *début* on the London stage April 15, 1866, at the Prince of Wales's Theatre as *Coralie* in 'A Winning Hazard.' Has appeared since at the following theatres in London, viz., the Royalty, Alhambra, Strand, Holborn, Opera Comique, Haymarket, Prince of Wales's, and Gaiety, in most of the popular burlesques produced during the past ten years—'The Black Crook,' 'Field of Cloth of Gold,' 'Idle Prentice,' 'Don Giovanni,' &c.

GOWARD, MISS. *See* KEELEY, MRS.

GREEN, DOLORES DRUMMOND. *See* DRUMMOND, DOLORES.

GRIMSTON, MRS. W. HUNTER. *See* KENDAL, MRS. W. H.

GRIMSTON, WILLIAM HUNTER. *See* KENDAL, Mr. W. H.





JOHN HARE.

HAMILTON, HENRY. Born at Nunhead, Middlesex. Entered the dramatic profession in 1873, appearing first at the Theatre Royal, Edinburgh, under Mr. J. B. Howard's management. Subsequently joined the following travelling companies of comedians, viz.: Mr. Wilson Barrett's in August 1873; Mr. Craven Robertson's so-called 'Caste' company in November 1874; and in April 1876, in conjunction with Mr. H. M. Pitt, formed the so-called "Pitt and Hamilton Comedy-Drama Company."

HARCOURT, CHARLES. Made his first appearance on the London stage March 30, 1863, at the St. James's Theatre, as *Robert Audley* in George Roberts's dramatic version of Miss Bradon's novel 'Lady Audley's Secret,' first performed at the same theatre Saturday February 28, 1863. Has appeared since in London with success in the following parts, viz., at Drury Lane Theatre, February 1866, as *Baron Steinfort*, in 'The Stranger'; at the same theatre, January 1867, as *Frank Rochdale* in a revival of 'John Bull'; at the same theatre, March 1868, as *Count Henri de Villetaneuve*, first performance of Colonel A. B. Richard's drama, 'The Prisoner of Toulon'; at the Royalty Theatre, September 1872, as *Young Rapid*, in a revival of Morton's comedy, 'A Cure for the Heartache'; at the Charing Cross Theatre, November 1872, as *Captain Absolute*, in 'The Rivals'; at the Globe Theatre, September 1873, as *Lord Zeyland*, first performance of Richard Lee's

play entitled 'Chivalry'; at the Haymarket Theatre, May 1876, as *Claude Melnotte*; at the same theatre, in January 1877, as *Pygmalion*, in a revival of Gilbert's 'Pygmalion and Galatea.' On Saturday, April 20, 1878, first performance at the Adelphi Theatre of F. C. Burnand's drama, 'Proof; or, a Celebrated Case,' adapted from the French 'Une Cause Célèbre' of MM. Adolphe D'Ennery and Eugène Cormon, Mr. Harcourt played the part of *Count d'Aubeterre*.

HARE, JOHN, a *nom de théâtre*. (JOHN FAIRS.) Made his first appearance on the London stage at the Prince of Wales's Theatre September 25, 1865, in the part of *Short* in a play entitled 'Naval Engagements.' At the same theatre on Saturday, November 11, of the same year, sustained the part of *Lord Ptarmigan*, first performance in London of T. W. Robertson's comedy entitled 'Society,' originally produced at the Theatre Royal, Manchester.

"Next in importance is *Lord Ptarmigan*, a remarkably thin nobleman of unmistakably aristocratic appearance, who, less from weakness than from indolence, allows his wife to tyrannise over him till he finds that he has to defend a righteous cause, and then surprises the audience by a sudden display of authority. This 'bit of character' is made up to the life by Mr. Hare."—*Times*, Nov. 14, 1865.

"The acting throughout was admirable. Mr. Sidney Bancroft who performed the hero, Mr. Hare who played the part of a listless middle-aged lord, and Mr. Clarke who represented the vulgar-minded, self-

sufficient young man of property, were most artistic. Mr. Clarke is an old favourite, Mr. Bancroft has been with the present management since the opening of the theatre, and Mr. Hare is the latest addition to the company. It is a real pleasure to welcome such an actor as this last gentleman to the London stage."—*Daily News*, Nov. 13, 1865.

On Saturday, September 15, 1866, first performance at the Prince of Wales's Theatre of T. W. Robertson's comedy entitled 'Ours.' Mr. Hare undertook the part of *Prince Perovsky*. The play was originally performed with great success at Liverpool.

"Acted with remarkable care by the excellent company of this theatre (the Prince of Wales's), the comedy has produced an effect which is most satisfactorily displayed in warm applause and full and fashionable assemblages. . . . Mr. Hare again distinguishes himself as a most skilful delineator of character, and no more complete impersonation has been for some time seen than his embodiment of the Russian, *Prince Perovsky*, characterised by the highest polish and the utmost refinement of speech and manner."—*Daily Telegraph*, Sept. 19, 1866.

On Saturday, April 6, 1867, first performance at the same theatre of T. W. Robertson's comedy entitled 'Caste,' Mr. Hare played the part of *Sam Gerridge*.

"Mr. T. W. Robertson, whose great dramatic successes have been achieved at this theatre with pieces combining the elements of comedy and domestic drama, produced another play on Saturday night under the title of 'Caste,' which, in our opinion, is the best work he has yet given to the stage. . . . The aristocratic portraits—the mother, the son, and the son's friend, a captain of the 'haw-haw' school—are comparatively weak, more or less wooden, conventional, and

stagey, and highly coloured for the sake of contrast. The most natural and powerful character in the play is the drunken father—a selfish sot, partly self-deluded, partly a humbug. Next to him stands the other and the real working man, a mechanic whose flow of speech is not great, but who makes his presence felt by judicious 'business.' . . . Mr. Hare is so refined and perfect an actor, so true an observer of life that we were not surprised to find him made up a sharp, wiry, veritable working man who might have stepped out of any carpenter's shop in England. His dialogue, however, wants a little more breadth in delivery and less use of the aspirate. The scene in which he reads to his 'intended' the trade circular he has just composed is the most exquisite and unforced bit of comedy we have seen for years."—*Daily News*, April 8, 1867.

"*Eccles* is a degraded mortal who is always howling about the rights of labour, but who has scarcely been known to do a 'stroke of work' within the memory of his oldest friends. He hates the aristocracy in theory, but is ready to lick the shoe of a person of quality if anything is to be made by the degradation. That democratic clap-trap which is among the leading nuisances of the day is satirized in this character with the most unsparing severity, and the moral effect of the part is heightened by the contrast of *Eccles* with *Sam Gerridge*, intended as a good specimen of the operative class. A less conservative writer would have found an opportunity for putting a little clap-trap into the mouth of honest *Sam*; but such operations are not to the taste of Mr. Robertson. *Sam* is not at all idealized, nor are his uncouth appearance, or the vulgar terpsichorean feats which he performs under the influence of excessive joy accompanied by the possession of lofty sentiments. He is honest, industrious, and good-natured, has an eye ever directed to the main chance, and respects his own 'caste' without less respecting that of others.

He has a fitting partner in Polly Eccles, whose character is in the main similar to his own, though a tinge of feminine coquetry gives her somewhat the tone of a fine lady. These three parts are as well played as they can possibly be by Mr. George Honey, Mr. Hare, and Miss Marie Wilton."—*Times*, April 11, 1867.

In the following year, on Saturday, February 15, first performance at the Prince of Wales's of Mr. Robertson's comedy entitled 'Play,' Mr. Hare sustained the part of *Hon. Bruce Fanquehere*.

"The *Hon. Bruce Fanquehere*—here is another well-drawn part. His morals are somewhat lax, but his principles, when a point of honour is concerned, are sound, and when interest does not decidedly pull the wrong way he is an earnest though cool advocate on the side of right. Mr. Hare, always ready to seize on exceptional peculiarities of character, is the very man to perform the character, and the figure he presents with thin legs, imperturbable demeanour, and a dress which, though plain, borders on the 'slangy,' is entirely new to the stage."—*Times*, Feb. 17, 1868.

On Saturday, January 16, 1869, first performance at the same theatre of Mr. Robertson's comedy entitled 'School.' Mr. Hare played the part of *Beau Farintosh*.

"In the character of *Beau Farintosh* Mr. Hare, who is certainly one of the most creative actors on the stage, added another portrait to his extensive gallery. In the last act where he appears as an old man, weaned, to some degree, of his foppery, his acting reminded the spectators perhaps too much of *Lord Ptarmigan*; but as the highly artificial beau of the first three acts his performance is a study which would require much more space than we could command to do justice to it."—*Daily News*, Jan. 18, 1869.

"Whatever part Mr. Hare undertakes we may be quite assured the utmost amount of pains will be bestowed on every detail; and this most creditable characteristic of the actor is especially to be noticed in his latest assumption. *Beau Farintosh*, who might have been a young 'buck' in the days of the Regency, but who is now only a padded old man striving to repair the ravages of nature by the appliances of art, must be ranked among the very best of of Mr. Hare's impersonations. The carefully made-up face in which the wrinkles are effaced by the plastering of cosmetics, the affected jaunty air of youth contrasting with the unavoidable feeble gait, and the blundering short-sightedness of which he seems to be so amusingly unconscious are admirably exhibited. An effective contrast is also produced when he no longer affects to conceal the years he has attained; and when clasping his long-sought grandchild to his arms with emotions which overpower his utterance, the old beau reappears as a grey-headed old gentleman, inspiring reverence instead of ridicule. The burst of pathos which accompanies this wholesome change favourably displays the power of the actor in a strong situation."—*Daily Telegraph*, Jan. 25, 1869.

At the same theatre, on Saturday, April 23, 1870, first performance of Mr. Robertson's comedy entitled 'M.P.,' Mr. Hare acted the part of *Dunscombe Dunscombe*.

"Mr. Hare is the most finished actor of old men that our stage has had since the late W. Farren, if we except Mr. A. Wigan, who might, and no doubt will, be pre-eminent in this line of business whenever he takes to it. As it is Mr. Hare has no rival in our theatres at this moment. . . . The one new incident of the comedy, and the best part intrinsically, of Mr. Robertson's piece, is the scene of the sale by auction in Dunscombe Hall, which may have been suggested by the late R. Martineau's impressive picture of

'The Last Day in the Old House,' but on which as well Mr. Robertson is to be congratulated, both for his choice, and his treatment of the incident as his actors—Mr. Hare more particularly—for their perfect realization of the author's intention. We remember no more natural and touching passage of mingled comedy and pathos than the best part of this third act, and it alone would have secured the success of the piece. We have little but praise for all the actors concerned without a single exception. . . . Mr. Hare's performance in conception and execution was the gem of the piece. Nothing so good is at this moment to be seen in London, unless it be in some of Mr. A. Wigan's admirable impersonations, and *his* material is less artistic than that with which Mr. Robertson has furnished Mr. Hare in this comedy. The scene in which the old squire resents Piers's charge, and that which follows when he listens to the voice of the auctioneer knocking down his ancestral pictures, rises to the highest rank of acting in contemporary comedy. Throughout his performance illustrated admirably a truth very important to dramatists and actors, viz., how wide and unoccupied a field there is for effective impersonation, even in the studiously unmarked and reticent manners of contemporary life, and among the class most careful to mask emotion and put the curb on all expression of it."—*Times*, April 25, 1870.

During the remaining four years of his connection with the Prince of Wales's Theatre Mr. Hare appeared in the following among other plays, viz., in May 1872, 'Money,' as *Sir John Vesey*; in February 1873, Wilkie Collins's 'Man and Wife'; and, at Easter, 1874, 'The School for Scandal,' in which he sustained the part of *Sir Peter Teazle*.

"How loyally and well Mr. Hare would assist such a performance we

all know, and how the performance was in itself brought into relief by Mr. Hare's good taste we must all be convinced. Without such a *Sir Peter*, who refines everything to a nicety, who remembers the tone and character of the old English gentleman and studiously forgets the coarseness and we may add the grossness which has been attached to the character by tradition, how much less expression would have been obtained in the great scene with Lady Teazle! Surely a young actor can play *Sir Peter Teazle* without being obstinately compared with such geniuses as are identified with the character, and we may well congratulate Mr. Hare in successfully passing through a most harassing and almost overwhelming ordeal. It is difficult to shake the conviction of anyone, and with old playgoers old memories are necessarily dear; but it will be gratefully remembered that in *Sir Peter Teazle* Mr. Hare, true to his art, discarded those coarse effects which are so telling, and, remembering his own standard and outlook of the character, played it with evenness and finish, and like a refined and well-bred gentleman."—*Daily Telegraph*, April 6, 1874.

At the close of 1874 Mr. Hare retired from the company of the Prince of Wales's and entered upon the management of the Royal Court Theatre, which he opened on Saturday, March 13, 1875, with a comedy by Mr. Charles Coghlan, entitled 'Lady Flora,' in which Mr. Hare played the part of *Duc de Chavannes*. Among the pieces in which he has performed since he assumed the management the following are entitled to mention, viz., 'A Quiet Rubber,' adapted from the French 'La Partie de Piquet'; 'A Scrap of Paper,' adapted from the French of M. Sardou, 'Les Pattes de Mouche'; and 'New Men and Old Acres' (revival). Perhaps the most successful play yet (Sep-

tember 1878) produced by Mr. Hare at the Court Theatre has been Mr. W. G. Wills's 'Olivia,' founded on a leading incident in Oliver Goldsmith's 'Vicar of Wakefield.' In this piece, however, Mr. Hare did not appear. The character of *Dr. Primrose* was sustained by Mr. Herman Vezein, and that of *Olivia* by Miss Ellen Terry.

HARRIS, AUGUSTUS.

Born in Paris. Eldest son of the late Mr. Augustus Harris, in his day one of the most accomplished and successful stage-managers in Europe. Mr. A. Harris was for a short time in the house of Emile Erlanger and Co. as foreign correspondent. At his father's death he entered the dramatic profession, and accepted an engagement to play *Malcolm* in a revival of 'Macbeth' at the Theatre Royal, Manchester, under the management of Mr. John Knowles (September 1873). From thence went to the Amphitheatre, Liverpool, and played juvenile and light comedy parts with Mr. Barry Sullivan. During this engagement Mr. Mapleson engaged Mr. Harris as assistant stage-manager to his Italian Opera Company, and after a fortnight appointed him stage-manager, in recognition of the way in which some operas had been by him placed on the stage at the Theatre Royal, Bath, under more than ordinary difficulty.

In 1876 Mr. Harris was sent by Lord Newry as his representative to negotiate with the Odéon Company of Paris to appear in 'The Danischeffs' at the St. James's Theatre, and was complimented by the well-known Parisian stage-manager, M. Boudois, on the effective way this play was placed upon the London stage. This en-

agement was, on the whole, the most successful ever fulfilled by any French comedy company in London.

Mr. Harris invented, constructed, and produced the pantomime of 'Sindbad the Sailor' at the Crystal Palace in 1876 on behalf of Mr. Charles Wyndham, and introduced some novel effects in the same that were much appreciated. In 1877 he "created" the part of *Henry Greenlanes* in 'Pink Dominos' at the Criterion Theatre, playing the part every night during the long run of the piece.

HARRIS, MARIA. (MARIA ELIZABETH GLOSSOP.) Born in London, January 13, 1851. Made her first appearance on any stage at the Princess's Theatre, Saturday, October 27, 1860—the date of Mr. Charles Fechter's first appearance in London—in a piece entitled 'The First Night.' Among the various plays in which Miss Harris has subsequently appeared on the London stage the following may be mentioned, viz., 'Don Cæsar de Bazan'; 'Jeannette's Wedding'; 'Silken Fetters'; 'Little Daisy' (T. J. Williams), all produced at the Princess's Theatre within the period 1861-63; and 'The Little Treasure,' in which she acted the part of *Gertrude*; 'The Widow Hunt,' in which she has appeared as *Mrs. Swandown*; 'The Heir-at-Law,' in which she has played the part of *Cicely Homespun*; 'The Rough Diamond,' in which she has acted the character of *Margery*; 'Paul Pry,' in which she has played *Phæbe*. Miss Harris hitherto has only appeared on the London stage.

HAYNES, THOMAS PERCIVAL. Born in London. Has been connected with the stage

from boyhood. In 1871 was a member of a travelling company on the South Coast, and in that year first appeared at the Theatre Royal, Portsmouth. From 1871 to 1876 was engaged on tour with various companies. September 10, 1877, made his first appearance at the Princess's Theatre, London, as *Nicholas Dove-tail* ('Mischief Making'), and *Tom Sprouter* ('Guinea Gold'). In 1878 (June) engagement at the Princess's still continued.

HEATH, CAROLINE. (MRS. WILSON BARRETT.) Made her professional *début* at the Princess's Theatre, Saturday, September 18, 1852 (having previously appeared as an amateur at the Royalty Theatre), in the character of *Stella*, the heroine of Mr. Dion Boucicault's drama, 'The Prima Donna.' Miss Heath's self-possession on the occasion is noted in contemporary journals as having been "remarkable."

"Although we have not omitted one material fact in describing the story of the 'Prima Donna,' our description will give a very faint notion of the impression made by the piece, so much more does it depend upon character than upon plot. The personages of *Stella*, Margaret, and Kouble are all elaborately drawn, and gain additional colour from the very able manner in which they are acted. *Stella* is the matured woman, proud of her position, of a sensitive and passionate nature, but constantly regulated by a stern regard for duty. Miss Heath, who represented her, made her first appearance on any public stage, and she may be congratulated on the manner in which she accomplished a really difficult task. The position of *Stella* in the Milan scene is very delicate, the discovery that she has been 'cut out' by her little innocent sister, although

affecting, borders on the ludicrous, and the skill with which Miss Heath went through a variety of *nuances*, that by turns belong to high comedy and pathetic *drame*, shows great intelligence in a *débutante*. . . . 'The Prima Donna' was received with loud applause, and beyond its intrinsic merits, its production is highly interesting from the fact that it has shown we have two young and rising talents, Miss Heath and Miss Agnes Robertson, promising to supply the gaps which of late years have occurred so frequently in histrionic ranks."—*Times*, Sept. 20, 1852.

The piece was produced under the supervision of Mr. Charles Kean. Miss Heath remained a member of his company for some years, playing in the various Shakespearian revivals, which brought so much fame to the Keans and to the Princess's Theatre under their management. Easter Monday, 1853, Miss Heath sustained the part of *Bianca*, in 'Marco Spada,' adapted from Scribe's libretto of Auber's opera of that name. Monday, June 5, 1854, she played *Rose Walstein*, first performance of J. M. Morton's piece, 'From Village to Court.' The same year, Monday, October 9, first performance of Douglas Jerrold's drama, 'A Heart of Gold,' she sustained the character of the heroine, *Maude Nutbrown*. Of this play, following its performance, Douglas Jerrold himself wrote, "With a certain graceful exception (Miss Heath), there never was so much bad acting as in 'A Heart of Gold.'" He spoke of it despairingly, as his "farewell to all dramatic doings." The *Athenæum* (October 14, 1854), examining its merits, remarked: "As a literary production, the play is full of beauties . . . we do not hesitate to pronounce it one of the most intel-

lectual plays—intellectual in conception and in spirit—in the moral as well as in the literary sense, that the English stage has added to its repertory for many a season.”

“Like most of the author’s dramas, this work is placed in an old-fashioned period, the manners of a century back seeming to give a greater opportunity for quaint dialogue than those of the present day. . . . The sole merit of the piece consists in the eloquence and sparkle of certain portions of the dialogue. *Maude’s* description of London, as seen from the summit of St. Paul’s, is a choice bit of fanciful word-painting, in Mr. Jerrold’s best style, and a pretty series of conceits *à propos* of a foaming glass of ale, are put into the mouth of old Yewberry. For the rapid exchange of repartee two comic characters are devised, Michaelmas (Mr. Fisher) a waiter, and Molly Dindle (Miss Murray), a maidservant, who, though they have little to do with the plot, being constantly introduced, like the sweet-hearts of old-fashioned melodrama, deal out some of those smart ‘hits’ with which Mr. Jerrold has often stirred an audience to a roar. The acting of the piece was good, but not all on the same level. Miss Heath, as *Maude*, a character endowed with varied attributes; now bounding with joyousness, now strong in indignation, now oppressed with grief, displayed unwearied energy and abundance of genuine feeling. Her unfeigned delight at the recovery of Dymmond, when she sprang along the stage to spread the good news about the neighbourhood, and her eloquent denunciation of Pierce, were in the best spirit, and appealed irresistibly to the sympathies of the audience.”—*Times*, Oct. 10, 1854.

“The plot of the play is sufficiently simple, yet it did not seem to be very clearly made out, and we are not sure that we always apprehended the author’s intention. The heroine, *Maude Nutbrown*, a country girl, the

daughter of a substantial farmer, is by far the most interesting of the characters. She is very pleasantly drawn; an engaging mixture of rustic simplicity, innocent sprightliness, affection, and truth. . . . There are several comic characters, but they are neither very lively in themselves nor are they connected with the subject of the piece. Perhaps if they were better acted they might create some amusement; but, as it was, they merely lengthened the piece (and it was a great deal too long) to no purpose. We cannot, indeed, speak highly of the acting of any of the characters, excepting *Maude*, who had a very excellent representative in Miss Heath.”—*Daily News*, Oct. 10, 1854.

“As a play, no work could be much less satisfactory than ‘A Heart of Gold.’ . . . Better acting might, indeed, have given more effect to the performance; for certainly, with the exception of Miss Heath, who played the heroine, the histrionic talent was of a middling kind; but it could not have glossed over the intrinsic feebleness of the piece.”—*Spectator*, Oct. 14, 1854.

“Miss Heath, who played *Maude*, is a young lady of much beauty and some talent; she has been trained in a good school, and bears the marks of Mrs. Kean’s teaching in her style, her attitude and tones of voice; but she has not yet learnt to grasp character when it is strongly drawn, as well as delicately shaded, and she lacks the brightness of spirits and the power of suffering wanted in a *Maude Nutbrown*. . . . Miss Heath was gay, but not gay enough. Her eyes wanted fire, and her tongue sparkle. Most of all, she seemed insensible of the exquisite irony that rang through her words.”—*Athenæum*, Oct. 14, 1854.

In May 1855, in a revival of Shakespeare’s ‘Henry the Eighth,’ at the Princess’s (Mr. and Mrs. Charles Kean in the leading characters), Miss Heath played *Anne Boleyn*. In January 1858, she played the part of *Ophelia*.

“Those who object to Mr. Kean as an actor, and they are neither few nor powerless, would do well to see him in the character of Hamlet, which tragedy, after a lapse of two years, was revived on Tuesday at the Princess's. . . . The entire performance is as near perfection as possible, certainly unapproachable by any other actor now on the stage. Miss Heath's *Ophelia* merits a distinct recognition, from its sweetness and grace. In characters requiring an elegant and prepossessing appearance, combined with the power of expressing the gentler emotions of love and grief in a refined and artistic manner, this young lady evinces the greatest promise. The house was crowded in every part by an attentive and enthusiastic audience.”—*Daily News*, Jan. 14, 1858.

Monday, April 17, 1858, in a “grand revival” of ‘King Lear’ at the Princess's, she sustained the part of *Cordelia*. Removing to Sadler's Wells, on Saturday, September 16, 1859, she appeared there for the first time as *Juliet*.

“The *Juliet* of the evening was Miss Heath, well known at the Princess's, where she held a respectable rank, but never had the opportunity of occupying so important a position. There, however, she had acquired so much self-confidence that she could go through even so long a part as *Juliet* without hesitation or fear. Of course she was unequal; but the traces of study were evident, especially in the elocution, which is at present artificial and without enough impulse, and the general outline was commendably accurate. The chief fault was in the conception, which might more fitly become the Greek Clytemnestra than the passionate and trusting devotion of the Italian Juliet. Her action was large and massive, while her speech was wanting in that full and round tone of delivery, which would have better harmonized with the attitudes assumed. Here and there the stage business was not in

exact trim, and worst of all, in her death scene, the deficiency was most apparent. The balcony one was steadily and correctly done; nor was the great chamber scene in the fourth act void of power. The last, in fact, was too forcibly exhibited. . . . She (Miss Heath) is now in a school the good influence of which has been already shown in beneficial fruits, and where she will have the utmost opportunities of completing her histrionic education.”—*Athenæum*, Sept. 17, 1859.

The same month, at the same theatre, Miss Heath played *Mary Thornberry*, in a revival of ‘John Bull.’ In October of the same year, first performance at Sadler's Wells Theatre of Mr. Tom Taylor's play, ‘The Fool's Revenge,’ Miss Heath sustained the character of *Fiordelisa*.

“The ladies had but slight parts, but Miss Heath looked sweetly as *Fiordelisa*, and acted with all maidenly grace and delicacy.”—*Daily News*, Oct. 19, 1859.

When the late Mr. Augustus Harris entered upon the lesseeship of the Princess's Theatre, he secured Miss Heath's assistance during a portion of Mr. Charles Fechter's engagement. She played there the part of *The Queen of Spain*, first performance of Falconer's version of Victor Hugo's ‘Ruy Blas’ (Mr. Fechter in the title rôle), Saturday, October 27, 1860.

“The character of *The Queen* was extremely well delineated by Miss Heath. The rapt delight with which she listened to Ruy's declaration of love was even pictorial in its effect, and the agony and terror with which she watched the fierce struggle of the last scene, were marked by the complete abandonment to the situation, which is so necessary when the more overwhelming emotions are to be depicted.”—*Times*, Oct. 29, 1860.

Afterwards Miss Heath devoted herself to "star" acting in the provinces, appearing only at intervals on the metropolitan stage. Her most successful impersonations in London, between the last-mentioned date (1860) and the present year (1878) have been *The Witch of the Alps*, in the revival of 'Manfred' at Drury Lane Theatre, in October, 1863; *Princess Olimpia*, first performance of Falconer's 'Night and Morn,' at the same theatre, January, 1864; *Lady Isabelle*, at the Surrey Theatre, in 'East Lynne,' in June, 1867; *Margaret Ramsay*, first performance of Andrew Halliday's 'King o' Scots,' at Drury Lane, in September 1868; and *Jane Shore* (Miss Heath became identified with the rôle, when the play was first acted in the provinces) in Mr. Wills's drama of that name, produced at the Princess's Theatre in 1877-8.

HENDERSON, MRS. ALEXANDER. See THOMPSON, LYDIA.

HENRI, BLANCHE MARIAN. Born near Ross, Herefordshire. First appearance on any stage in 1870, at the Charing Cross Theatre, under the management of Miss Fowler. In May 1871 joined the company of the Theatre Royal, Haymarket, playing, among other characters, *Rachel Grindrod*, in Byron's play, 'An English Gentleman,' and *Florence Trenchard* in 'Our American Cousin,' Mr. Sothorn sustaining the principal rôles. Remained a member of the Haymarket company for four years. In 1875 Miss Henri accepted an engagement with the Vezin-Chippendale comedy company, of which Mrs. Vezin, Mr. Compton, and Mr.

and Mrs. Chippendale were leading members. During the provincial tour that followed, Miss Henri played many important characters in the old comedies with much success, notably *Lydia Languish*, *Lydia* ('The Love Chase'), young *Lady Lambert*, *Miss Neville*, *Grace Harkaway*, &c., &c. In January, 1876, she returned to the Haymarket and played *Lady Rochford*, first performance of Tom Taylor's historical play of 'Anne Boleyn,' and afterwards proceeded on tour with Mr. J. S. Clarke's company, from the Haymarket. In March 1877, at the Royal Aquarium Theatre, Miss Henri played *Estella* ('Great Expectations'), and *Mrs. Cuthbert* ('Cyril's Success'). October of the same year, at the Royal Court Theatre, she appeared at the first performance of Lord Lytton's posthumous drama, 'The House of Darnley,' and subsequently sustained the part of *Mrs. Fitzherbert*, first performance of Tom Taylor's comedy entitled 'Victims.'

"There is, indeed, not much that is heroic in the story of 'Victims,' unless it be in the case of the generous and devoted wife of *Fitzherbert*, who is represented with such excellent moderation and feeling by Miss Henri that the rather heartless trick to which she is subjected for the mere sake of bringing about the repentance of Mrs. Merryweather, necessarily awakens more sympathy than the author seems to have intended." — *Daily News*, Jan. 28, 1878.

At the same theatre Miss Henri played *Lilian Vavasour*, in a revival of 'New Men and Old Acres.' In April 1878, having accepted an engagement from Mr. and Mrs. Bancroft, Miss Henri became a member of the company of the Prince of Wales's

Theatre, with which she still remains connected.

HERBERT, LOUISA.

(MRS. CRABBE.) Made her first appearance on the London stage at the Strand Theatre in September 1854, as *Maria Darlington*, in the farce entitled 'A Roland for an Oliver.' Miss Herbert's most important successes on the metropolitan boards belong to the period of her connection with the St. James's Theatre. She was a member of Mr. A. Wigan's company when he assumed the management of that theatre in 1860, and afterwards of the company of his successor, Mr. Frank Matthews. Subsequently Miss Herbert herself undertook the management. Among the more noteworthy characters sustained by her during the time she was performing at the St. James's Theatre, 1860-1866, the following are entitled to special mention. On Saturday, January 21, 1863, she played the leading rôle in a piece entitled 'The Merry Widow.' Saturday, February 28, 1863, she sustained the part of *Lady Audley* in George Roberts's dramatic version of Miss Braddon's novel 'Lady Audley's Secret,' then first performed.

"The announcement that a dramatic version of 'Lady Audley's Secret,' the great 'sensation novel' of the day, was to be presented in a dramatic form on Saturday night attracted a crowded audience. We have been reminded in the course of the last few days that in theatres, as elsewhere, great expectations may be followed by bitter disappointments; but on Saturday every anticipation, however sanguine, was fully realised. People liked the play, liked the acting, liked the scenery, and were most anxious to demonstrate their feelings. Nothing like concealment

fed on the 'damask cheeks' of that audience; they called for everybody that could be called; and when a ready opportunity for calling did not present itself they created one for the occasion. We were sometimes inclined to think that zeal overcame discretion, and that, although the general approbation was perfectly rational, the rapture excited by certain portions of the performance could not be so easily explained. However, there is no doubt that a great success has been achieved, and that it has been fairly earned by all persons concerned in the production and performance of the work. We need not describe the plot of the piece, when it is identical with the story of a novel which has already reached its ninth edition, and which, as well as 'Aurora Floyd,' everybody is supposed to have read. It will be sufficient to state that Mr. George Roberts, the author of the drama, has worked with the sanction of Miss Braddon, the authoress of the book, and has succeeded in compressing within the limits of two very effective acts the harrowing incidents recorded in these volumes. Apart from the interest of the story itself—which, as we have said, proves excellently adapted to the stage—there is this end attained by the production of 'Lady Audley's Secret,' that it provides Miss Herbert with a part worthy of her abilities. Indeed, highly as the merits of this lady are appreciated by all the higher class of playgoers, few, we think, would have given her credit for her finished performance of the bold, bad, fascinating woman whom she personated on Saturday. In most of the dramas that have been chiefly supported by her talent she has been the meek sufferer, with a load of trouble on her mind, to which she does not give verbal expression, and which reveals itself in a thousand mute indications of uneasiness. As *Lady Audley*, on the contrary, she has to do even more than she has to suffer, and terrible are the deeds she does. Her physical force is not always equal to her

intentions, but this inequality is overlooked in the amount of intellectual power she bestows upon the impersonation. In the first act (terminating with the supposed death of George Talboys) her usually ladylike manner is pre-eminently serviceable to her, when she shows the efforts of the artful woman to cajole her second husband's family; and the change from assumed blandness to savage determination, when she is driven to despair by the reappearance of her first husband, and she rids herself of the intruder by thrusting him into the well, is terribly striking. She seems the very incarnation of hardened, indomitable, handsome wickedness, wrought up to the unrestricted exercise of its energies. At the commencement of the second act her task is of another kind. A twelvemonth has elapsed since the mysterious disappearance of George Talboys, and the lady has to endure a *tête-à-tête* with Robert Audley, the young barrister, who is determined to find out what has become of his friend, and whose every remark shows that he suspects her of murder. Miss Herbert's representation of the affectation of indifference is exquisitely true. There is an evident exaggeration of liveliness, an inconsistent attention to the details of her drawing, a hollow flippancy, which no one can take for reality, and the voice is affected by the frightful apprehensions which the accomplished coquette is striving to conceal. By this time the variety of the part is nearly exhausted, and in the last scene, where the guilt of *Lady Audley* is brought home to her, she has only to reassume the air of defiant badness with which she has already met her first husband. Here it is only the power of Miss Herbert that prevents an anti-climax. But there is again a change, when defeated wickedness results in insanity, and the disappearance of all expression whatever from a countenance that a moment before has expressed demoniac rage is remarkably fine."—*Times*, March 2, 1863.

On Monday, May 29, 1865, in 'Eleanor's Victory,' a dramatization of Miss Braddon's novel of that title, from the pen of Mr. John Oxenford, Miss Herbert played the title *rôle*.

"In the new and avowedly 'sensational' drama produced at this theatre last evening under the title of 'Eleanor's Victory,' and founded on that popular novel by Miss Braddon indicated by the name, Miss Herbert has again possessed herself of a part in which her personal and professional qualifications have full scope for effective display. . . . The characters surrounding the heroine, elaborately drawn in the original story, become but pale and colourless abstractions as they move languidly through the scenes of the drama. The whole interest is centred in *Eleanor*, who, as embodied by Miss Herbert, retains all the prominence, though losing much of the sympathy, which influenced the reader. The intensity of expression which the actress has at command, and the rare power of delineating the strongest feeling of vindictive hatred with the utmost refinement of manner, communicate a force to her denunciations, and a terrible reality to her emotions, which could not fail to impress the spectator. It may be doubted whether those who had come unprepared by a perusal of the novel clearly understood the pertinacity with which each clue to the offender had been followed up, or could fully appreciate the illustration, even so vividly given, of a stern tenacity of purpose; but there could be no hesitation in recognising the thorough grasp of the character which Miss Herbert had acquired, nor the artistic completeness of the entire assumption."—*Daily Telegraph*, May 30, 1865.

During the season 1865-6 Miss Herbert played the following characters at St. James's Theatre with great success, viz., *Lady Teazle* in a revival of 'The School

for Scandal'; *Miss Hardcastle*, in a revival of 'She Stoops to Conquer'; *Beatrice*, in 'Much Ado About Nothing'; *Lydia Languish*, in 'The Rivals'; *Mrs. Oakley*, in 'The Jealous Wife'; and *Letitia Hardy* in 'The Belle's Stratagem.' On Monday, November 9, 1866, first performance in London, at the same theatre, of Dion Boucicault's drama entitled 'Hunted Down,' Miss Herbert sustained the part of *Mary Leigh*.

"The feeling that is most strongly exhibited in *Mary Leigh* is her affection to her children. That she may not be torn from these she will submit to any sacrifice; and when she is hunted down, and feels that her character is blighted, she will voluntarily leave them, that they may not be affected by her infamy. The expression of this sentiment shows Miss Herbert's talent in a new light, and she is equally successful in its more pathetic and its more violent manifestations. On the skill with which she delineates the anguish produced by a hidden grief we need not dwell, as the power of delineating this particular form of mental pain is among her best-known attributes. Here, however, its effect is increased by its contrast with Mary's happiness at the beginning of the piece, and the almost girlish playfulness with which she shows her fondness for her husband. This husband, too—John Leigh—is a capitally conceived character, of by no means a hackneyed kind. Thoroughly happy in his family, and in the successful practice of his art, the playmate of his children, and almost as much a child as themselves, John is determined that his felicity shall not be easily taken from him. In vain does evidence upon evidence against poor *Mary* force itself upon his attention; John obstinately refuses to suspect anything wrong; turns a deaf ear to the ugliest report, refuses to open the most compromising

letter. Iago would have fled in blank despair from such a very hopeless Othello; and it is the sin of *Mary* that she has not made a confidant of this excellent creature, who is played with much good humour by Mr. Walter Lacy. To some extent she makes amend for this sin by taking into her confidence John's aristocratic sister, Lady Glencarrig, who generously shields and defends her as long as defence is possible. Rarely do we see a part better acted than is Lady Glencarrig by Miss Guillon Le Thièrè, a lady whose name—apparently French—is entirely new to the London public. The look, the manner, the tone of the high-bred, high-principled woman of quality are admirably given; and she is well contrasted with Mrs. Bolton Jones, a paltry little scandalmonger, who, having picked up poor Mary's secret, is resolved to trade upon it, and is most artistically endowed with real acidity and mock amiability by Mrs. Frank Matthews. Scudamore—the deliberate, designing villain—is a character that bears fewer marks of invention than any in the piece; but he completely serves the purpose of displaying the talent of Mr. Henry Irving, whose ability in depicting the prevalence of the most malignant feelings merely by dint of facial expression is very remarkable. Clara, the wife of Scudamore, who performs the functions of a *Deus ex machinâ* at the end of the piece, is much more of a marked character than such personages usually are. In all his evil schemes she is the accomplice of her husband, but her devoted love for him, in spite of almost brutal treatment, renders her an object of interest, and her quiet suffering nature is perfectly appreciated by Miss Dyas. Nor should we omit to congratulate Miss Herbert in having in her company two such clever children as Miss Charlton and Miss Lillie Lee. As the parental feeling is that by which, in this piece, the sympathies of the audience are mainly addressed, these little actors are brought more frequently on the stage than is usual

with such juvenile performers, and it is unnecessary to state that children so employed often turn out to be 'enfants terribles,' who make spectators laugh when they ought to make them cry. But the Misses Charlton and Lee do their work in a manner at once business-like and natural."—*Times*, Nov. 7, 1866.

... "Miss Herbert last night relied upon an unchanged programme, in the justifiable belief that those visitors who were likely to favour her with their presence might be possibly glad of a quiet retreat from the crowds attracted by the novelties elsewhere. Mr. Boucicault's drama of 'Hunted Down; or, the Two Lives of Mary Leigh,' which for the last seven weeks has kept possession of the bill, was accordingly once more the means of moving the sympathies of the spectators, and the excellent acting of Miss Herbert as the persecuted heroine again enforced their earnest attention, and commanded their frequent tributary plaudits. John Leigh, the artist, drawn in such bright colours by Mr. Walter Lacy; and Rawdon Scudamore, the selfish scamp, who is the most natural of stage villains in the careful hands of Mr. Henry Irving, produced their wonted effect by exhibiting excellently-contrasted portraiture; whilst Mrs. Frank Matthews as the spiteful meddler Mrs. Bolton Jones, and Miss Ada Dyas as the long-suffering victim to Rawdon's brutality, sufficed to keep the audience wavering between smiles and tears."—*Daily Telegraph*, Dec. 27, 1866.

In 1867 (April), at the St. James's Theatre, Miss Herbert played the heroine in 'Idalia,' then first performed; and (October) at the Adelphi Theatre the leading rôle in Watts Phillips's drama, 'Maud's Peril,' then first performed. In 1869 Miss Herbert accepted an engagement at the St. James's Theatre, under Mrs. John Wood's management, and appeared in some of her best-

known characters. Since her marriage Miss Herbert has retired from the stage.

HERBERT, WILLIAM (a *nom de théâtre*). Son of the late Colonel W. F. Eden, of the Madras Army. Born in India on November 18, 1814. Was for some years in the British army, and served in H.M. 33rd Foot, both at Home and in India. Entered the dramatic profession in April, 1870, and made his first appearance at the Charing Cross Theatre, under the management of Miss Fowler. In August of the same year was engaged by Mr. and Mrs. Bancroft, at the Prince of Wales's Theatre, and remained with them for four years, playing several important parts. Was the original *Arnold Brinkworth*, in Wilkie Collins's drama, 'Man and Wife,' first performed at that theatre in February 1873. At the conclusion of engagement at the Prince of Wales's was engaged by Mrs. John Wood to support her on her provincial tour with Mr. Byron's comedy, 'The American Lady,' playing *Harold Trivass*, the part created by Mr. Byron in London.

"As *Harold Trivass* Mr. W. Herbert achieved great success last night. He is master of his part, and the innocent and realistic manner in which he performed was immensely relished."—*Leeds Daily News*, Oct. 13, 1874.

Was afterwards engaged by Mr. Horace Wigan at the re-opening of the Holborn Theatre, and later on by Mr. Burnand, at the Opera Comique. At the Court Theatre played in the successful comedy, 'A Quiet Rubber,' and the character of *Hector Placide* in Boucicault's 'Led Astray.' In October 1876, appeared as a

member of the company of the Haymarket Theatre, his most successful impersonations during this engagement being *Prince Philamir* ('Palace of Truth'), and *Tom Dexter* ('Overland Route'). In June 1877, went with the Haymarket Company on Mr. J. B. Buckstone's farewell tour of the provinces, which lasted six months. During this time Mr. Herbert appeared with success at all the principal towns in England, Scotland, and Wales, in the following leading characters, viz. *Charles Surface*, *Young Marlow*, *Captain Absolute*, *Pygmalion* ('Pygmalion and Galatea'), *Prince Philamir*, *Tom Dexter*, *Dazzle*, &c. On his return to London, in December, he fulfilled a short special engagement, under Miss Ada Cavendish's management, at the St. James's, playing the character of *Charles Surface*. In January 1878, Mr. Herbert joined Mr. Toole, and acted in Mr. H. J. Byron's comedy, 'A Fool and his Money,' having been selected by the author for the rôle of *Percival Ransome*.

"Mr. Herbert fulfils the promise which he showed at the outset of his career, and has developed into one of the most gentlemanlike *jeunes premiers* that we have on the stage at the present moment. He has all the personal advantages of Mr. Montague, with more capacity for the expression of serious feeling. Though his character is very imperfectly worked out by the author, he succeeds in presenting us with a study in which no lack of finish can be detected."—*Figaro*, Jan. 1878.

HERTZ, IDA. Born in London. First appearance on the stage, November 1870, at the Standard Theatre, London, in the part of *Polly Flamborough* in a dramatised version of 'The

Vicar of Wakefield.' Subsequently played at the same theatre various characters in support of Mr. Sothorn, Mr. B. Webster, Mr. Creswick, and other leading "stars." Has been a member of two travelling companies of comedians, the so-called 'Two Roses' and the 'Pygmalion and Galatea'; the first under Messrs. James and Thorne's management, the second under Mr. Sefton Parry's. Has fulfilled engagements at the Theatre Royal, Hull, and at the Prince of Wales's Theatre, Birmingham. In July 1876, became a member of the company of the Prince of Wales's Theatre, London, under Mr. and Mrs. Bancroft's management, and is still (1878) playing there.

HIBBERT, LOUISE. Born May 12, 1855, at Cordova, in Spain. Came to England at an early age, and having a predilection for a dramatic career, studied the rudiments of acting with Mr. Ryder. Appeared at various theatres in the provinces; and, June 20, 1874, made her *début* on the metropolitan stage at the Queen's Theatre in the character of *Juliet*.

"The chief object of interest in 'Romeo and Juliet' was, of course, the *Juliet* of Miss Louise Hibbert, who, though not new to the stage, had never been seen in a responsible part. The impression she made upon her audience was most favourable. Her appearance is very charming. She enters thoroughly into the various emotions of the character, and evidently seizes the meaning of every situation. Most satisfactory were the passages expressive of tenderness or devotion."—*Times*, June 22, 1874.

Afterwards accepted an engagement at the Gaiety Theatre, under Mr. John Hollingshead's manage-

ment, to play *Helena* in 'A Midsummer Night's Dream.' In August 1875 Miss Hibbert went to the United States of America with Mr. Barry Sullivan, and with him played in several cities, New York, Boston, Philadelphia, &c., *Ophelia*, *Lady Macbeth*, *Pauline* ('Lady of Lyons'), *Mrs. Beverley* ('The Gamester'), &c. Returned to England and visited the provinces on a "starring" tour playing *Beatrice*, *Rosalind*, *Lady Teazle*, &c. Played the character of *Lady Dedlock* in the drama of 'Jo' (founded on Dickens's 'Bleak House') on the occasion of its first performance at the Globe Theatre in London. (See LEE, JENNIE.) Accompanied Mrs. Stirling on a tour through Liverpool, Edinburgh, Glasgow, Dublin, &c., and acted in those cities the following important parts, viz., *Lydia Languish* ('The Rivals'), *Constance* ('The Love Chase'), and *Mabel Vane* ('Masks and Faces'). October 1877 played a special engagement at the Theatre Royal, Bristol, appearing as *Helen* in Charles Reade's drama of 'The Scuttled Ship' with much success. In 1878 went on tour with George Honey to play the character of *Belinda* in W. S. Gilbert's comedy entitled 'Engaged.'

HILL, CAROLINE L. BROOK. Born at York. Entered the dramatic profession when a child, playing such parts as *Mamilius* in 'The Winter's Tale,' *Arthur* in 'King John,' &c., at Sadler's Wells Theatre, during the last two years of the management of Mr. Samuel Phelps. Afterwards Miss Hill obtained an engagement at the Haymarket Theatre, under Mr. J. B. Buckstone. At this theatre she remained during a long period,

playing "original" parts in various comedies placed on its stage, and, it may be added, with uniform success. Among important plays performed in London—in which, on their first presentation, Miss Caroline Hill sustained a leading character—the following are entitled to notice: 'The Favourite of Fortune,' 'Mary Warner,' 'The Palace of Truth,' 'Pygmalion and Galatea,' and 'All for Her.' In the two examples of W. S. Gilbert's "fairy-comedies" mentioned, Miss Hill was especially successful. (See KENDAL, Mrs. W. H.) Her very effective acting in the parts of *Mirza* ('Palace of Truth'), and *Cynisca* ('Pygmalion and Galatea'), contributed in no slight degree to the popularity which those plays subsequently attained in London.

HONEY, GEORGE. Made his first appearance on the London stage at the Princess's Theatre in November 1848, as *Pan* in 'Midas.' At the outset of his professional career, he was regarded not only as a comedian of much promise, but was also credited with no ordinary skill as an operatic vocalist. He appeared with considerable success in several of the English Operas produced under the joint management of Miss Louisa Pyne and Mr. Harrison at Covent Garden Theatre; and in Macfarren's 'Robin Hood,' performed at Her Majesty's Theatre under the direction of the late E. T. Smith, Mr. Honey rendered valuable assistance both by his comic acting and excellent singing. Since the decline of English Opera in England Mr. Honey has devoted himself to performing in comedy and extravaganza, in which he has been very generally popular.

Among pieces that have obtained notice in which he has appeared with more than ordinary success the following may be enumerated : In 'Miriam's Crime,' first performed at the Strand Theatre, October 9, 1863, "as a discreditable limb of the law Mr. Honey obtained much laughter by an exceedingly grotesque assumption of intoxication" (*Daily Telegraph*, October 10, 1863). In William Brough's burlesque entitled 'Prince Amabel,' first performed at the Royalty Theatre in September 1865, Mr. Honey played the part of *Turco the Terrible*. On Monday, July 2, 1866, at the Princess's Theatre, first performance of Watts Phillips's drama 'The Huguenot Captain,' he sustained the part of *Annibal Locust*.

"Our old opera friend, Mr. Honey, has a rather tiresome Pistol-like part which is very drunken and very musical, with plenty of work for the lowest notes of the human voice."—*Daily News*, July 3, 1866.

"Mr. George Honey has the fullest opportunity afforded him for making his deep voice heard in a variety of bacchanalian snatches, which he sings as the bibulous and brutal *Annibal Locust*, a sergeant holding command in the Duke's guard."—*Daily Telegraph*, July 5, 1866.

On Saturday, April 6, 1867, at the Prince of Wales's Theatre, first performance in London of Mr. T. W. Robertson's comedy entitled 'Caste,' Mr. Honey played the part of *Eccles*. (See HARE, JOHN.)

"Instead of the conventional clowns who are put in by slop-work dramatists to lighten the serious interest of their work, we have real characters who think, speak, and act like human beings, and yet are intensely amusing and interesting. The drunken father, evidently made up from Mr. George Cruikshank's pictures

of 'The Bottle,' is admirably played by Mr. George Honey, who made his first appearance at this theatre, and who never acted better. The part wants no such padding as the scraps of song, both comic and serious, given to it in various situations. The make-up, the voice, the manner, the savagery in one part, the hypocritical maudlin grief in another, the toadying to wealth in another, the disgust and abuse when wealth refuses to deposit even a sovereign, the exits and the entrances of this character are things to be gratefully remembered by those whose melancholy duty it is to see all London plays and all London performers."—*Daily News*, April 8, 1867.

On the occasion of the opening of the Vaudeville Theatre under the management of Messrs. Montague, Thorne, and James, Saturday, April 16, 1870, in a comedy entitled 'For Love or Money,' he acted the part of *Major Buncombe*. In May 1875, in a revival at the Prince of Wales's Theatre of 'Money,' he sustained the part of *Graves*.

"A noticeable and welcome feature in the revival is the return of Mr. George Honey, who resumes his part of *Graves*, one of the most genuine and unexaggerated examples of pure humour the modern stage has witnessed. Before Mr. Honey has uttered three sentences, the character of *Graves* is distinctly placed before the spectator. The manner in which the sigh of grief for the memory of 'sainted Maria' gives place to the approving criticism on the glass of sherry, and the aspect of bereavement changes to a look of gratification, as his eye lights on the pleasant face of Lady Franklin, is irresistibly amusing; and the subsequent scene between the two is the perfection of comedy acting. Those who have not seen Miss Wilton as Lady Franklin have no idea of the fund of humour which the character contains; and to see how these two excellent artists play

into each other's hands will afford entertainment to the most *blasé* of playgoers. Each look and gesture is replete with significance, and so artfully is Lady Franklin's little plot evolved that the solemn *Mr. Graves* is led into his wild Scotch jig in the most natural manner possible. At the end of the first act, those who have refused a few pounds to the poor secretary hasten to offer them to the wealthy heir, and the only fault that can be found with Miss Wilton's Lady Franklin is that she, too, like the rest, eagerly puts her hand in her pocket to find the money."—*Standard*, May 31, 1875.

"Cleverly played and highly finished from first to last, the scene between Lady Franklin and *Graves* was irresistible. Not a trace of exaggeration, not a tinge of excess could here be detected. It was all in tune and in harmony. A key-note was given to this scene which has possibly escaped attention hitherto: 'The man,' says Lady Franklin, with her face beaming with smiles and good-nature, 'insists on being wretched, and I pity him so much that I am determined to make him happy. Ha! Ha! Ha! He shall laugh, he shall sing, he shall dance, he shall—Here he comes!' It would be difficult to convey the expression of Mrs. Bancroft in this little speech. It was the proper prelude of that which was to follow. She made the melancholy *Graves* laugh, sing, and dance, but with such coquetry as has seldom been seen on the stage. There was no attempt to force any point, to lay undue emphasis on any line, or to call down applause by vulgar expedients. A look from Mrs. Bancroft was sufficient to do that which could only be caused by a stamp or a gesture from another. And the skill was infectious, for Mr. George Honey, who has played the scene over and over again with great success, never acted nearly so well. No better example could be found of the art of expression in acting. As the play went on, the artists held their audience in their power, and

they were deservedly rewarded with a unanimous burst of applause."—*Daily Telegraph*, May 31, 1875.

Of Mr. Honey's later impersonations one of the most popular is the part of *Cheviot Hill* in W. S. Gilbert's farcical comedy entitled 'Engaged.' Mr. Honey has appeared at various theatres in the United States with success.

HORSMAN, CHARLES. Born at Welchpool, Montgomeryshire, October 21, 1825. First recorded appearance on the stage at the Theatre Royal, Plymouth, in the year 1835, when he appeared as *Albert* to Mr. Macready's *William Tell*. Continued from that time, as a boy, to act occasionally, such parts as *Young Norval*, *Selim* in 'Barbarossa,' &c.; but was principally engaged in studying the rudiments of an artist's profession. In 1839 entered the painting-room of William Beverley—the father of the present well-known scenic artist—on the so-called 'Northern Circuit,' and continued to serve under that gentleman for some years. In 1845, on the occasion of the opening of the Theatre Royal, Manchester, an epidemic among some of the members of the company necessitated Mr. Horsman's taking a place on the stage, and, in great measure owing to the genial advice of Mr. Macready, he began to take a serious interest in dramatic work. This was increased by the young actor's subsequent association with the late G. V. Brooke; and in 1847 Mr. Horsman finally adopted a dramatic career, accepting an engagement with Mr. Simpson at the Theatre Royal, Birmingham, as "light comedian." Remaining at Birmingham and afterwards at Liverpool for a considerable time, he

subsequently visited the 'York and Worcester Circuits'; and in 1851 made his first appearance in London at Punch's Playhouse (now the Strand Theatre), as *Henry Thornton* in 'Popping the Question.' After the season he was mainly engaged as "leading man" and "light comedian" at the Theatre Royal and Queen's Theatre, Manchester. In 1864 Mr. Horsman reappeared on the London stage, at Sadler's Wells, under Miss Marriott's management, as *Sir Rupert*, in 'Love.' The following year at the Lyceum Theatre, under Mr. Charles Fechter's management, he was engaged as "light comedian" and stage manager; and remained a member of Mr. Fechter's company for two seasons. Afterwards Mr. Horsman joined the "Princess's" company, under Mr. G. Vining, and appeared at the first performance of the dramatised version of 'Barnaby Rudge,' in the character of *Black Hugh*—a part which he played with considerable success. Was manager of the New Theatre Royal, Leeds, for a season. Has played various special engagements with Miss Neilson, Miss Bateman, Miss Kate Rogers, Mr. Barry Sullivan, and others. In 1875 joined the Messrs. Gunn as manager of the Gaiety Theatre and Theatre Royal, Dublin, an office which he fulfilled for two seasons, and resigned in May 1877, owing to severe domestic affliction. Mr. Horsman has written various dramatic works and pantomimes, and is the author of a volume of poems descriptive of incidents of Irish life.

HORTON, PRISCILLA. See REED, MRS. GERMAN.

HOWE, HENRY, a *nom de théâtre*. (HENRY HOWE HUR-

CHINSON.) Born at Norwich, March 31, 1812. Made his professional *début*, October, 1834, at the Victoria Theatre, London, in the part of *Rashleigh Osbaldistoue*. Was engaged by Mr. Macready to join his company when he entered upon the management of the Theatre Royal, Covent Garden, in 1837. Mr. Howe played in the numerous pieces, original and "revivals," produced there during that eminent tragedian's administration of its affairs. Was in the original cast of 'The Lady of Lyons,' first performed at Covent Garden, February 15, 1838; and of 'Riche-lieu,' played there for the first time March 7, 1839. (See FAUCIT, HELEN.) Afterwards joined the company of the Haymarket Theatre, under Mr. Benjamin Webster's management. Mr. Howe has continued a member of its company for a period of nearly forty years, without a break in the engagement. Such a lengthened term of service to the interests and fortunes of one theatre is unparalleled, we believe, in theatrical annals, and affords most gratifying testimony of Mr. Howe's abilities as a member of the dramatic profession. He was performing nightly at the Haymarket Theatre during the engagement of the late Mr. Charles Mathews and of his wife (Madame Vestris), 1842-5; and he is still (1878) a leading actor of the same theatre. To mention all the various plays and characters in which Mr. Howe has appeared in the interval would necessitate the preparation of a complete list of all the comedies, tragedies, interludes, and farces produced at the Haymarket during forty years. The following characters, selected from among those in which Mr. Howe first

attracted attention as an actor at this theatre, are deserving of being recorded, viz., *Brandon*, in Lovell's comedy, 'Look before you Leap,' first performed at the Haymarket, October 29, 1846; *Ernest de Fontblanche*, in 'The Roused Lion' ('Le Réveil du Lion'), first performed at the same theatre, November 15, 1847—Mrs. Keeley, Mr. B. Webster, and Mr. A. Wigan were in the cast, and the piece attained an extraordinary success; *Lord Arden*, in 'The Wife's Secret,' by Lovell, first performed at the same theatre January 17, 1848, Mr. and Mrs. Charles Kean acting the principal characters. (See KEAN, MRS. CHARLES.) On Monday, January 23, 1854, Miss Cushman acting the part of Bianca, Mr. Howe sustained the character of *Fazio* in a "revival" of Dean Milman's tragedy of that title. In June 1855, he appeared in a new play, entitled 'Love's Martyrdom.'

"A few errors of tact in the management of stage effect . . . caused the success of the play to be somewhat doubtful until after the conclusion of the first three acts. But from that point all was triumph. The conception and management of the fourth act was unexceptionable, the writing was full of force and beauty, opportunity was given for a full display of the powers of Miss Helen Faucit as an actress, and the house was stirred into enthusiasm by her way of using it. In the same act all the point of the story, until then but dimly shown, was brought out very distinctly, being indebted much for its distinctness, let us say, to the excellent manner in which Mr. Howe delivered speeches that expressed the entire spirit and meaning of the author. The fifth act, although not equal to the fourth, untied the knot of the drama cleverly, and left the audience so thoroughly well pleased, that after the fall of the

curtain there was nothing to be heard for some minutes but hearty acclamation."—*Examiner*, June 16, 1855.

In July, 1855, Mr. Howe took part in the revival of Mrs. Centlivre's comedy, 'The Busybody,' at the Haymarket, and played the part of *Sir George Airey*. In the following September (3rd) he was the original *Captain Hawkshaw*, first performance of Stirling Coyne's comedy, 'The Man with Many Friends'; and in November he played *Lord Townly* in a "revival" of Vanbrugh's comedy, 'The Provoked Husband.'

"Miss Cushman was carefully supported by Mr. Howe, who, in the part of *Lord Townly*, rose to a degree of excellence that will serve to confirm the steady progress which he has lately been making in the good opinion of the public. In the pathos of the concluding scene he showed a power of producing a state of feeling in the house not always possessed by actors of greater name."—*Athenæum*, Nov. 24, 1855.

The following year (1856), January 5th, Mr. Howe played *Archer* in a "revival" of 'The Beaux' Stratagem'; and in September (4th) *Jaques* in a "revival" of 'As You Like It'—a performance by Mr. Howe so meritorious as to deserve record in a contemporary journal as furnishing "an instance of what long practice and conscientious earnestness in art may ultimately achieve, even with limited means." In 1857 (September 7th) he appeared as *Benedick* in a "revival" of 'Much Ado About Nothing.'

"Mr. Howe played *Benedick* very much better than we have seen it played by 'stars' who have been held up in all the glory of extra-sized typography for approbation."—*Daily News*, Sept. 8, 1857.

“Mr. Howe shared the honour [of an ovation] and deserved it, for his *Benedick* was distinguished by many felicities of expression which commanded the repeated plaudits of the house. Mr. Howe's industry in his professional studies is now bearing its natural fruit, and his assumptions have all the merit of ripened talent.”
Athenæum, Sept. 12, 1857.

In 1858 (May) he appeared as *Joseph Surface* in a revival of ‘The School for Scandal.’ During

the succeeding twenty years Mr. Howe's name has seldom been absent from the “bills” of the Haymarket Theatre, either in the announcements of new pieces or of revivals of old ones; and he has performed almost every line of character in comedy and farce included in its dramatic collection.

HUTCHINSON, HENRY
HOWE. See HOWE, HENRY.





HENRY IRVING.

IRISH, FRED. WILLIAM. Born in Leicester, 1835. Entered the dramatic profession in 1853, appearing at the Theatre Royal, Leicester, as *Marcellus* in 'Hamlet.' After a short season there went to Derby, and from thence to Nottingham, Sheffield, Blackburn, and Belfast, where he secured his first engagement as principal low comedian. Remained in Liverpool for six years, acting principal low-comedy parts during this time, and then accepted an engagement at Newcastle-upon-Tyne, 1867-8. Acted a leading part on the occasion of the opening night of the New Tyne Theatre. First appearance on the London stage, March 2, 1871, at the Holborn Theatre under Mr. Sefton Parry's management, in the character of *Dan* in 'The Streets of London.' Has since been engaged at the following London theatres: Alhambra, Lyceum, Queen's, Astley's, Charing Cross, Mirror, Princess's, Drury Lane, and Haymarket, and also at the Crystal and Alexandra Palaces. At the Lyceum, under Mr. Bateman's management, April 1872, played the part of *Sam* in 'Raising the Wind.'

"The *Sam* of Mr. F. W. Irish has a richness of colouring which brings traditions of Emery to mind."—*Times*, April 2, 1872.

December 1874, undertook the part of the *Widow Mustapha* in 'Aladdin' at the Charing Cross Theatre.

"But the spirit of burlesque in the present instance is Mr. F. W. Irish, who lays the *Widow Mustapha* without any imitation of the great original,

Mr. James Rogers, and still with a decided flow of unexaggerated and original humour."—*Daily Telegraph*, December 26, 1874.

IRVING, JOHN HENRY BRODRIB. Born at Keinton, near Glastonbury, Somersetshire, February 6, 1838. Educated at a private school in London. Was originally intended for mercantile life, and passed some few months in the office of an East India merchant; but having exhibited strong partiality for a dramatic career, early forsook commerce for the stage, with which he became professionally connected in 1856. Made his first appearance on the stage that year at the Lyceum Theatre, Sunderland, in the part of *Orleans* in 'Richelieu.' Afterwards, at the same theatre, undertook the part of *Cleomenes* in a revival of 'The Winter's Tale.' Neither of these performances were altogether satisfactory, and subjected Mr. Irving to unfavourable criticism in the local press. Henceforward he earnestly devoted himself to the study of dramatic art. In 1857 he was fortunate enough to secure an engagement at the Theatre Royal, Edinburgh, where he remained for two and a half years; and during their "starring" tours had the advantage of acting with such admirable artists as Miss Cushman, Miss Helen Faucit, Messrs. Vandenhoff, Robson, Charles Mathews the younger, Benjamin Webster, and Wright. In 1859 Mr. Irving entered upon a brief engagement at the Princess's Theatre, London, then under the management of the late

Mr. Augustus Harris; but this engagement being cancelled, he shortly afterwards became attached to the late Mr. Edmund Glover's company at Manchester. In this city, for the first time in his professional career, he essayed the character of *Hamlet*. In 1866, ten years after he had first adopted the stage as a profession, he made his appearance as an actor of recognised merit at the St. James's Theatre in London. On Saturday, October 6, of that year, he played, at this theatre, *Doricourt* in a revival of 'The Belle's Stratagem' (Mrs. Cowley), "his mad scenes being truthfully conceived and most subtly executed." (*Athenæum*, October 13, 1866). In the following November, at the same theatre, first performance in London of Dion Boucicault's drama, 'Hunted Down,' he acted the part of *Ravdon Scudamore* with considerable success.

"*Scudamore*, the deliberate, designing villain, is a character that bears fewer marks of invention than any in the piece, but he completely serves the purpose of displaying the talent of Mr. Henry Irving, whose ability in depicting the prevalence of the most malignant feelings, merely by dint of facial expression, is very remarkable."—*Times*, Nov. 7, 1866.

In 1867 (Saturday, February 9th), still at the same theatre, he undertook the character of *Harry Dornton* in a revival of 'The Road to Ruin'; and, in the succeeding April, the part of *Count Falcon* in a drama entitled 'Idalia.' In January 1868, at the New Queen's Theatre, London, first performance of Mr. H. J. Byron's play, 'Dearer than Life,' he sustained the character of *Bob Gassitt*—"a most ungrateful part, acted with scrupulous care and

artistic taste." (*Standard*, January 9, 1868). At Drury Lane Theatre, August 5, 1869, Mr. Irving played *Compton Kerr* on the occasion of the first performance of Boucicault's drama, 'Formosa.' In 1870, Saturday, June 4, first performance, at the Vaudeville Theatre, of Mr. Albery's play, 'Two Roses,' Mr. Irving performed the part of *Digby Grant*.

"Mr. H. Irving's impersonation of *Digby Grant, Esq.*, is so original in conception and so masterly in execution as to entitle the actor to take rank among the very best actors on the London stage. The selfish arrogance, the stuck-up *hauteur*, the transparent hypocrisy, and the utter heartlessness of the character, made all the more odious from the assumption of sanctity, are depicted by Mr. Irving with exquisite truthfulness of detail, and admirable brilliancy and vigour of general effect. His make-up for the part is excellent, and his whole performance is spirited, characteristic and life-like."—*Morning Post*, June 6, 1870.

In 1871 Mr. Irving accepted an engagement at the Lyceum Theatre under the management of the late H. L. Bateman; and on Monday, September 11, "opened" there as *Landry*, in a piece entitled 'Fanchette; or, the Will o' the Wisp.' On Monday, October 23, of the same year, he appeared as *Fingle* in a dramatic version of 'Pickwick,' by Mr. Albery. In the November following, 'The Bells,' a version by Mr. Leopold Lewis, of MM. Erckmann-Chatrian's 'Le Juif Polonais,' was first performed at the Lyceum Theatre. In this drama Mr. Irving undertook the character of *Mathias*.

"It will be obvious to every reader that the efficiency of this singular play depends almost wholly upon the actor who represents *Mathias*. . . .

Mr. Irving has thrown the whole force of his mind into the character, and works out bit by bit the concluding hours of a life passed in a constant effort to preserve a cheerful exterior, with a conscience tortured till it has become a monomania. It is a marked peculiarity of the moral position of *Mathias* that he has no confidant, that he is not subjected to the extortions of some mercenary wretch who would profit by his knowledge. He is at once in two worlds, between which there is no link—an outer world that is ever smiling, an inner world which is a purgatory. Hence a dreaminess in his manner which Mr. Irving accurately represents in his frequent transitions from a display of the domestic affections to the fearful work of self-communion. In the dream his position is changed. The outer world is gone, and conscience is all triumphant, assisted by an imagination which violently brings together the anticipated terrors of a criminal court and the mesmeric feats he has recently witnessed. The struggles of the miserable culprit, convinced that all is lost, but desperately fighting against hope, rebelling against the judges, protesting against the clairvoyant who wrings his secret from him, are depicted by Mr. Irving with a degree of energy that, fully realising the horror of the situation, seems to hold the audience in suspense. It was not till the curtain fell, and they summoned the actor before it with a storm of acclamation, that they seemed to recover their self-possession.”—*Times*, Nov. 25, 1871.

“Mr. Henry Irving’s presentation of the hero is very powerful. M. Tallien, the original exponent of the part, was in the early scenes a bright, cheery man, giving way under depression to the agony of fear and self-accusation. Mr. Irving, on the contrary, carried from the first the brand of Cain upon his brow. He was, moreover, much too youthful in appearance for the character he played. . . . His acting, however, in the stronger situations, though ultra-re-

listic in its expression of suffering, had a ghastly power not easy to surpass. There is no question that the man who could give such a portraiture as Mr. Irving afforded of the conflict of emotion and passion has histrionic power of the rarest kind.”—*Athenæum*, Dec. 2, 1871.

On Monday, April 1, 1872, in a revival of the farce of ‘Raising the Wind,’ Mr. Irving played the character of *Jeremy Diddler*. The same year, Saturday, September 28, ‘Charles the First,’ by W. J. Wills, was first performed at the Lyceum, and Mr. Irving sustained the leading rôle.

“Through ‘Charles I.’ runs a melancholy beauty which finds expression in many musical passages, and which intensifies as the play proceeds, into absolute pain. During the last act there was scarcely a dry eye in the house. Women sobbed openly, and even men showed an emotion which comported ill with the habitual serenity of the stalls. Much of this uncomfortable gratification was due to the acting of Mr. Irving, the hero of the play, who has once more created a great rôle. In intensity of suggestiveness his *Charles I.* will compare with his *Mathias*, while in breadth, dignity and harmonious colour it surpasses it. . . . Nothing more regal can be desired than his bearing, nothing more harmonious than the effect of every look and gesture, nothing more touching than his delivery of the poetic beauties that abound. From the outward appearance of the king (he might be an incarnate portrait of Vandyke) down to each little detail of posture, everything is elaborated with conscientious care, and the result is a vivid creation of art.”—*Daily News*, Sept. 30, 1872.

“Let it be said at once that what Mr. Irving has to represent he represents to absolute perfection; that the farewell scene with the children is so dreadfully, so agonizingly pathetic, so simply beautiful that it is hardly

bearable ; and that the pictorial effect of the farewell to the wife is wonderfully fine. . . . His beautiful, touching, eloquent address to her, full of exquisitely subtle traits, might have been spoken had he been leaving her in perfect security, to the indulgence of the grief he covets, for whose continuance, in softened form of sweet memory, he prays in words and tones which wring the heart. . . . Some of the finest of Mr. Irving's effects are in that scene [with Cromwell], the outlook of the brilliant, scornful, commanding eyes, the presage of their more frequent droop, the gesture never exaggerated, always easy, but wonderfully sudden, and speaking, like the flash before the thunder-roll, ere his words are uttered, the grand anger, grandly subdued, the calm resumption of a tone of business and direction, the quiet attitude before the fire, the slow permissive bow of dismissal, the brushing aside of considerations of danger, the lion-spring of injured honour, the fierce bound to fight and punish—these are but a few of the points which delight and satisfy the audience.”—*Spectator*, Oct. 5, 1872.

‘Charles the First’ was so great a success that it was performed during nearly seven months. In April 1873, another of Mr. Wills’s plays was undertaken by Mr. Irving, ‘The Fate of Eugene Aram.’ In this again a remarkable piece of acting was exhibited.

“The acting of Mr. Irving in this character is wonderfully fine, so deeply impressive that once only, by a bit of ‘business’ with lights and a looking-glass, quite unworthy of the play and of him, does he remind one that he is acting and not living through that mortal struggle ; so various that to lose sight of his face for a moment is to lose some expression full of power and of fidelity to the pervading motive of the part. . . . In the second act the anguish of his mind is intensified with every moment, until in the sudden outburst of his fury, his

defiance of Houseman, his proud boast of his character in the place and the influence of it, the change, fierce yet subtle, from sad and dreamy quiet to the hard, scoffing, worldly wisdom of the criminal at bay before his accomplice, there is a positive relief for him and for ourselves. Then comes the terror, abject indeed for a while, with desperate, breathless rally, thick incoherent speech, failing limbs, ghastly face, dry lips and choking throat, as dreadful as only fear can be, and horribly true. . . . In the concluding scenes, one, in which he sends Houseman flying from the churchyard, appalled at the sight of his suffering ; a second, in which, in accents of heart-rending grief and contrition, he implores Heaven for a sign of pardon, and flings himself down by a cross, with an awful face, the white, mute impersonation of mental despair and physical exhaustion ; and a third, in which he makes confession to Ruth and dies—the play of his features, the variety and intensity of his expression are most remarkable.”—*Spectator*, April 19, 1873.

On the 27th September, 1873, ‘Richelieu’ was produced at the Lyceum, Mr. Irving sustaining the part of the *Cardinal*.

“Those who are familiar with the portrait of the *Cardinal* must be at once struck by its presentation in a living form when Mr. Irving makes his first appearance. . . . His defence of Julie de Mortemar when the minions of the king would snatch her from his arms, the weight of sacerdotal authority with which he threatens to ‘launch the curse of Rome,’ his self-transformation into the semblance of a Hebrew prophet of the olden time, with whom imprecations were deeds, combine together to produce a most astounding effect. Here is tragic acting in the grandest style, and it will be borne in mind that although ‘Richelieu’ is not a tragedy, it belongs practically to the tragical category, as none can do justice to it but

a tragedian. Before the effect of the fulmination was subsided came the well-known lines—

“Walk blindfold on—behind thee stalks the headsman.

Ha! ha! how pale he is! Heaven save my country!”

The scornful laugh by which the flow of indignation is checked, and which was a great point with Mr. Macready, had told with surprising force, and when the *Cardinal* had fallen back exhausted the old-fashioned excitement which we associate with the days of Edmund Kean and his ‘wolves’ was manifested once more in all its pristine force. Enthusiastic shouts of approbation came from every part of the house. The pit not only *rose*, but made its rising conspicuous by the waving of countless hats and handkerchiefs. Not bare approval but hearty sympathy was denoted by this extraordinary demonstration; and this sympathy nothing but genius and thorough self-abandonment on the part of the artist could have produced.”—*Times*, Sept. 30, 1873.

“Truly wonderful, and in the highest degree encouraging, indeed, is it to note how this young actor, merely from the strength and light within him, with no beaten path of tradition to facilitate his early footsteps, no guiding hand of some famed master, no brilliant models to dart inspiration and shorten study, has yet with almost unhesitating tread climbed the rugged steep of art and gained the upper heights, reaching the topmost summits, as it were, at a leap. . . . Freed from the inalienable anxieties of a first night, and instructed by its indispensable lessons, Mr. Irving now presents to the world a picture of the old *Cardinal*, vigorous and sharply marked as one of Retzsch’s outlines, and though without over-elaboration, more minutely and carefully filled in with touches of truthful and telling colour and significance—not stuck on for effect, as from afterthought, but woven into the texture of the past—

than was ever the case with any other representation of the character we have seen, not excepting that of Macready himself.”—*Standard*, Sept. 1873.

On Saturday, February 7, 1874, Mr. Irving played *Philip* in a romantic drama of that title from the pen of Mr. Hamilton Aidé. In the autumn of the same year ‘*Hamlet*’ was placed on the Lyceum stage, and created a curiosity to witness Mr. Irving’s impersonation of the character altogether remarkable. The play had the unprecedented run of two hundred nights—not only unprecedented, but unapproached in the history of Shakespearian revival. He continued to perform the part from October 30, 1874, to June 29, 1875.

“Mr. Irving’s *Hamlet* is original throughout. It is more than probable that he has never seen any predecessor of extraordinary eminence enact the part. At all events it is certain that the *Hamlet* in the play-book has been realised by Mr. Irving upon the stage without passing through any medium but that of his own thought. . . . The learned will turn over their books to discover what was done by Betterton, what by Kemble, what by Charles Young; but their studies will avail them nothing towards an estimate of Mr. Irving, who stands aloof from the pedigree beginning with Betterton and ending with Charles Kean. . . . Why then is *Hamlet* so irresolute? . . . If we rightly interpret Mr. Irving’s performance his reply to the question is to the effect that the nature of *Hamlet* is essentially tender, loving and merciful. He is not a weak man called upon to do something beyond his powers, but he is a kindly man urged to do a deed which, according to the *lex talionis*, may be righteous, but which is yet cruel. . . . There is a theory to the effect that *Hamlet*, while assuming madness, is really somewhat insane.

From this theory we entirely dissent, at the same time admitting that his sensitive nature subjects him to the highest degree of nervous excitement. This could not be more clearly expressed than by Mr. Irving. . . . Most powerfully is the nervous condition exhibited in the scene with Ophelia. The pretended madness, the unquenchable love, and the desire to utter stern truths seemed to hustle against each other. The words seemed to be flung about at random, and the facial movements corresponded to the recklessness of the words. The storm of applause which followed this display of genius denoted not only admiration but wonder."—*Times*, Nov. 2, 1874.

Concerning this performance of 'Hamlet' the *Dublin University Magazine* of September 1877, thus remarks upon the excitement its announcement produced, and describes the first night of the play: "Mr. Irving's *Hamlet* was not the essay of a tyro, but the culminating point of a career, in which genius and arduous study had marked every stride. As early as three o'clock in the afternoon of the 31st of October the crowd began to form at the pit door of the Lyceum, and soon a struggling, seething mass of human beings extended down the covered way right out into the Strand. The pit that night was a memorable spectacle. Never had that tribunal been so highly charged with anxiety, impatience, and enthusiasm. The entire audience was an extraordinary assemblage, for the fact that Mr. Irving had set his reputation on a cast which was also to decide whether the times were indeed too degenerate for Shakespeare to be popular, had brought most of the representatives of art and letters to witness the hazard of the die. The actor's welcome

was an outburst of unfeigned admiration of the courage with which he was about to grapple with the most difficult and exacting of Shakespearian creations. But for a time the novelty of the conception and the absolute independence of familiar traditions bewildered the audience. This sad and self-distrustful *Hamlet*, who gave natural and constant expression to his thoughts as they occurred to him, instead of delivering a number of unnatural 'points' like stones from a catapult excited a growing interest; but two acts had almost passed before he began to be understood. It may be remarked here as a striking trait of a conscientious artist, that after the scene with the *Ghost*, Mr. Irving came off the stage depressed not by the silence of the auditory, but by the thought that he had fallen below his ideal. But when the tender, sympathetic nature of this *Hamlet* fairly revealed itself the affections of all were won. It was the most human *Hamlet* they had ever known The performance was now one long success and when the curtain fell upon the consummation of the tragedy the immense assembly clamoured its delight till nearly one o'clock in the morning."

In June 1875, 'Hamlet' was erased from the Lyceum play-bills, and in the following September 'Macbeth' was revived, Mr. Irving sustaining the principal rôle.

"In Mr. Irving's conception there is intention, but it is wrong; and there are individual merits which will not compound for systematic error. This objection, might, however, be vanquished in another part—might even be removed by further study and practice. Mr. Irving must

learn, however, that his mannerisms have developed into evils so formidable, they will, if not checked, end by ruining his career. His slow pronunciation and his indescribable elongation of syllables bring the whole occasionally near burlesque. In one speech, that in which *Macbeth* speaks of the false Thanos gone to 'mingle with the English epicures,' absolute laughter was evoked, and a similar calamity was on another occasion scarcely avoided. Mr. Irving has youth, intelligence, ambition, zeal and resolution. These things are sacrificed to vices of style which have strengthened with the actor's successes, and like all weeds of ill growth have obtained excessive development. It is impossible to preserve the music of Shakespeare if words of one syllable are to be stretched out to the length of five or six. Mr. Irving's future depends greatly on his mastery of this defect."—*Athenæum*, Oct. 2, 1875.

"As far as Shakespeare's play shows him *Macbeth's* wonderful imagination stands wholly in his way, is the one permanent drag on his insatiable greed of power. . . . There is no vision, no reverie in *Macbeth's* appetite for power and revenge; the mere access of his mood of reverie appears to awaken his whole moral and intellectual nature, and to make him see the satisfactions of his bloody desires as mere single threads in the complex web of consequences which he forecasts. . . . Now, how far does Mr. Irving reflect this characteristic in his acting? Sometimes most powerfully. In his soliloquy before the second scene with Lady Macbeth, and in that scene itself, his imagination presents all the doubts, difficulties, all the dissuasive motives with a force which makes you realise how true it is that with him 'I dare not' waits upon 'I would.' . . . Then after the murder Mr. Irving rises again to the full height of the imaginative horror of himself which possesses *Macbeth*. It is hardly possible that any one who has ever seen should ever forget the terror with which he

describes the voice that said, 'Sleep no more! Macbeth doth murder sleep!' It was the incarnation of despair, of the despair of a mental and spiritual hell. There was not a tone of rant in it; it was the hollow, ghastly, hope-bereft experience of a blood-stained soul. . . . And again, as all the critics have noticed, in the last scene of all, where he is driven to bay, the fierce animal courage of the man comes out with splendid power, in a moment when violent action drives away all the imaginative terrors of his haunted life."—*Spectator*, Oct. 2, 1875.

"But the secret of the spell which this extraordinary actor exercises over the imaginations of audiences is not difficult to discover. It lies in the imaginative power with which he is able to depict the most terrible passions of the human soul in a great crisis of action, and in the wonderful expressiveness of countenance which on these occasions never deserts him. To the playgoer whose memory is haunted with the Macbeths of the past there is a peculiar pleasure in the total absence in all Mr. Irving's performances of mere conventional details. We believe it has always been customary in the dagger scene to confront the audience looking upwards, as if the imaginary weapon were hovering in the air somewhere between the performer and the audience. Mr. Irving, on the contrary, sees the dagger at a much lower point as he follows it across the stage, drawn as it were by its fascination towards the arched entrance to the chamber of the King—a fine point being his averted hands, as if the man, 'infirm of purpose,' and conscious of the spell that is around and about him, could not trust himself to 'clutch' the airy weapon save in words. . . . The touches of tenderness and of regretful remorse, which add greatly to the beauty of these latter scenes, seemed indeed to miss some of their effect; but the final combat and death struggle has probably never been equalled for pictu-

resque force and intensity.”—*Daily News*, Sept. 27, 1875.

In February 1876, ‘*Othello*’ was revived at the Lyceum with Mr. Irving as the *Moor*. Probably, this has been the least successful of Mr. Irving’s impersonations, and was the subject of much unfavourable comment in the public press. It was conceded, however, that there were powerful passages in Mr. Irving’s acting of the part, and, that he had bestowed his usual careful study upon the representation which he gave.

“To ask of one man to represent night after night for many weeks or months such characters as Hamlet, Macbeth, or *Othello*, is as to require of the English army to fight a battle of Waterloo every day. From Hamlet Mr. Irving proceeded, ill-advisedly as, at the time, we thought, to Macbeth, and our anticipations were before long justified by the public verdict. With still greater want of judgment, we fear, has he now attempted *Othello*, for which he either altogether lacks, or at least has failed as yet to exhibit, the qualifications which such a character demands. In his pathos he is monotonous without being tender, in his rage violent without being dignified, while his love for Desdemona has altogether to be taken on trust from the words that are put into his mouth. In many passages, moreover, and especially in the third act, where he demands from her slanderer some tangible proof of his wife’s guilt, his violence is such as to render him almost ludicrous, and altogether unintelligible. This latter fault is, indeed, most unhappily prominent throughout the performance. It has been said, and well said, that the great masterpieces of Shakespeare, even when most indifferently acted, cannot altogether fail to please, provided only the actors will suffer the audience to hear the words of the author. But from the mouth of Mr.

Irving, unfortunately, we cannot hear them. In repose he is as much too slow of speech as in action he is too tumultuous, while in both he has of late acquired a peculiarity of pronunciation, for which, in all humility, we confess ourselves totally unable to conceive any authority. In his description to the Duke of the only arts he employed to gain Brabantio’s daughter, and in that magnificent farewell to content, it is possible indeed to hear what is said; but throughout the third and fourth acts we are denied even this consolation. Our ears are stunned by an empty noise which only a knowledge of the text can possibly allow us to accept as the passionate outpourings of a noble mind overthrown in the keenest of all mortal anguish. In harmony with so much indeed, but how out of harmony with Shakespeare’s *Othello*, are the actions and gestures in which Mr. Irving indulges! The movements of his body are as the movements of his voice; when slow, so slow as to excite the impatience—when quick, so quick as almost to excite the laughter—of the spectator. Once only did Mr. Irving appear to us to have caught the spirit of *Othello*—and *Othello*, be it remembered, is not, as Hamlet is, a character of many and diverse readings; there can be but one true *Othello*. As he sits writing at his table at the opening of the third act, and when Iago first begins to pour the ‘mixture rank’ into his too open ear, both in Mr. Irving’s face and in his attitude, and very nearly in his voice, the first faint flushings of the dawn of jealousy are not unskillfully marked. Yet the dawn broadens into no perfect day, but rather into an indescribable chaos of painful and inharmonious elements. In the torrent, tempest, and whirlwind of this passion there is no temperance, and so no smoothness. We can well remember, on the first night this actor played Hamlet, our admiration at the manner in which he delivered the famous counsel to the players; as we sat the other night through the five

acts of 'Othello' we could not but wonder whether Mr. Irving's memory was as good as ours. It would have been easier, and certainly far pleasanter, to have written in a more complimentary fashion, but we have felt it our duty to speak plainly. We can believe that three years ago Mr. Irving would have pleased us as *Othello*, but for the sake of Hamlet we are sorry he has attempted it now."—*Times*, Feb. 17, 1876.

In April of the same year, 'Queen Mary,' an historical play in five acts, by Mr. Tennyson, was performed for the first time, Mr. Irving sustaining the part of *Philip of Spain*. This piece was but a partial success.

In the autumn of 1876 Mr. Irving played *Hamlet* in the provinces, and his interpretation of the character was everywhere welcomed with acclamation. It was estimated that, during his stay at Manchester, nearly eighteen thousand persons visited the theatre at which he performed. In Scotland and Ireland his reception was no less gratifying. On November 29 an address was presented to him by the graduates and undergraduates of Trinity College, Dublin: "To the most careful students of Shakespeare," they said, "you have, by your scholarly and original interpretation, revealed new depths of meaning in *Hamlet*, and aroused in the minds of all a fresh interest in our highest poetry. . . . Acting such as yours ennobles and elevates the stage, and serves to restore it to its true function as a potent instrument for intellectual and moral culture. Throughout your too-brief engagement our stage has been a school of true art, a purifier of the passions, and a nurse of heroic sentiments; you have even succeeded in commend-

ing it to the favour of a portion of society, large and justly influential, who usually hold aloof from the theatre." The last night of Mr. Irving's engagement in Dublin he played *Hamlet*, in compliance with a "command" from Trinity College.

In 1877, January 29, Shakespeare's 'Richard the Third' was placed on the Lyceum stage, Mr. Irving as *Richard, Duke of Gloucester*.

"There are, of course, blemishes as well as beauties in Mr. Henry Irving's impersonation of *Richard III.*, but viewing it in its entirety—the only fair way of regarding any work of art on which a general opinion is to be pronounced—it is, we think, a fine performance, brilliant, energetic, impassioned, and full of life and character. . . . Mr. Irving would seem to have bestowed minute care upon his personal portrait of *Richard*, in which he reproduces not only the usurper's historic ungainliness of form and feature, but also such smaller singularities as the frequent twitching of the hands—a physical denotement of the restless spirit within. . . . The grim, sardonic humour of the poet, which has always been an element of enjoyment with the populace, is distinctly marked in the present impersonation, though not so distinctly as to become the most salient attribute of the character. Mr. Irving is very judicious in his delivery of the opening speech, 'Now is the winter of our discontent,' &c., which as spoken by him does not sound like a set recital on studied philosophy, but rather resembles what the poet probably intended—the unconscious meditative utterances of a man thinking aloud while wrapt in a fit of profound abstraction. In the courting scene with Lady Anne . . . Mr. Irving, unlike most of his predecessors in the part, represents *Richard* making love less with the bluntness of a soldier than with the tenderness

and impressment of an impassioned suitor. . . . The scornful exultation with which, contemplating his triumph and finding in it a subject for egotistical congratulation, he utters the famous words, 'Was ever woman in this humour wooed? was ever woman in this humour won?' provokes a shout of derisive applause. . . . The look of concentrated rage and hatred which he casts upon the 'parlous' young prince, whose doom he foreshadows in the ominous reflection, 'So wise, they say, and so young, ne'er live long,' bespeaks the true character of the usurper more eloquently than could the most poignant words. . . . The apparition scene in the fourth act is exceedingly impressive, and in his representation of the mental anguish which *Richard* endures from the visitation of the shadows Mr. Irving depicts the terrors of a guilty conscience in appalling colours."—*Morning Post*, Jan. 30, 1877.

"Of Mr. Irving's acting in the first three acts it would be difficult to speak too highly. In the excessively trying portion of the first scene, where he makes the Lady Anne accept him as a suitor, almost in spite of herself, he was quite master of the situation, and the varying changes of his face as he watches the effect of each successive speech were masterpieces of intelligent acting. So, too, when, on the departure of Lady Anne for Crosby Place, he bursts into harsh, triumphant laughter, and bids the bearers take King Henry's corpse to Whitefriars. Throughout the second and third acts Mr. Irving maintained, and even heightened, the favourable impression he created in the first; the scene in the third act where, after much persuasion, he accepts the crown, being perhaps the most wonderful piece of double-acting the present writer had ever seen upon the stage. In the fourth act, as we have said, the character changes; everything that craft could devise has been successfully carried out, and the end gained. In this act there is a most

striking resemblance to the fourth act of Mr. Irving's *Macbeth*—the same feverish restless and distrust, and the same haggard, strained look. In our opinion there is nothing finer in the play than the scene in this act where, amidst all the excitement of war and presage of defeat, *Richard's* old sardonic humour flashes out for the last time, as he persuades Elizabeth to promise her daughter to him. . . . The last scene, though perhaps somewhat overstrained, seems but a fitting close to such a life. . . . Perhaps the finest point made by Mr. Irving in the whole play is the glare of baffled hate and malignity which he fixes on Richmond, as he gnaws his adversary's sword. Altogether, we must conclude that this is the most sustained and perfect of all Mr. Irving's interpretations of Shakespeare, though, for obvious reasons, it is not such an attractive one as the *Hamlet*."—*Spectator*, Feb. 6, 1877.

In May of the same year Mr. Irving undertook the dual parts of *Joseph Lesurques* and *Dubosc* in the drama of the 'Lyons Mail,' rearranged by Mr. Charles Reade, from 'Le Courier de Lyon.'

"The difficulties in the way of the adequate representation of two such characters as those of *Lesurques* and *Dubosc* are, as will easily be understood, extremely severe, but they are managed by Mr. Irving with consummate art. . . . Not only in voice, but in expression, in bearing and in gesture, *Dubosc* and *Lesurques* are two people, the latter courteous, suave and gentle in manner, tenderly affectionate to his daughter and pleasantly at ease with his friends; the former a swaggering ruffian, clumsy and abrupt in action, husky and coarse in voice. The most remarkable feature in the assumption is the final scene in the first floor of a cabaret overlooking the place of execution. *Dubosc* is inflamed by drink, excitement, and the prospect of the sight he is to see, into a state of

absolute madness; his attack on Fournard is simply an outbreak of the savagery of a wild beast, and after the brutal fury comes despairing terror to find himself tracked, and furious rage against his betrayers. Passion convulses his limbs and distorts his features; yet scarcely more than ten seconds after *Dubosc* has rushed behind the opening door *Lesurques* enters, calm and collected and utterly free from any trace of excitement. . . . The word marvellous is certainly not too strong to describe the command of feature and demeanour which enables him thus to change his identity, to say nothing of dress, in such a space of time."—*Standard*, May 20, 1877.

In 1878 (March 9) Mr. Irving appeared for the first time as *Louis the Eleventh*, in a version of M. Casimir Delavigne's play of that title by Boucicault.

"The part might very well have been written for Mr. Irving, who has seldom presented a performance with which there was less opportunity of finding fault. In saying this we do not mean that in *Louis XI.* Mr. Irving has reached a height which he has not attained before. On the contrary the character affords no kind of opportunity for the display of that fiery passion and force of inspiration which have asserted themselves sometimes in performances in which on other grounds there has been something to blame. The part of *Louis XI.* never rises to grandeur; it rests on a dead level of hypocrisy, meanness, and craftiness, which the dramatist has been at no pains to diversify, except by touches of grim humour. He has represented only one side of *Louis's* character, and has given no hint of the qualities which enabled him to hold other countries besides his own in his grasp; and it is the actor's merit not the author's, that the *Louis* whom we see has about him an intangible and mysterious fascination which makes it possible to reconcile the low tone of his speeches and

deeds with the gift for government which he must have had. . . . Mr. Irving's appearance was a first sign of the study which he had bestowed on the part. He had managed somehow to disguise his height, and his face indicated the singular mixture of ferocity, cunning, and grotesque sense of the ludicrous which, in the first part of the play, marks *Louis's* character. . . . His worming out of Marie's secret knowledge of the identity of Nemours with Rethel was intensely true to nature, and his delight at finding Nemours within his grasp was most effectively contrasted with his order for the Court to wear mourning for a week for the Duke of Burgundy. Here Mr. Irving brought out with rare skill the characteristic appreciation on the King's part of the grim wit of his own proceedings to which he throughout gives prominence. . . . As a piece of complete mastery of the science of acting in gesture and expression, Mr. Irving's recognition of Nemours' threatening figure, which he sees as he sinks down into his chair, was especially remarkable. The convulsive but restrained grasping of the chair, the look of numb horror, the low thrilling cry of 'Merciful God!' led finely up to the more noisy and abandoned expressions of terror with which the interview closes, and to the half-insane reaction of violence at the end of the act."—*Saturday Review*, March 16, 1878.

On Saturday, June 8, 1878, a new English version of 'Der Fliegende Holländer,' by Messrs. Wills and Percy Fitzgerald, under the title of 'Vanderdecken,' was produced at the Lyceum Theatre, Mr. Irving sustaining the leading rôle.

"Mr. Irving's appearance was splendidly picturesque and impressive, his aspect in the stronger scenes being absolutely lurid. His performance is, however, wanting in variety, and is marred by the peculiarities which in 'Louis XI.' he appeared to

have shaken off. If the play succeeds it must be on the strength of its weirdness and the admirable scenery supplied it. Mr. Irving's performance will certainly not rank with his best efforts."—*Athenæum*, June 15, 1878.

"We regret to have to say that so far as the performance awakened feelings of pleasure the praise was due more to the arts of the scene painters and stage carpenters and to the general pictorial effect of all the arrangements of the stage than to any very conspicuous merit in the acting of the play. Mr. Irving's old eccentricities of elocution have unhappily returned on this occasion in an exaggerated form. His style of delivery throughout the play belongs rather to the pulpit than the stage. A solemn formality, which presents some resemblance to the conventional tones in which the ghost of Hamlet's father is accustomed to recount the secrets of his prison-house, characterises his utterances from his first appearance to the fall of the curtain. The mysterious Holländer's moods of mind have certainly more than one phase—for he is now coldly repelling the advances of curious strangers, now making love to Thekla, now defying a rival, now describing scenes of unearthly beauty, now issuing commands to his mysterious crew, now indulging in mystic reverie. But there is no like change—no change at all, indeed, in the constant rise and fall of Mr. Irving's voice. The effect is, perhaps, supernatural, for it is unquestionably not natural; but, unfortunately, it is fatiguing to the audience; not so fatiguing, however, as are the involuntary efforts of the attentive listener to discover why Mr. Irving emphasises words of no special importance, even to the extent sometimes of two or three such words in a single line of heroic verse; or why he occasionally assigns an unusual quantity to one syllable; or why he utters dental letters with such unnecessary effort that the word 'mortal,' for example, might be represented by the form 'mort-tul.' No doubt these

peculiarities would be less observed in a play depending more upon action and less on spoken words; but it is still distressing to find a performer of great and original powers so wanting in some of the first requisites of impressive acting."—*Daily News*, June 10, 1878.

In the following month the management of the Lyceum Theatre revived Mr. Albery's adaptation of 'Pickwick,' designed to illustrate the character and career of *Alfred Fingle*. Mr. Irving had appeared in this character before, as has been already noticed, but the setting was a new one. The impersonation, however, was not of a kind to merit critical attention, and was possibly undertaken as a relief to Mr. Irving's more arduous duties. In the autumn of 1878 Mr. Irving became manager of the Lyceum Theatre in succession to Mrs. Bateman.

IRWIN, KATHLEEN. Born at Exeter. Was specially educated for the stage. In singing she was a pupil of Mr. Joseph Wood (the husband of Miss Paton) and of Signor Lago, of the Royal Italian Opera. Entered the dramatic profession at Newcastle in 1868, playing there a round of characters with considerable success. Was engaged for the opening of the Charing Cross Theatre. First appearance in London, June 19, 1869, at that theatre, as *Patty Mayberry* in the operetta 'Coming of Age.' Appeared also on the same occasion as *Ferdinand* in Cheltenham's comedy of 'Edendale' and as *Adalgisa* in Gilbert's burlesque of 'Norma.'

"In the acquisition of such a valuable member of the company as Miss Kathleen Irwin there is strong reason for congratulating the new management. The decided intelligence, the

quick dramatic instincts, the comprehensive acquirements, and the bright natural vivacity of this very youthful actress hardly needed three pieces to prove; but in each of them the most unequivocal proofs of ability were afforded."—*Daily Telegraph*, June 21, 1869.

Since 1869 Miss Irwin has fulfilled important engagements at the Vaudeville, Drury Lane, Globe, Prince of Wales's, and Haymarket Theatres, in London; has several times accompanied Mr. Toole on his provincial tours, playing leading characters in all his pieces; and is a member of the so-called 'Caste' company. Among other principal parts Miss Irwin has played the following at various theatres in the provinces, viz.: *May Edwards*; *Marguerite* ('Turn of the Tide'); *Little Don Giovanni*; *Aladdin*; *Mary Belton* ('Uncle Dick's Darling'); *Maria* ('Twelfth Night'); *Ophelia*; *Polly* ('Beggars' Opera'); *Phæbe* ('Paul Pry'); and *Little Em'ly* in the play of that name.

"Miss Kathleen Irwin, a young lady new to Edinburgh, but who has proved herself a favourite elsewhere, personates *Em'ly* with grace and modesty, with tenderness and feeling. A better picture than she presents in

the first act, of the pretty blue-eyed niece of the Yarmouth fisherman, free, guileless, and innocent of suspicion, could not well be given. And in the third act, where the wanderer returns to the home which she has always thought of with love, but only to encounter the dark frowns of Rosa Dartle, Miss Irwin's acting is highly effective."—*Scotsman*, Oct. 29, 1870.

To the above the following may also be added: *Diana Vernon* ('Rob Roy'); *Clairette* ('Madame Angot'); *Esther* and *Polly Eccles* ('Caste'); *Mary Astley* and *Blanche Haye* ('Ours'); *Bella* and *Naomi Tighe* ('School'); *Black-Eyed Susan*; *Violet* ('Life of an Actress'); *Lydia Languish*, &c.

During the greater part of 1877 Miss Irwin was a member of the Haymarket company, and accompanied Mr. Buckstone on his farewell tour through the provinces, playing leading parts in 'The Rivals,' 'Pygmalion and Galatea,' &c.

"Her conception of that beautiful being, *Galatea*, was pure, sweet, and singularly simple. She produced delightful effects by her style both of action and speech, and was rewarded by the amplest and heartiest appreciation."—*Glasgow Herald*, 1877.

JAMES, DAVID (a *nom de théâtre*). Made his first appearance on the London stage at the Princess's Theatre during the management of Mr. Charles Kean in a subordinate part. Was afterwards engaged at the Royalty Theatre, where in Burnand's burlesque 'Ixion; or, the Man at the Wheel,' he played the part of *Mercury*. Mr. James subsequently joined the company of the Strand Theatre, of which he remained a member for nearly six years. Among pieces in which he was more than ordinarily successful during this engagement the following may be mentioned, viz., 'One Tree Hill' (H. T. Craven), produced April 1865, in which Mr. James played the part of *Tom Foxer*; an operatic extravaganza by Burnand entitled 'Windsor Castle,' first performed June 5, 1865, in which he played the part of *Will Somers*, the Court jester; the same author's burlesque of 'L'Africaine,' produced November 18, 1865, in which Mr. James was *Neluska*; 'The Heir-at-Law,' revival in February 1870, in which he sustained the part of *Zekiel Homespun*.

"Generally the piece is very well cast. Mr. David James, whose name is commonly associated with the wildest burlesque, plays *Zekiel Homespun* in a quiet natural manner, which at once brushes from the mind all remembrance of the vigorous dancer of 'breakdowns.' In some places he might be more forcible, but his pathos is unexceptionable throughout."—*Times*, Feb. 7, 1870.

"Mr. David James, as *Zekiel Homespun*, achieved a sort of surprise by giving to this character, which is merely the conventional and

intensely artificial stage-countryman of bygone times, a vitality and interest which few could have expected. The scene in which he rejects with scorn and loathing, mingled with sorrow at the discovery of the baseness of an old friend, the offensive proposal of the Honourable Dick Dowlas for a formal *liaison* with his sister, was really a powerful piece of acting; but it is to be regretted that the actor mars the general effect of his performance by making this virtuous countryman speak throughout the play in a sort of subdued sob, which, though due, we believe, to his having lost his parents at some previous stage of his existence, is neither natural nor pleasing."—*Daily News*, Feb. 7, 1870.

In conjunction with Messrs. Montague and Thorne, Mr. James entered upon the management of the Vaudeville Theatre in 1870. On Saturday, April 16, 1870, the management opened the theatre with a farce entitled 'Chiselling,' a new comedy by the late Andrew Halliday entitled 'For Love or Money,' and a burlesque entitled 'Don Carlos; or, the Infante in Arms.' During his connection with the Vaudeville Theatre Mr. James has played the following parts with considerable success, viz., *Mr. Jenkins* in Albery's comedy, 'Two Roses,' produced June 4, 1870; *Bob Prout* in a comedy by the same author, entitled 'Apple Blossoms,' first performed September 9, 1871; *Sir Benjamin Backbite* in a very successful revival of the 'School for Scandal,' July 18, 1872; *Goldfinch*, in 'The Road to Ruin,' revived in 1873; *Sir Ball Brace*, in a comedy by James Albery, entitled 'Pride,' first performed April 1874; and *Perkyn Middle-*

wick, in H. J. Byron's comedy, 'Our Boys,' produced at the Vaudeville Theatre Saturday, January 16, 1875, and not yet (October, 1878) removed from the playbills—the most extraordinary run ever attained by a play.

"It will at once be seen that the usual excitement caused by the representation of Mr. Byron's comedy must have been due far more to the writing than to the intrinsic value of the play. We can detect in the story but faint interest, and but a weak backbone. The story scarcely commences before the third act, which contains the shadow of a good dramatic idea, but is spoiled by the repetition of the same incident, and by the forced introduction of rather a disagreeable episode; the conversation which springs out of the discovery of the bonnet is one which no two young ladies would commence with their lovers, nor are fathers any more likely to discuss the point in this fashion with their sons. But on all these points an audience, spell-bound by Mr. Byron's incomparable joking, is quite indifferent. Let us laugh, they say, and we care for nothing else. Never mind your plots and views on art, and theories about construction and probability, so long as we can laugh. It is so rare we can get a good laugh nowadays, that your criticism seems cold and cruel. What does it matter if characters are strained and motives are far-fetched, if old men are made ridiculous by winding up a pathetic and earnest speech with such a sentence as 'That's my *ulti-pomatum!*' The sentence, *ulti-pomatum* and all, was received with a shout of approval; and whether the play be called comedy, farce, burlesque, caricature, or entertainment, it is impossible to deny that the approval of the whole house was shown in a very marked and decided manner, by sympathy with the author and his work, and by calling for him again and again. At the same time it must be distinctly remembered that

there will be seen in this play some thoroughly excellent all-round acting, and in at least two instances performances of very high and distinguished merit.

"The *Perkyn Middlewick* of Mr. David James, and the lodging-house servant of Miss Cicely Richards would be unworthily treated by merely a passing word of conventional praise. The artistic impulse of Mr. David James is so keen that it refuses to be fettered. In spite of the fact that the character of the old butterman is often awkwardly portrayed—though his pathetic utterances are not naturally introduced, springing out of nothing, governed by little motive, and marred by the wilful introduction of some verbal eccentricity—the artist is determined to fix the man vividly on the mind, and to show how thoroughly humour is appreciated. In walk, manner, gesture, intonation, and dress we perceive *Perkyn Middlewick*, the butterman. Clever lines were never more admirably spoken, and caricature seldom conveyed with less exaggeration. Well might the audience appreciate the twinkle of delight with which the old fellow questions his boy on the details of his foreign trip, with an honest sense of pride in the possession of his hard-earned capital; the fussy vulgarity of the ex-tradesman when he finds himself on the same social platform as his friend the baronet; his irritation under correction; his natural and tender love for his boy, which will come welling up, swamping all the obstinacy and determination for which he considers himself famous; his horror to find that the eggs the lad has been taking in his poverty are merely 'shop 'uns,' and that his bread has been buttered with 'Dossot.' These are but few of the points of a thoroughly characteristic and intelligent specimen of acting. One more character has been added to the list of successes achieved by Mr. David James in *Perkyn Middlewick*, the retired butterman."—*Daily Telegraph*, Jan. 18, 1875.

JEFFERSON, JOSEPH. Born in Philadelphia, February 20, 1829. Is descended of an old theatrical family, his grandfather, Joseph Jefferson, having been, as a comedian, a special favourite at the Chestnut Street Theatre in that city in the first years of the present century. The subject of the present record very early entered the dramatic profession in the United States, and earned distinction in a great variety of comic parts, ranging from *Bob Acres*, in the higher range of English comedy, to *Caleb Plummer* in the domestic drama of more recent years. Mr. Jefferson is best known, however, in England for his inimitable impersonation of the hero of Washington Irving's sketch 'Rip Van Winkle,' a character in which Mr. Jefferson first appeared on the London stage on Monday, September 4, 1865, at the Adelphi Theatre. A drama under the same name had been performed at the elder establishment, the old Adelphi, in the month of October 1832. The cast had included the late Mr. Yates—whose representation of *Rip* in old age is mentioned in contemporary journals as having been marvellously fine in its natural and artistic power—and Messrs. John Reeve, J. B. Buckstone, O. Smith, W. Bennett, and Miss Novello. Mr. Bernard was the author of the earlier adaptation, Mr. Boucicault of the later dramatic version of Washington Irving's story. Mr. Jefferson achieved a triumphant success on the first night of his appearance in London. He has now the reputation in this country of being one of the most genuine artists who has at any time appeared on the English stage.

"In Mr. Jefferson's hands the character of *Rip Van Winkle* becomes the vehicle for an extremely refined psychological exhibition. In the first act he appears as a fine hearty man, aged about thirty years, with a frank, open countenance, rendered rather picturesque than otherwise by his dishevelled hair and tattered garments. He is so confirmed a drunkard that he has not so much as a sober interval. He will drink in company or he will drink alone; but under any circumstances, if a cup of schiedam comes within his reach, he will not let it go till it is empty; and yet his vicious inclination can scarcely be called morbid. His potations rather improve than spoil his temper; and, far from seeking to drown care in the bowl, he is such a happy-go-lucky sort of wight that he has no care to drown. He is beaming with a perpetual good nature, to which alcohol seems to be the necessary aliment, and which is rendered additionally unctuous by his dialect—a dialect, we may observe, that seems to be more German than Dutch in its character. Even though he greatly fears his wife, and almost execrates her in the presence of his boon companions, we perceive that there is nothing very harrowing in his terror, and that his dislike cannot approach malignity. The expression of any emotions is accompanied by a chuckle, as if he thought with Rabelais, that life is at best a farce, and was determined to take things easy. It is only when his wife, exasperated by his persistent inebriety, turns him out of doors into a stormy night that he is stricken to the heart, and even then he is only *hurt*—he is neither desperate nor vindictive. This freedom from malice always enlists the sympathies of the audience on the side of disreputable *Rip*, and however the declamations of his wife may delight teetotallers, impartial observers, who see such very good-humoured vice placed in juxtaposition to such very cross virtue, cannot help siding with the former. Let it not be supposed, however, that *Rip* is

altogether a fool. A roguish money-lender, who, by making him a shade more drunk than usual, hopes to trap him into an alienation of important rights, is suddenly met by a petrified smile, plainly showing that business is impossible. The man is as void of expression as a toad; but he is also as immovable. In the short second act, which is occupied by the meeting of *Rip Van Winkle* with the ghostly Hudson and his spectral crew, there is no further development of character; but when the Dutchman wakes in the third act, after a sleep of twenty years, the portraiture progresses. He is now an aged man, with white flowing hair and beard, who must be seventy or eighty years of age; and although the change from the *Rip* of the first act is greater than could possibly have been effected by the mere lapse of four lustra, we would rather attribute the completeness of the transformation to the effect of Hudson's infernal beverage than suggest a correction of the seeming exaggeration. . . . The aged *Rip* has not altogether lost the disreputable peculiarities of his younger days. He cannot even now resist the temptation of a cup of schiedam when one is presented to him; but his former nature is toned down, and his affectionate disposition is more visible on the surface. Thinking that the woman whom he has so often execrated is dead, he honours her with a tear, and his love for the daughter, whom he left a little girl, crying over his expulsion, and whom he finds a full-grown woman, asserts itself with all force."—*Times*, Sept. 6, 1865.

"Mr. Boucicault, like his predecessors, has simply taken the main idea of the story and engrafted a plot upon it. All the 'business' and 'points' which Mr. Jefferson has tried, and has not found wanting in two continents, have been retained, and the dramatist has, therefore, worked to some extent in subjection to the actor. No mortal skill could make what might fairly be called a strong play out of such materials, but

everything that great dramatic instinct, good taste, and knowledge of the public and of the actors could do for a piece has been done for 'Rip Van Winkle.' The poetry of the original story has been preserved, and the sentiment of the drama is pleasant and wholesome. The scenes in which *Rip* is brought in contact with his little daughter and her youthful lover Hendrick in the first act are very delicately written; the second act is somewhat weak, being little more than a pantomimic tableau; and the third act gives Mr. Jefferson abundant opportunity of showing his varied powers as a thoughtful, elaborate, natural, and sustained actor. Mr. Jefferson has had a very wide range of characters in America. He is said to be a very satisfactory representative of the leading parts in the old legitimate English comedies, and the fame of his *Salem Scudder*, in Mr. Boucicault's 'Octoroon,' and of his *Asa Trenchard*, in 'Our American Cousin'—the Lord Dundreary piece—has already reached this country. His embodiment of *Rip Van Winkle* is full of admirable points, of the time when he has his doubts about a paper given him to sign by a designing neighbour, and gets little Hendrick to read it, to the moment when he comes back from the mountains and gradually awakens to a knowledge of changes in his village and his friends. His pathetic power and command of expression are unmistakable, and his humour, if not juicy, is of a dry and fine quality."—*Daily News*, Sept. 5, 1865.

"If we state that every possible detail of character that could be produced under the circumstances supposed is represented with the most perfect ease—an art that thoroughly conceals art being aided by a happy union of natural qualities—we shall have implied that Mr. Jefferson has already taken a high position among modern theatrical artists. . . . There is no doubt that Mr. Jefferson will for some time to come remain the leading object in the eyes of the playgoing

world ; and in the meanwhile we may praise Mr. Boucicault for the clever manner in which he has fitted an old story, twice dramatized already, to the peculiarities of so original an actor."—*Saturday Review*, Sept. 23, 1865.

"The drama in this (the third) act is at its poorest, but Mr. Jefferson is at his best. Retaining his old Dutch English with a somewhat shriller pipe of age in its tone, he quietly makes the most of every opportunity of representing the old man's bewilderment. His timid approaches to an understanding of the change he finds; his faint touch of the sorrow of old love in believing his wife dead, and reaction into humorous sense of relief; his trembling desire and dread of news about his daughter; and, in a later scene, the pathos of his appeal to her for recognition, are all delicately true. It is doubtful whether, in such a drama, more could be done by the best effort of genius to represent the *Rip Van Winkle* of whom Washington Irving tells. It is certain that in a play more closely in accordance with the spirit of the story, Mr. Jefferson's success, real as it is, would have been yet more conspicuous."—*Examiner*, Sept. 23, 1865.

Since Mr. Jefferson's first appearance in London as *Rip Van Winkle* he has appeared only in this character during his periodical visits to England, excepting in 1877, when, at the Haymarket Theatre, in June, he played *Mr. Golightly*, in 'Lend me Five Shillings,' and *Sir Hugh de Brass*, in 'A Regular Fix.'

JOHNSTONE, JAMES. Born in London, 1817. First appearance on any stage in the year 1837, at Pym's private theatre, in the character of *Iago*. First appearance in public at Folkestone, as *Sir Philip Blandford*. First ap-

pearance in London, August 1847, at the Marylebone Theatre, then under the management of Mrs. Warner, as *Polixenes* in 'A Winter's Tale.' Has since appeared "in all the principal theatres of England, Scotland, and Ireland."

JOSEPHS, FANNY (a *nom de théâtre*). Entered the dramatic profession at a very early age, under the tutorage of her father, who held a position at the Dublin Theatre. Made her *début* on the London stage Saturday, September 8, 1860, at Sadler's Wells Theatre, in the part of *Celia* in a revival of 'As You Like It.' Afterwards at the same theatre played *Perdita* in a revival of 'The Winter's Tale.' In 1861 Miss Josephs joined the company of the Strand Theatre, of which she continued a member for some time, attaining considerable popularity chiefly as an actress in burlesque. In 1866, on the opening night of the Holborn Theatre, under Mr. Sefton Parry's management. Saturday, October 6, she played the part of *Lord Woodbie*, first performance of Boucicault's drama 'Flying Scud.' In 1868 she entered upon the management of the same theatre, and produced on the opening night 'The Post Boy,' by H. T. Craven, and a burlesque by F. C. Burnand entitled the 'White Fawn.' In 1871, October 7, Miss Josephs appeared at the Globe Theatre in H. J. Byron's comedy 'Partners for Life,' then performed for the first time. Two years later she accepted an engagement at the Prince of Wales's Theatre, and in September 1873 appeared there as *Bella* in a revival of 'School'; and at Easter, 1874, as *Lady Sneerwell* in a revival of 'The School for Scandal.'



MISS FANNY JOSEPHS.



“Special mention should be decidedly reserved for the *Lady Sneerwell* of Miss Fanny Josephs—a small character, it is true, though what character is small in the hands of an artist? Following the example so frequently and unselfishly set by Mrs. Bancroft for so many years, Miss Josephs took the small and, as it is called, ungrateful character, and made her mark. The dancing of Miss Fanny Josephs in the introduced minuet would have astonished the most critical grandmother. One can well believe in the old-fashioned horror of walses and polkas when we see such charming grace and true elegance as this.”—*Daily Telegraph*, April 6, 1874.

In 1876 Miss Fanny Josephs appeared at the Olympic Theatre, in a play, adapted by Mr. W. Muskerry from the French of M. Barrière, entitled ‘The Gascon; or, Love and Loyalty.’ On Saturday, March 31, 1877, first performance at the Criterion Theatre of ‘The Pink Dominos,’ adapted from the French of MM. Hennequin and Delacour (‘Les Dominos Roses’) she played the part of *Lady Marie Wagstaff*. Miss Josephs is still (October 1878) appearing in the same character at the same theatre.

KEAN, MRS. CHARLES (*née* ELLEN TREE). Born in 1805. Relict of the late Charles Kean. First appeared in public at the Theatre Royal Covent Garden in the character of *Olivia* in Shakespeare's play of 'Twelfth Night.' Having fulfilled various engagements subsequently at Edinburgh and Bath, in 1826 was engaged at Drury Lane Theatre, and made her first appearance there as *Violante* in 'The Wonder.' In 1829, at Covent Garden Theatre, sustained the part of *Lady Townley* in the 'Provoked Husband.' Was the "original" *Mariana* in Sheridan Knowles's play of 'The Wife'; the *Countess*, in the same author's play of 'Love'; the heroine of Miss F. Kemble's 'Francis the First,' &c., &c. Between 1836 and 1839 visited the United States of America. Was an actress of considerable repute previous to her marriage with the late Charles Kean, which took place on January 29, 1842. In that year she appeared with her husband at the Haymarket Theatre, under Mr. Benjamin Webster's management, in various Shakespearian plays and other examples of the poetic drama—'Twelfth Night,' 'Hamlet,' 'Macbeth,' 'The Stranger,' 'The Lady of Lyons,' 'The Gamester,' &c.

"Mrs. Charles Kean is the most gentle and affecting representative of *Mrs. Beverley* on the stage, and she sets the ladies sobbing for sympathy with her sorrows."—*Athenæum*, April 16, 1842.

Saturday, June 4, 1842, first performance at the Haymarket of Sheridan Knowles's play, 'The Rose of Arragon'; Mrs. Charles

Kean, sustained the character of the heroine.

"The *Olivia* of Mrs. Kean was pervaded by an earnest and thrilling expression of womanly feeling. Her parting with her husband, her terrible scene with Almagro, and that blushing passage in her scene with her brother, where she reveals the outrage that had been committed upon her by Almagro, were alike distinguished by the purity and pathos of their delivery."—*Atlas*, June 11, 1842.

"Mrs. C. Kean, as *The Rose of Arragon* excites less interest for the character than could be desired; but the fault rests more with the author than with the actress, for he has sacrificed it to stage situation. What Mrs. Kean has to do she does well and effectively."—*Athenæum*, June 11, 1842.

During the seasons 1842-3, 1843-4 she acted with her husband in the several revivals produced under his superintendence at the Haymarket and Drury Lane Theatres. In 1846, during Mr. and Mrs. Charles Kean's visit to the United States, they produced at the 'Park Theatre,' New York, the play of 'The Wife's Secret,' written specially for them by Mr. Lovell. On Monday, January 17, 1848, this piece was performed for the first time in England at the Haymarket Theatre—*Sir Walter Amyott*, Mr. C. Kean; *Lady Eveline Amyott*, Mrs. C. Kean; *Jabez Sneed*, Mr. Benjamin Webster; *Maud*, Mrs. Keeley; *Lord Arden*, Mr. Howe.

"*Lady Eveline*, the wife, is played to perfection by Mrs. Charles Kean. She makes the character exquisitely gentle and feminine, rising on occasion to haughtiness of conscious right,

and looking with abhorrent indignation at the imputation of wrong. It was by the admirable preservation of the tenderer side of the character that the sterner traits produced their effect, for in her whole performance there was nothing forced or exaggerated. While conscious that she has a secret which she cannot disclose to her husband, the honest fearlessness with which, in one of the critical situations of the piece, she looks unshrinkingly into her husband's face, is beautifully conceived, and when, towards the end, she is plainly accused of infidelity, the change in her countenance, and the deliberate manner in which she says—

“ I did not think

I could so nearly hate thee.”

is exceedingly fine. It should be observed that although she is aware she is suspected of harbouring a fugitive, it is not until late that she finds a doubt is entertained as to her virtue, and the disclosure of this doubt comes upon her like a thunderbolt, the shock of which her pure soul is unable to sustain. The intrinsic goodness of the *Lady Eveline* is never lost sight of by Mrs. Kean, who endows virtue with all its cheerfulness and all its indignation.”—*Times*, Jan. 18, 1848.

“ Mrs. Charles Kean has not lost any of those native traits which were always so becoming and fascinating. . . . Her portraiture of the heroine was a delicate sketch of feminine goodness and purity, winningly gentle in the moments of love and confidence, though weighed down with the burthen of an unwilling ‘secret’; but almost sublime in the tearful and impassioned vindication of her truth in the closing scenes of the drama. A more exquisite and touching performance than this is not to be found in the records of the stage.”—*Morning Herald*, Jan. 18, 1848.

Commenting upon Mrs. Kean's performance at the Haymarket Theatre, in June 1848, of the part of *Clara Douglas* in ‘*Money*,’ a contemporary journal remarks of

it that “ nothing more perfect was ever witnessed on the stage. It was nature itself, refined and idealised; but still nature.” On November 11 of the same year, at the same theatre, she played *Viola* in a “ revival ” of Shakespeare's ‘*Twelfth Night*.’

“ Mrs. Charles Kean was the *Viola*, and her excellent impersonation of the character is now traditional. Of modern actresses Mrs. Kean is the only one who presents it in its sweetness and its depth. The poetry and the melancholy are there, as well as the assumed gaiety. Not a tone of her voice but touches the heart. . . . *Viola* with Mrs. Kean puts not off the woman with her attire, but becomes yet more womanly.”—*Athenæum*, Nov. 18, 1848.

On Wednesday, June 20, 1849, she played at the Haymarket the character of *Katharine Lorn*, first performance of Westland Marston's tragedy ‘*Strathmore*.’ This piece was a considerable success. The following year, in conjunction with Mr. Keeley, Mr. Charles Kean entered upon the management of the Princess's Theatre, and on the opening night of his first season there produced Shakespeare's ‘*Twelfth Night*,’ and a farce entitled ‘*Platonic Attachment*.’ In the first-named comedy the caste included the following admirable players: Mr. Keeley, *Sir Andrew Aguecheek*; Mr. Harley, the *Clown*; Mr. Ryder, *Antonio*; Mr. Addison, *Sir Toby Belch*; Mr. Meadows, *Malvolio*; Mr. J. F. Cathcart, *Sebastian*; Mrs. Charles Kean, *Viola*. The house was crowded to excess. The piece of the evening formed the inaugural performance of a series of Shakespearian representations at the Princess's Theatre, produced under Mr. Kean's superintendence, which, in

the completeness and magnificence of their display, have never been excelled in the history of the English stage. Mrs. Charles Kean's acting of her favourite character on this occasion was thus spoken of:—"Mrs. Charles Kean's *Viola* is one of those charming impersonations which silence criticism. Skilful distribution of light and shade, mixed gaiety and sadness, naïveté and poetry are the attributes which in this part present her to us as an inimitable actress. These qualities, combined with the touching tones of her voice and the strong passion of her delivery, make her irresistible in characters of the kind. Her power in all these respects was never more perfectly exhibited than on the present occasion." On Monday, Sept. 30, 1850, she played the part of *Ophelia* at the Princess's Theatre.

"The character of *Ophelia* receives a new value in the hands of Mrs. Kean, who first played it at the Haymarket. The vacancy of madness is most delicately blended with glimmerings of reason, indicated by the varied tones and glances with which she addresses the several personages around her, and the songs are given with the nicest regard to dramatic expression."—*Times*, Oct. 1, 1850.

"The *Ophelia* of Mrs. Charles Kean was a beautiful performance. Her acting in the scene with the King, Gertrude, and Hamlet, after *Ophelia* is bereft of reason, was touching in the extreme; and her exquisitely plaintive singing of the airs, when distributing herbs and flowers to her friends, made a strong impression on the audience."—*Observer*, Oct. 6, 1850.

On Saturday, November 9, of the same year, 'The Templar' of A. R. Slous was produced, meeting with an extraordinary success. Mrs. Charles Kean sustained the part of *Isoline*.

"In presenting the piece to the public, the managers have shown the most determined spirit. . . . The acting evinces a corresponding spirit, every individual seeming determined to do his best. Mrs. Charles Kean, as the heroine, has a part which taxes all her rapid intelligence and corporeal energy. Distress, now in its most sentimental form, now in its most physical manifestations, has to be represented, and she goes through it all with unwearied energy, ready to appeal to the feelings by a silent look, or to brave the perils of a terrific pass."—*Times*, Nov. 11, 1850.

"*Isoline* is no more than a fifty-times-repeated heroine of melodrama, who crosses broken bridges and has distressing dreams. Actors of pretension in such parts are not fairly subject to criticism, and it is enough simply to record the fact that the father and daughter were played by Mr. and Mrs. Kean."—*Examiner*, Nov. 16, 1850.

During the season Mrs. Kean played *Lady Percy* ('Henry the Fourth'); *Violante* ('The Wonder'); *Rosalind* ('As You Like It'), "one of the most original of her performances. In buoyancy, vivacity, and sweetness it can scarcely be surpassed." In 1851, Monday, 17th March, she played the heroine in John Oxenford's drama 'Pauline,' then first performed in London at the Princess's Theatre; and on Wednesday, June 4, *Mdlle. Lestelle de Belle Isle*, in 'The Duke's Wager,' (A. R. Slous), a version of M. Dumas' 'Mdlle. de Belle Isle.' On Monday, February 9, 1852, Mrs. Kean sustained the part of *Constance* in 'King John,' which was produced at the Princess's, on a scale of magnificence never before surpassed, either by Macready or Phelps, and with a profusion of accessories that even in those days of special attention to

mise en scène was pronounced to be unexampled.

“Altogether, great care and artistic conscientiousness are the leading characteristics of Mr. Charles Kean’s present career. They are now even the distinguishing marks in his acting. . . . The same spirit of completeness extends to Mrs. Kean’s *Constance*. She has a more complete management of her voice than on many former occasions, and while she gives full play to the rage and pathos of the character, she does not force us to reflect on an inadequacy of physical force to meet the requisitions of mental energy.”—*Spectator*, Feb. 14, 1852.

“As for Mrs. Kean, it is long since she had a part displaying her to such advantage as *Constance*. The mother’s fondness was constantly kept in view in the earlier scenes, as a preparation for the storms of grief and rage that were to arise when the loved object was snatched away. The tone in which she addressed Austria, after she had vented her first indignation at the French for their desertion of her cause, was finely discriminated. Her wrath had hitherto been vehement, but here it grew calm with intensity and slow of utterance; it was rage accompanied with contempt. The agonies of grief were commanding in their force, and we seldom see nowadays such a complete abandonment of the actress to the spirit of the scene as in the torrent of woe with which she bewailed the loss of her son. It was a grief exulting in its own abundance, and claiming reverence from all who beheld it.”—*Times*, Feb. 10, 1852.

The same year two new pieces were produced at the Princess’s Theatre, in which Mrs. Kean sustained a principal rôle, viz., ‘The Trial of Love’ (Lovell), on June 7, 1852; and ‘Anne Blake’ (Westland Marston) in October, 1852; Saturday, January 12, 1853, was performed Douglas Jerrold’s play ‘St. Cupid,’ first represented on

the stage at Windsor Castle, before Her Majesty the Queen, the Prince Consort, and royal household. Mrs. Kean played her original character, *Dorothy Budd*.

“To a man of real literary genius like Mr. Jerrold, the aspect of the drama at the time to which we more especially refer—the time immediately preceding Mr. Macready’s management of Covent Garden—must have been particularly revolting. The large theatres were professedly devoted to opera and spectacle. . . . In that evil day, Mr. Jerrold stood as one of the very few practical representatives of the literary drama. What wonder, then, that finding ‘effects’ and the melodramatic aids of the art in the hands of the enemy, he should eschew them and endeavour to make language alone the important affair in a dramatic work? . . . Hence originated his good qualities and his defects. The power of repartee has been developed in him to a degree that claims unmixed admiration, the author having so used it as to have formed a distinctive style of his own, almost as peculiar as that of Mr. Thomas Carlyle; but his story and his characters rarely lay a strong hold on the sympathies. What we have just said generally will apply particularly to Mr. Jerrold’s new three-act piece of ‘St. Cupid,’ played yesterday week before the Queen at Windsor, and on the following night (last Saturday) at the Princess’s. It is a sort of pendant to ‘The Housekeeper,’ having, like that favourite drama, the contest between Hanoverians and Jacobites as an historical background. The heroine of ‘The Housekeeper’ is a young lady who adopts the position of a superior servant to captivate the heart of a recluse; the hero of ‘St. Cupid’ is a young gentleman of fortune and family, who assumes the disguise of an usher to make an impression on the daughter of a suburban schoolmaster. In both the leading female characters is one of those combinations of sentiment and repartee

which no one can personate better than Mrs. Charles Kean, who so well understands how to convey an emotion by a glance, and a point by an accent. When we look for differences, the advantage is on the side of 'The Housekeeper,' as being the more compact of the two."—*Spectator*, Jan. 29, 1853.

"We have seldom heard a piece more carefully or more elegantly written. . . . The literary features of the play, in short, are of a high and delicate cast. Its main deficiencies are those of dramatic construction—the rock on which our best dramatists so often split, and which, without doubt, prevents many of our most accomplished novelists from developing their ideas upon the stage. . . . 'St. Cupid' was excellently acted. Mrs. Kean gave *Dorothy* with a natural piquancy and a naïve freshness of girlish manner which were fully appreciated by the house. Her sly innuendoes were admirably launched, and the pathetic passages given with great feeling and sweetness of expression."—*Morning Chronicle*, Jan. 24, 1853.

On Monday, February 14, 1853, one of the grandest and most original revivals of the Kean régime took place at the Princess's Theatre, in the performance of 'Macbeth.' Mrs. Kean played the heroine.

"There are two modes of acting *Lady Macbeth*. One is the cool and witheringly sarcastic under which Macbeth writhes and winces, the other the impassioned and determined by which he is attracted and hurried on to the assassination. Mrs. Kean adopts the latter reading. She employs great action and energy in the temptation scenes, displays much agitation during the banquet, and in the somnolent soliloquies affects attitudes that are picturesque and imposing. In the embodiment of this impersonation she is remarkably successful; not at all deficient, as might

have been expected, in the requisite physical force. This qualification she seems to have lately acquired by obvious histrionic training and she has brought it under perfect command."—*Athenæum*, Feb. 19, 1853.

"The acting of the tragedy is perhaps less a subject of curiosity than the decorations, inasmuch as Macbeth and his lady were favourite characters with Mr. and Mrs. Charles Kean shortly before they opened the Princess's Theatre. But, unless our memory very greatly deceives us, it seems to us that Mrs. Charles Kean has adopted a version of *Lady Macbeth* which differs essentially from the one which she gave a few years back, as being much more terrible and much more tragic. The countenance which she assumed last night when luring on Macbeth to his course of crime, was actually appalling in intensity, as if it denoted a hunger after guilt. When remorse had taken off the first bloom of reckless courage, and she appeared heartsick in the midst of worldly success, her features were less savage, but they were not the less stern; and her appearance at the banquet, when, by a feigned hilarity, she strove to divert the attention of the guests from Macbeth's aberrations, was singularly impressive. . . . The sleep-walking scene, calm and dignified, an incarnation of agony, was admirably played, and, what is a great point in this scene, was admirably looked."—*Times*, Feb. 15, 1853.

On Monday, June 13, 1853, Lord Byron's Assyrian tragedy of 'Sardanapalus' was produced at the Princess's. Nothing so gorgeous, striking and characteristic was ever before put on the boards. It is stated to have cost the management not less than three thousand pounds in its production. Mrs. C. Kean sustained the part of *Myrrha*.

"Lord Byron's 'Sardanapalus' has been used by Mr. Charles Kean as a vehicle for presenting to the public a

series of tableaux based on the researches of Mr. Layard. . . . The three scenes are, however, of the most costly and elaborate kind, and the public, who would not have gone to see the play as a tragic production, will, in all probability, be tempted to it as a sort of Panorama of Assyria."—*Examiner*, June 18, 1853.

"The magnificent spectacle of the week is the 'Sardanapalus' of Lord Byron, produced at the Princess's Theatre. But does not this possess merit enough to be entitled a 'fine play' as well as the 'Lady Tartuffe' of Madame Girardin? We evade this question by answering that it is not as a fine play that 'Sardanapalus' appeals to the inhabitants of this metropolis. . . . The tragedy goes for nothing; but the hall of Nimrod, with its strangely costumed guests and its big Assyrian man-lions, will draw all the world to Oxford Street. . . . The scenery is superb; and the art of grouping has probably never been carried to such perfection, so as to contribute to the idea of immensity while dealing with a limited space. Mr. Charles Kean has modelled his play-bill on that of Macbeth, and keeps up the tone of elaborate explanation and instruction with all solemnity."—*Spectator*, June 18, 1853.

"We need not dwell at length on the effect of the tragedy as distinguished from the *mise en scène*. The whole exhibition was triumphantly successful, but the lines of the poet produced a comparatively slight effect. Mrs. Charles Kean, who played the noble character of *Myrrha*, exactly knew what to make of it, namely, the principal figure of a magnificent antique picture. Amid the crowd of barbaric splendour she is still the Greek, and every one of her attitudes, whether of tenderness or command, has all the plastic beauty of an excellent statue. . . . The whole affair is one tremendous picture, which, in its way is unrivalled."—*Times*, June 14, 1853.

In May 1855, after an absence

of many months from the stage owing to ill-health, Mrs. Charles Kean reappeared on the stage of the Princess's Theatre as *Queen Katharine*, in a revival of Shakespeare's 'Henry the Eighth,' produced with a degree of elaboration in its accessories and illustrations never before exceeded in the presentation of this play.

"A Frenchman illustrating by comparison the difference between the rheumatism and the gout as manifested to the senses, said that if a man put his finger into a vice and screwed the machine until he could bear the pain no longer, *that* was the rheumatism; if he now gave the vice one turn more, *that* would be the gout. We may borrow from this acute discrimination an analogical expression for the glories of 'Henry VIII.' at the Princess's Theatre. Get up a play as gorgeously as possible, *that* will be 'Sardanapalus'; then get it up more gorgeously still, *that* will be 'Henry VIII.' . . . Mrs. C. Kean was the object of especial interest on the night of the production (Wednesday), as it was the occasion of her return to the stage after an absence of eighteen months. The shouts and bouquets that greeted her at first belonged, in a great measure, to the recovered invalid; but her finished rendering of the *Queen's* death was a triumph of the artist that needed no extraneous circumstance to produce a general feeling of admiration. All the ladies of the company, who were not engaged in more important characters, attended her as 'ladies in waiting' to signify their respect and adhesion. As this arrangement was the result of a voluntary proposition on the part of the actresses, it must be regarded as a most graceful compliment. Mr. Walter Lacy's representation of Henry VIII. had, with the dress, an historical reality about it which was in keeping with the general tone of the revival."—*Spectator*, May 19, 1855.

"We will run the risk of being

charged with exaggeration by declaring in most unequivocal terms that the play of 'Henry VIII.,' as produced last night at the Princess's Theatre, is the most wonderful spectacle that has ever been seen on the London stage. Our readers may, if they please, shake their heads and shrug their shoulders, but when they have become spectators as well as readers we are perfectly certain of their suffrages. . . . Altogether, it was a grand occasion at the Princess's. Mrs. Charles Kean, who had been absent for nearly eighteen months, reappeared as *Queen Katharine*, and the dignified manner in which she went through the trial, and the truthful details of the death, rendered this one of the most striking characters in which she has yet been seen. . . . If we now speak only in these general terms, it is because we intend, at a future opportunity, to recur to the subject, and to state in something like detail the merits of this most remarkable production. Such a revival demands a careful study to appreciate its various excellencies; we now merely wish to convey the fact of an extraordinary success."—*Times*, May 17, 1855.

In a second notice of the same performance—it may be remarked that the revival was eminently successful, and had a run of 100 nights—published in the same journal, the acting of Mrs. Chas. Kean is thus reverted to:—

"'Pomp,' says Dr. Johnson, dribbling out his little meed of praise, 'is not the only merit of this play; the meek sorrows and virtuous distress of *Katharine* have furnished some scenes which may be justly numbered among the greatest efforts of tragedy.' The return of Mrs. Charles Kean to the stage in the part of *Queen Katharine* is one of the great features of this revival, and her delineation of the 'meek sorrows' and 'virtuous distress' is as refined and touching as possible. In her first scene (the council chamber), when she tries to

damp the ill-feeling against the Duke of Buckingham, she conveys by her firmness and, at the same time, by the mild tone of her remonstrance, that combination of a strong sense of rectitude with excessive mildness of disposition which makes the entirety of her character. The revival of the scene in the third act—omitted of late years—in which the Queen receives the visit of the two cardinals, is most judicious, as it gives the part a development which is generally missed. In the trial scene the wrongs of *Katharine* have so completely aroused the dignified element of her nature, that the gentle constituent is almost forgotten, and she must be followed to her own apartment in the palace, where she enjoys a comparative privacy, that the extent of her suffering may be appreciated. The revelation of sorrow is exquisitely made by Mrs. Charles Kean. The indignation against her visitors passes away, and the whole misery of her position rushes upon her at the words,

"'I am the most unhappy woman living,'

with an intensity that could not be surpassed. The last scene is, of course, the most elaborate study of the whole; she has to indicate, by visible signs, the gradual but sure approach of death; and the feeble movements, the involuntary play of the hands, and the uncertain gaze, are admirably sustained throughout. The dignity of character, which has been so prominent at the trial, is now displayed by the offence taken by the *Queen* at the unmannered entrance of the 'saucy fellow,' as she calls the messenger, and Mrs. Kean has taken care to show how the high feeling of a lady, who, though meek, is still an Arragonese, may be tempered down by physical debility into invalid pettishness; there is even something of puerile spite in her request: 'But this fellow let me ne'er see again;' when after being seemingly pacified, she returns to the subject of offence. This scene is, unquestionably, one of

the most arduous in the whole cycle of the English drama. All the emotions that have previously influenced the *Queen* are brought together within its limits, but the expression of these is so much altered by suffering that each requires a new interpretation. There is, moreover, one failing which is peculiar to the scene, and that is the sentiment of religious resignation. Mrs. Charles Kean makes this sentiment especially valuable in completing the effect produced by the descent of the angels in the vision. The attitude in which, half-rising from her couch, she follows with her eyes the departing forms, might serve as a study for some picture of a saint's 'ecstasy.'—*Times*, May 21, 1855.

On April 28, 1856, 'The Winter's Tale' was represented on the stage of the Princess's with such elaboration, completeness, and skill, as to astonish even those who were familiar with the glories of 'Sardanapalus' and 'Henry the Eighth.' The fact that the scene of the play is laid in Sicily had been seized upon with avidity by the enterprising manager as a pretext for converting the greater portion of the piece into a most costly exhibition of Grecian antiquities; while "Bohemia" changed for stage purposes into Bithynia, was made to contrast the pastoral life of Asia Minor with the town existence of Syracuse. In the piece Mrs. Charles Kean sustained the part of *Hermione*.

"'The Winter's Tale,' produced at the Princess's Theatre with extraordinary magnificence of decoration, has revived the question of the artistic legitimacy of those gorgeous accessories with which Mr. Kean has more than once decked out the Shakespearian dramas. The point is by no means settled, as some critics seem to think, by the consideration that Shakespeare himself could never have,

in fact, contemplated such a representation of his play. If any test at all can be applied, it must be furnished by the dramatist's own conception of the scene in which his personages moved—by the manner in which they were ideally presented to his mind; and if we can convince ourselves that Shakespeare—with whatever vagueness—conceived his Leontes, his Hermione, and his Perdita, as surrounded by the very life and scenery of actual Greece, we must be grateful to Mr. Kean for supplying an element which the poet himself was only forced to exclude by the imperfect mechanism of the Elizabethan stage. . . . The first three acts of 'The Winter's Tale' are occupied with the causeless jealousy of Leontes, and the suffering resignation of *Hermione*. This series of scenes could hardly have been written by any dramatist of a period in which the events of Henry the Eighth's reign were not fresh in men's minds, and the modern reader finds them unaccountable and unnatural. The last two acts are, however, among the most charming in Shakespeare; and it is by their performance in this part of the play that the actors will probably be judged. Autolycus—an old part of Mr. Harley's, we imagine—overflows with humour. The beauty and rusticity of Perdita, and the boyish petulance of Florizel, are not unworthy of the exquisite scene in which the dramatist has made them the principal figures. *Hermione*—but it is superfluous to praise Mrs. Kean—is full of womanly gentleness and tenderness."—*Saturday Review*, May 3, 1856.

In 1857, Thursday, March 12, 'Richard the Second' was produced to a crowded audience. This revival was, if possible, more imposing, and even a greater success than its predecessors had been. "Long before the performance had reached its termination the opinion was murmured through the stalls that all past

glories were eclipsed by the lustre actually present, and that 'Richard the Second' was, in fact, 'the best thing that Mr. Kean had ever done.'" Mrs. Kean sustained the part of the *Queen*, "a little more than nominal character, but made a vehicle for the finest acting by the mere force of her own genius."

"When in front of an admirable picture, representing the 'Traitor's-gate' of the Tower, and coming in mournful contrast with the glittering displays that have preceded it, the *Queen* bids farewell to her deposed husband, we find out at last why Mrs. Charles Kean has undertaken a part so unpromising. The horror which she has evinced in the fourth act, while listening to the gardener's conjectures as to the fate of Richard, is, indeed, finely portrayed; but one start, is, after all, a small object. The character has been left as a mere sketch by the poet, and, far from any historical association being connected with it, an inaccuracy has been committed by making a child of nine years old a full-grown woman. In the parting scene, however, Mrs. Kean shows how a consummate artist can make a great deal out of a scanty material. This shadowy unsubstantial *Queen* can be supposed a remarkable instance of feminine devotion, and the words she utters, though not many, bear out the supposition. On this hypothesis Mrs. Kean, when Richard is torn from her arms, displays such an agony of tearful grief, is so completely broken up with heartrending sorrow, that, although the pageantry of the play is over, this scene is one of the most effective of the whole performance. When the hapless King has departed she carries out still further her illustration of the feeling by rushing towards the parapet and leaning over it to catch a last glimpse of the beloved object, while the succeeding decoration closes upon her."—*Times*, March 16, 1857.

Towards the close of Mr. Kean's management of the Princess's Theatre, in March 1859, "naturally desirous of crowning his series of Shakespearian revivals with his greatest effort," he placed upon the stage 'Henry the Fifth.' Mrs. Kean in the play undertook the part of *Chorus*.

"We come to the *Clio*, that is, the *Chorus* of Mrs. Charles Kean. What with the dignified beauty of her appearance, and the classical character of her drapery, the command of her gestures, she completely fills the stage, though she is alone upon the boards. And her performance may be so far compared to Mr. Kean's Henry that she, like him, infuses character where mere declamation appears to be set down. The *Chorus* is not only inspired by zeal for Henry's cause, and anxious to awaken a feeling of patriotism in the audience, but she is also the apologist for the defects that may arise in the execution of the play, and would stand in a familiar position with her hearers, not altogether dissimilar to that occasionally held by a comic actor. She is grandly statuesque, but her functions are something like those of the showman, and the tact with which Mrs. Kean passes from the sublimely artificial to the familiarly natural is marvellous. Her *Chorus* is an original creation."—*Times*, March 31, 1859.

On Monday, August 29, 1859, the last of the famous Shakespearian revivals of Mr. Charles Kean's administration of the Princess's Theatre took place. It had continued for nine years, and during that time Mrs. Kean had necessarily shared with her husband all the anxieties inseparable from so great a responsibility. In one season alone fifty thousand pounds were expended in the production of plays. Whilst some

of these were being performed the management had given employment, and consequently weekly payment, to nearly five hundred and fifty persons. Each important piece, from the moment it first suggested itself to the mind of Mr. Kean until its first public performance, had occupied not far from a twelvemonth in preparation. "It would," said Mr. Kean, in a farewell address—"it would have been impossible on my part to gratify my enthusiastic wishes in the illustration of Shakespeare had not my previous career, as an actor, placed me in a position of comparative independence with regard to speculative disappointment. Wonderful as have been the yearly receipts,* yet the sums expended—sums I have every reason to believe not to be paralleled in any theatre of the same capacity throughout the world—make it desirable that I should now retire from the self-imposed responsibility of management, involving such a perilous outlay, and the more especially as a building so restricted in size as the Princess's renders any adequate return utterly hopeless." Mrs. Kean, by her great professional accomplishments, contributed, in no small degree, to render her husband's period of management eminently prosperous in a monetary sense; and to her a share of the honour also belongs of helping to make it in all respects the most brilliant, and from first to last remarkable, of any in dramatic annals. Mrs. Kean retired from the stage on the death of her husband, which took place January 22, 1868.

* £200 was considered a large nightly receipt, and £250 an extraordinary one.

KEELEY, MRS. (*née* MISS GOWARD.) Born at Ipswich, in 1806. Relict of the late Robert Keeley, the popular comedian, who died in 1869. Made her professional *début* at the Lyceum Theatre in 1825, as *Rosina* in the opera of that name. Mr. J. R. Planché, in his 'Recollections' (Vol. i., p. 81), writing of the production in London of Weber's 'Oberon,' remarks: "A young lady, who subsequently became one of the most popular actresses in my recollection, was certainly included in the cast; but she had not a line to speak, and was pressed into the service in consequence of the paucity of vocalists, as she had a sweet, though not very powerful voice, and was even then artist enough to be entrusted with anything. That young lady was Miss Goward, now Mrs. Keeley, and to her was assigned the exquisite Mermaid's song in the *finale*." In 1832 Mrs. Keeley was engaged at the Theatre Royal Covent Garden, appearing there in such pieces as 'The Tartar Witch and the Pedlar Boy'; 'The Clutterbucks; or, the Railroad of Love,' &c. In 1833 (March) at that theatre she played a subordinate part in Poole's farce, 'A Nabob for an Hour,' with sufficient energy as to merit the following notice from a contemporary journal: "One joyous, bubbling, triumphant rush of Mrs. Keeley upon the stage to announce *Mr. Frampton* to her mistress is admirable." In 1834 she acted at the old Adelphi Theatre for a season the comic female *rôle* in 'Agnes de Vere; or, the Broken Heart,' with Mr. Buckstone, the author of the piece, as leading low comedian. At the English Opera House in 1835 she appeared in Serle's drama, 'The Shadow on the Wall.'

“Mrs. Keeley’s acting was of a very high order indeed. . . . If Mrs. Keeley continues to act so admirably in parts like this of domestic pathos there will be a sad struggle for her between the tragic and comic muses of humble life. To those who know how clever she is in low comedy we cannot pay her a greater compliment than we do in saying that as far as the public is concerned it matters little which gets her.”—*Athenæum*, May 2, 1835.

The same year at the Adelphi Theatre, the first year of the late Charles Mathews the younger’s managerial experiences, Mrs. Keeley appeared on the opening night, September 28, in a new domestic burletta, entitled, ‘The London Carrier.’ Mr. Buckstone, Mr. Keeley, and Mr. O. Smith, were in the cast. At the same theatre in the following month, she played a part in the late John Oxenford’s first melodramatic attempt, ‘The Castilian Noble and the Contrabandista.’ When Mr. Chas. Mathews joined Madame Vestris in the management of the Olympic Theatre, Mrs. Keeley went with him for a brief season, and appeared there in October 1837, in a piece written by Mr. Chas. Mathews, entitled ‘Truth.’ Returning to the Adelphi in November 1828, she played *Smike*, in a dramatic version of Charles Dickens’s ‘Nicholas Nickleby,’ the late Mr. Yates sustaining the part of Mantalini, and O. Smith that of Newman Noggs. The following year (still at the old Adelphi Theatre) she personated with immense success the house-breaking hero in Buckstone’s drama of ‘Jack Shepherd.’ In 1841, Mrs. Keeley was “making merry the visitors at the new Strand Theatre,” then recently opened. In January 1842, she

took part in the performances, inaugurating the Macready management of Drury Lane Theatre, and appeared there as *Nerissa* (‘The Merchant of Venice’), and subsequently as *Mrs. Placid* in Mrs. Inchbald’s comedy, ‘Every One has his Fault.’ The same year at the same theatre she sustained the part of *Poll Pallmall* in Douglas Jerrold’s comedy, ‘The Prisoner of War.’ Mrs. Keeley’s acting of this character confirmed her rising reputation, and stamped her as an artist in critical estimation. In March 1842 at Drury Lane she played *Thérèse* in ‘The Students of Bonn.’

“We may add, that Mrs. Keeley and Mrs. C. Jones act capitally. There is high art in the farce of the former; the ease, volubility and dryness of Déjazet without Déjazet’s effrontery.”—*Athenæum*, April 2, 1842.

The second season of Macready’s management of Drury Lane Theatre, Mrs. Keeley appeared as *Audrey* in a “revival” of ‘As You Like It.’ In 1844, Mrs. Keeley and her husband entered upon the management of the Lyceum Theatre, which, under their *régime*, became famous for dramatic parodies and burlesques, written, for the most part, by Charles Dance and J. R. Planché. On the opening night, Easter Monday, 1844, the ‘Forty Thieves’ was produced; and throughout the season a variety of pieces written especially for Mr. and Mrs. Keeley, received well-deserved support. Saturday, December 20, 1845, Mrs. Keeley played *Mrs. Peerybingle* in ‘The Cricket on the Hearth,’ dramatised at the request of Charles Dickens, by Albert Smith, with express reference to the Lyceum company. The following year

at Christmas a dramatisation by Albert Smith of Charles Dickens's story, 'The Battle of Life,' was produced, Mrs. Keeley sustaining the part of *Clemency Newcome*.

"The acting of Mrs. Keeley is one of those admirable examples of histrionic art which almost reconcile an audience to every fault in the scenes that give occasion to their exhibition. The part of *Clemency Newcome* was the life, the soul, the salvation of the new drama. The actress was unwearied in her exertions. Her costume was picturesque, her action and by-play were everywhere appropriate, her tones were full of feeling, honesty and earnestness. *There* was the eccentric, hard-working, faithful little body—an unmistakable identity!"—*Athenæum*, Dec. 26, 1846.

In August 1847, Mrs. Keeley retired from the management of the Lyceum Theatre, and accepted an engagement under Mr. Webster at the Haymarket. Monday, November 15, 1847, she appeared there as *Mdlle. Suzanne Grasset de Villedieu* in 'The Roused Lion,' a comic drama, adapted from the French, 'Le Réveil du Lion.' The extraordinary success of this piece was, in the main, attributable to the acting of Mr. B. Webster and Mrs. Keeley, January 17, 1848, first performance at that theatre of 'The Wife's Secret' (Lovell), Mr. and Mrs. Charles Kean in the principal parts, Mrs. Keeley played the waiting-maid *Maud* with great excellence. (See KEAN, MRS. CHARLES.)

"That admirable actress, Mrs. Keeley, plays a lady's maid forced into puritanism by the manners of the time, yet dropping the garb of sanctity at every possible opportunity. The alternation of the nasal twang with her own merry little voice tells with excellent effect, and the piquancy of the actress renders this trifling part

one of the most interesting in the piece."—*Times*, Jan. 18, 1848.

In 1849, during the engagement of the Keans at the Haymarket, Mrs. Keeley played, among other characters, *Nerissa* ('Merchant of Venice'); *Jane* ('Wild Oats'); *Rachel* ('The Rent Day'), &c. Thursday, May 9, 1850, first performance of Douglas Jerrold's comedy, 'The Catspaw,' she sustained the part of *Rosemary*, and the same year at the Princess's Theatre, *Maria* in 'Twelfth Night.' From 1850 to 1855 Mrs. Keeley was a member of the company of the Adelphi Theatre. On Thursday, March 8, 1855, she appeared there as *Betty Martin*, in a farce of that name, derived from a French vaudeville, 'Le Chapeau de l'Horloger,' by Madame Girardin.

"The little farce of 'Betty Martin,' though its action depends on the smallest possible motive, is remarkable for one of the most perfect histrionic exhibitions that could be found upon the modern stage. *Betty Martin* is a housemaid in the service of Major Miltiades Mohawk, an irascible gentleman who has lately taken unto himself a young and charming wife. *Betty Martin* breaks the family clock, which is a choice work of art, and that it may be mended clandestinely sends for a clockmaker, intending to defray the charges out of her own pocket. Somebody arrives during the interview with the clockmaker, who is accordingly concealed by *Betty Martin* in her mistress's chamber, and leaves his hat behind him. The hat, a very shabby one, is picked up by the peppery Major, whose domestic peace is at once annihilated, as from sundry causes he believes that the concealed party is a lover of Mrs. Mohawk's. When he has gone through a due course of jealous anguish he learns the real state of the case, and is so

pleased at being relieved from his horrid suspicions, that, far from discharging the destructive *Betty Martin*, he actually doubles her wages. All this drily narrated looks, no doubt, trivial and commonplace; but the filling up of Mrs. Keeley converts the slight sketch into a work replete with life and truthfulness. The agonised terror with which she rushes upon the stage when she has just broken the clock, is all but tragical, and her weeping is such weeping that we feel could not exist in any other situation. The clock has been her fate, and seems to rule all her actions. She steals about like a 'guilty thing'; she is always nervously ready to check any revelation of the dreadful deed; she empties the sugar-basin into the tea-pot, and commits other discrepancies as if she were possessed by a demon; and when at last the major, believing that she is an accomplice in his wife's infidelity, flings down her wages and bids her quit the house, the reaction is tremendous. She feels that she is no longer a servant, and therefore no longer responsible to the Major, a vast load of care has fallen from her heart, and with a haughty, defying look, she bids him take back his money, as it may go towards the damages. The whole character is a complete creation from beginning to end; there is not a weak point about it."—*Times*, March 10, 1855.

"A little piece converted into a great one by the force of Mrs. Keeley's really great acting. Such a picture of intense terror as this actress exhibited on her first burst on to the stage has scarcely ever been witnessed in tragedy illustrated even by the highest talent."—*Athenæum*, March 17, 1855.

Monday, February 11, 1856, at the Adelphi, Mrs. Keeley played *Mary Jane*, first performance of Moore's farce, 'That Blessed Baby.' In 1857, March, at Drury Lane, revival of Morton's comedy, 'A Cure for the Heartache,' she

sustained the part of *Frank Oatlands*.

"The boldest effort is the impersonation of *Frank Oatlands* by Mrs. Keeley, who not only speaks the rustic dialect, but makes of herself the thorough boy, strong in affection and quick of resentment. This model of rural virtue has generally been a full-grown man, and doubtless the author of the piece would have been greatly astonished had he seen a lady come forward as the representative of bluff, unsophisticated honesty. But Mrs. Keeley showed herself thoroughly equal to the difficulties of the position, and by manner and appearance gave a juvenile interpretation to the text, which is quite as correct as any other, and which she sustained with perfect consistency throughout."—*Times*, March 3, 1857.

As late as 1859, Mrs. Keeley was playing in burlesque at the Lyceum Theatre, as *Hector*, in 'The Siege of Troy,' by Brough. Since that year Mrs. Keeley has rarely appeared on the boards except on benefit occasions, in aid of some deserving player. Her last appearance of the kind was at the 'Testimonial Benefit' to Mrs. Alfred Mellon (*née* Miss Woolgar), on May 15, 1878, at Drury Lane Theatre.

KELLY, MRS. CHARLES.
See TERRY, ELLEN.

KEMBLE, ADELAIDE.
(MRS. SARTORIS.) Born *cir.* 1816-17. Daughter of the late Mr. Charles Kemble, and niece of Mrs. Siddons. Was educated, principally, with a view of entering the musical profession as a public singer, and without any preconceived intention of appearing on the stage. Sang at the York Musical Festival in 1834, having previously made a *début* at a concert in London. Neither

of these earliest public appearances seem to have been altogether successful. Subsequently went to the continent to pursue her education under competent instructors in France, Germany, and Italy, and first appeared on the operatic stage at the Fenice, Venice, with satisfactory success. Subsequently sang in opera at various Italian cities, notably Trieste, Padua, and Milan (at La Scala), and in 1841 returned to London with a considerable reputation.

"If we mistake not she (Miss Kemble) will one day occupy a place never before occupied by English *cantatrice*. Her voice is a *soprano* of sufficient extent, reaching to, and resting upon the C sharp above the line with the firmness and certainty of Grisi in her best days. Neither power nor flexibility are wanting, and the capacity of passionate expression which we found in it three years ago has since then been thoroughly developed. In short it is a voice for a large stage, and the highest order of parts."—*Athenæum*, July 3, 1841.

First appearance on the English stage November 2, 1841, at the Theatre Royal, Covent Garden, under the management of Madame Vestris and Mr. Charles Mathews. Played the title rôle in Planché's revised English version of Bellini's opera 'Norma.'

"The audience that was collected last night to witness the *début* of Miss Adelaide Kemble was one of those crowded assemblages that are seldom collected but on the most special occasions. . . . Her reception was magnificent; the inert black mass in the pit burst into a waving sea of hands and handkerchiefs, one welcoming sound was uttered by hundreds of voices, and her entrance was rather that of the chief person in a

triumph than of a yet untried vocalist about to undergo the ordeal of public opinion. . . . Miss Kemble seemed for a moment overcome by the excess of applause and rested on the altar before the sacred oak. . . . In 'Casta Diva' she at once took her position as a *prima donna*, which she sustained all the evening, and which places her beyond comparison with any singers on the English stage that have been heard for many years. The cultivation of her voice, the command she has acquired over it, the power of subduing it, are Italian; in her very tones there is a sound of Italy. . . . There are times when her high notes are of the most exquisite quality. . . . She takes her position as an artiste trained in the highest school, and in that school she stands alone. Her acting is to be praised with far more qualification than her singing. It is in fact little more than a clever imitation of Grisi."—*Times*, Nov. 3, 1841.

"Highly as we estimate Miss Kemble's qualities as a singer we estimate her powers as an actress still higher. She is a Kemble worthy of the name. . . . Miss Kemble's impersonation of *Norma* is the finest we have ever seen. With the force and grandeur of Grisi it combines a delicacy and tenderness which Grisi cannot reach. In depicting 'the fury of a woman scorned' Grisi cannot be surpassed; but in the scene where the wretched *Norma* hangs over the bed of her sleeping infants, Miss Kemble's tenderness was something of which Grisi did not even give an idea."—*Morning Chronicle*, Nov. 3, 1841.

"Miss Kemble's performance of the heroine was admitted on all hands to be worthy of ranking with the greatest of the many triumphs achieved by her gifted family in other branches of the dramatic profession."—*Recollections, &c.*, of J. R. Planché, vol. ii., p. 53.

"In the theatre which had been the scene of the Kemble-and-Siddons triumphs the *furore* she created was

unbounded. The aristocracy and fashion of the metropolis filled the private boxes nightly, and the public vied with each other for seats in the general boxes and body of the house. It is a pleasure to say she fully merited the enthusiasm she excited. . . . She was a thorough artist, with a fine voice under admirable control, and with perfect purity of intonation. Add to this, that she possessed considerable dramatic power as well as sang with great *abandon* and natural passion."—*Dramatic Reminiscences* of G. Vandenhoff (London Ed.), p. 51.

So great, indeed, was the triumph of Adelaide Kemble that the opera of 'Norma' had the unprecedented run of nearly forty nights. It was repeated three times a week from the first week of November 1841, to the second week of February 1842. On January 15, 1842 ('Norma' being still retained on the bills of Covent Garden Theatre), Adelaide Kemble appeared in a tragic opera of Mercadante, entitled 'Elena Uberti.' The work itself was unsuccessful. At the same theatre, on March 15, 1842, she sustained the part of *Susanna* in 'The Marriage of Figaro,' then, for the first time, completely rendered in English, in a manner that set at rest all cavil as to the soundness of her musical attainments. The performance from first to last was a great success. April 2, 1842, she appeared also at the same theatre, as *Amina* in 'La Sonnambula.'

"The new *Amina* has conceived the untaught, simple, trusting peasant girl, whose whole life is in her love, as none of her contemporaries within the sphere of our recollection have done. Her conception, too, is worked out with all the vocal skill which she so thoroughly commands."—*Athe- naeum*, April 9, 1842.

During the same season (1842) Adelaide Kemble appeared in two other operas, viz., 'Semiramide' and 'Il Matrimonio Segreto,' and finally retired from the stage, December 1842.

The season 1842 had not been, altogether, a financial success; but Miss Adelaide Kemble helped in no small measure to make it one by offering to be "the last paid, or to play for nothing," rather than deprive the company of the only chance of keeping together till Christmas. The burst of feeling with which, it is said, the green-room resounded when this generous action was communicated to the performers, must have been worth all the plaudits that greeted Miss Kemble before the curtain—intensely gratifying and emphatic as these had invariably been. She married, early in 1843, Mr. Edward John Sartoris, some time M.P. for Caermarthen-shire. Within the limited period during which Miss Adelaide Kemble appeared at the Theatre Royal, Covent Garden (latterly under her father, Charles Kemble's management) she successfully performed the characters of *Norma*, *Elena Uberti*, *Susanna*, *Amina*, *Semiramide*, and *Carolina*, in the operas already mentioned. Before her appearance, with the one exception of 'Artaxerxes,' no recitative opera had ever succeeded on the English stage. Adelaide Kemble was the first to accustom English playgoers, not merely to admit and enjoy the expression of passion in music, but to require of the artist impassioned acting as well as musical feeling. Judged even by the exceptional standard of Pasta, Malibran, Schröder, and Grisi, Adelaide Kemble was able to maintain her own high place on the operatic stage,

whether as a singer or an actress; but measured against her English predecessors she stood alone and supreme, as the one union of high dramatic and musical power that the annals of the English stage of her day can record.

KEMBLE, FRANCES ANN; better known as **FANNY KEMBLE**. (MRS. FANNY BUTLER.) Born in London, 1809. Elder daughter of the late Charles Kemble, and niece of Mrs. Siddons. First appearance on any stage, Monday, October 5, 1829, at the Theatre Royal, Covent Garden, then under the management of her father. Made her *début* in the character of *Juliet* ('Romeo and Juliet'). Her performance of the part was a great success.

"The house was crowded before the curtain drew up. . . . On her (Miss Kemble's) first entrance she seemed to feel very sensibly the embarrassment of the new and overwhelming task she had undertaken. She ran to her mother's arms* with a sort of instinctive impulse, but almost immediately recovered her composure. From that time, although there was occasionally something like timidity in her manner, there was not the slightest portion of awkwardness or even of that want of self-possession which might have been well pardoned in so young an actress. Her first scene with Romeo was very delicately and intelligently acted. In the garden scene she gave the exquisite poetry of the part with a most innocent gracefulness, and acted quite as well as she spoke. The scene with the Nurse was full of delightful simplicity. In the scenes which ensue

* Mrs. Charles Kemble was acting the character of *Lady Capulet* on this occasion, after several years' absence from the stage.

Miss Kemble rose with the part. . . . Upon the whole we do not remember to have seen a more triumphant *début*. That Miss Kemble has been well and carefully instructed, as of course she would be, is clear; but it is no less clear that she possesses qualifications which instruction could not create, although it can bring them to perfection."—*Times*, Oct. 6, 1829.

'Romeo and Juliet' was played to crowded houses (with Miss Fanny Kemble in the leading *rôle*) three times weekly until December 9, when Otway's 'Venice Preserved' was produced. Miss Kemble played the part of *Belvidera*.

"*Belvidera*, as our readers are aware, does not enter until near the close of the first act, and she is first heard speaking without. The moment the sound of her voice was caught the whole house was in a tumult, and boxes, pit, and galleries joined in one common endeavour to grace Miss Kemble's entrance. . . . The conclusion of the third scene of this act (the fifth) was marked with many vehement rounds of applause, —where *Belvidera* imagines herself drowning, and the waves 'buzzing and booming round my sinking head.' We well remember and shall never forget, the manner in which Mrs. Siddons uttered this line, and the fearful action with which that majestic woman accompanied it. Miss Fanny Kemble could not venture in her inexperience so near the boundary of the sublime; but, nevertheless, her manner was most striking and impressive, and she rushed from the stage with a terrific energy of action that has never been equalled in boldness and picturesqueness from the time of Mrs. Siddons to the present hour."—*Morning Chronicle*, Dec. 10, 1829.

In January 1830, she appeared as *Euphrasia* in 'The Grecian Daughter.'

"Miss Kemble's performance of *Euphrasia* has confirmed more fully

even than her acting in *Belvidera* the precise opinion we formed on her first appearance in *Juliet*. She has immense power and cannot fail, if she continue on the stage, to prove an actress of the very first quality. . . . Her own taste will warn her against the effects of public applause when injudiciously bestowed. We concur in the opinion which we find general that her *Euphrasia* in 'The Grecian Daughter' is her *chef-d'œuvre*."—*Athenæum*, Jan. 23, 1830.

The season closed May 1830, having been a most prosperous one for the management. In the following season Miss Kemble played the following characters among others: *Mrs. Haller*, *Lady Townley*, *Calista* ('The Fair Penitent'), *Mrs. Beverley*, *Juliana* ('The Honeymoon'), *Lady Macbeth*, and one or two other Shakespearian parts. The year 1832 was a remarkable one in the annals of the Kemble administration of Covent Garden Theatre. On Thursday, March 15, was produced there 'Francis I.,' a tragedy written by Miss Fanny Kemble herself; and on Thursday, April 5, was performed for the first time Sheridan Knowles's play, 'The Hunchback,' in which she was the "original" *Julia*. In the intervening period, Fanny Kemble had played a new part, the *Duchess of Guise*, in Lord Leveson Gower's adaptation of A. Dumas' (the elder) tragedy, 'Henry III.' This play was unsuccessful. Nor was 'Francis I.,' in which Miss Kemble appeared as *Louise of Savoy*, satisfactory. It lacked a general interest, mainly owing to the unalloyed wickedness of nearly all the principal characters. Criticising the work as a literary effort, the *Athenæum* took leave to doubt that it would be permanently successful. It lacked concentration.

"There are effective situations and clever scenes, but they have no connecting interest. . . . Much of it is just such dramatic poetry as a girl (a clever girl) of seventeen would write, the language of the poets, not of poetry; and, as was very natural with a Kemble, the language of Shakespeare, full of 'By my fay,' and 'Sith you say,' and 'Wend ye ur way,' and 'Go to, go to!' and 'Marry this means,' and all the other outward and visible signs of a school exercise. But of the living, breathing language of passion and nature there is little, and there is less of poetry, hardly the melody of the voice which we had anticipated and believed would have characterised the work, because it is the true mark of poetical feeling."—*Athenæum*, March 17, 1832.

Of Sheridan Knowles's production, the same journal has something of far greater moment to say. 'The Hunchback' is a most delightful production—"every way a most delightful production; good in plot, dramatic in composition, elegant, vigorous, and poetical in language, deep in knowledge of human nature, varied in display of the passions and affections which adorn or disfigure it, and admirable in their development." As to Miss Fanny Kemble's creation of the part of *Julia*, we subjoin the following excerpt:—

"Of Miss Fanny Kemble it gives us real gratification to speak in terms of unqualified commendation. She has never appeared to so much advantage. We followed her throughout with constantly increasing satisfaction, and may truly affirm that a more perfect piece of acting has seldom been witnessed than her earnest and impressive appeal to Master Walter in the commencement of the fifth act. Genuine feeling took the place of laboured and measured emphasis—the picture was true to

nature—it was difficult to imagine that she uttered any words but those which the emergency of the moment called forth, and at the close of her address, its truth and beauty were acknowledged by shouts of ‘Bravo!’ from all parts of the house.”—*Athenæum*, April 7, 1832.

During the comparatively short period (three years) that Fanny Kemble remained a member of her father’s company, she revived the English national attachment to the stage, and achieved for the falling fortunes of Covent Garden what the genius of the elder Kean enabled him to do for Drury Lane. In the autumn of 1832, Miss Fanny Kemble, with her father, visited America. She made her first appearance on the American stage, September 18, 1832, at the Park Theatre, New York, in the character of *Bianca*, in ‘Fazio.’ Her first appearances at Philadelphia and at Boston were in the same part. From first to last, this joint venture of father and daughter was a triumph. January 7, 1834, Miss Kemble married Mr. Pierce Butler, a Southern planter, who died in Georgia, U.S.A., in 1867. Her married life was not altogether a happy one, and there was a separation which ended (in 1848) in judicial proceedings for a divorce at Mrs. Butler’s instigation. In 1847, Mrs. Butler returned to England, and after thirteen years’ absence from the stage she made her reappearance at the Theatre Royal, Manchester, February 16, 1847, in the character of *Julia*, in ‘The Hunchback.’ She was welcomed with a warmth of applause which must have assured her of the sympathies of her English compatriots in regard to her then recent domestic troubles.

“Long before the curtain rose last evening the house was crammed to the ceiling. On Mrs. Butler’s entrance the excitement was immense. Round after round of applause, cheer after cheer welcomed her to this her first audience after so long an absence. Her first efforts showed how keenly she felt the warmth of her reception. . . . Her voice has lost none of its exquisite music, her attitudes and action are still as graceful and picturesque. . . . She showed that she had in the retirement of private life lost none of her intelligence, none of that fine poetic spirit with which her remembrance is linked.”—*Manchester Courier*, Feb. 17, 1847.

During the engagement that followed, she appeared in a round of her favourite characters, *Juliana* (‘The Honeymoon,’) *Lady Macbeth*, *Juliet*, *Queen Katharine*, &c. In May of the same year she reappeared at the Princess’s Theatre, in London, and continued to act there during the season. She returned for a brief period to America, and once more came to England. In April 1848, Mrs. Butler commenced a series of Shakespearian readings at Willis’s Rooms, which, although well attended, did not attract the critical attention of the press. October 1849, she gave her first Shakespearian reading (from ‘King John’) in America, at Sansom Street Hall, Philadelphia. After this date she resumed her maiden name and retired to Lennox, Mass., U.S.A., where she resided for nearly twenty years. In 1868, Miss Fanny Kemble reappeared as a reader at Steinway Hall, New York. In 1873 she went to reside near Philadelphia; and in 1877–8 again returned to England. Miss Kemble is the author of the following works: “Francis I.”

(a tragedy); "Journal of a Residence in America" (1835); "The Heir of Seville" (1837); "A Year of Consolation" (1847); "Mary Stuart," translated from the German of Schiller; "Mademoiselle de Belle Isle," a paraphrase in prose of Dumas' work; "Residence on a Georgian Plantation in 1838-9," published in 1863. "In the late Justice Haliburton's 'Letter-Bag of the Great Western,' giving life-like portraits of individuals, their manners, style, feelings and expression, will be found 'The Journal of an Actress,' in which the cleverness and audacity, refinement and coarseness, modesty and bounce, pretty humility and prettier arrogance of Miss Fanny Kemble were touched off in a style which all the world could identify, and the lady herself could not turn her lip at except to smile at the skill with which her literary merits and affectations were imitated so as to be like reality." (*Athenæum*, September 2, 1865.)

KEMBLE, HENRY. Born June 1, 1848. Son of Captain Henry Kemble (son of Charles Kemble, the eminent tragedian). Was for a period of two years in the Civil Service of the Crown. Resigned his official appointment, and entered the dramatic profession in 1867. Made his first appearance on the stage at the Theatre Royal, Dublin, on the 7th of October of that year. From 1867 to 1869 was a member of the company of the above-named theatre; from 1869 to 1871 of the company of the Theatre Royal, Edinburgh; and from 1871 to 1873 of the company of the Theatre Royal, Glasgow; the line of "business" ordinarily undertaken by him being "first old

men and character parts." During the probationary period of his professional career Mr. Kemble appeared with success at the Theatres Royal, Newcastle-on-Tyne and Scarborough. Made his *début* in London August 29, 1874, at the Theatre Royal, Drury Lane, in the part of *Tony Foster*, in Andrew Halliday's play, 'Amy Robsart.' During the season 1874-5, at the same theatre, played the following parts, viz., *Cedric the Saxon*, in 'Rebecca'; *Philip of France*, in 'Richard Cœur de Lion'; the *1st Actor*, in 'Hamlet'; *Old Capulet*, in 'Romeo and Juliet'; and *Dr. Caius*, in 'The Merry Wives of Windsor.' This latter impersonation was very successful, and secured for Mr. Kemble favourable notice in various journals. On March 13, 1875, he joined Mr. Hare's company, on that gentleman's entering upon the management of the Royal Court Theatre. Here Mr. Kemble "opened" as *Short*, in a piece entitled 'Short and Sweet,' and as *Binns*, in 'Lady Flora.' This part, although a subordinate one, was performed by Mr. Kemble with excellent judgment, and may be recorded among his legitimate successes on the stage. Another part, also, in which his careful acting received approval, at the same theatre, was that of *Dr. Penguin*, in 'A Scrap of Paper' (A. Wigan), adapted from M. Sardou's play, 'Les Pattes de Mouche.' Subsequently Mr. Kemble joined the company of the Prince of Wales's Theatre, of which (October 1878) he still remains a member. He has performed at this theatre the following characters, viz., *Crossby Beck*, in 'Peril'; *Sir Sowerby Honeywood*, in 'An Unequal Match'; *Waddilove*, in 'To Parents and Guardians'; *Sir Oliver Surface*, in





MRS. W. H. KENDALL.

'The School for Scandal'; *John Chodd*, in 'Society'; and *Algie Fairfax*, in 'Diplomacy'—each in a way deserving of recognition.

KENDAL, MRS. W. H. (MRS. W. HUNTER GRIMSTON, *née* MARGARET ['MADGE'] ROBERTSON.) Born at Great Grimsby, March 15, 1848. Was educated to the stage as a profession from early childhood. At the age of four (in 1852) appeared at the Marylebone Theatre as the *Blind Child*, in 'The Seven Poor Travellers.' In 1855 appeared at the Bristol Theatre as *Eva*, in a dramatic version of 'Uncle Tom's Cabin.' It may be remarked that Mrs. Kendal's early tuition as an actress was principally received at the Theatres Royal Bristol and Bath, under the management of the late Mr. J. H. Chute. On Saturday, July 29, 1865, she made her professional *début* in London at the Haymarket Theatre as *Ophelia*, in a revival of 'Hamlet' by the late Walter Montgomery, who played the leading *rôle*. Her acting on the occasion created a very favourable impression (*see Daily News*, July 31, 1865; also *Daily Telegraph*, same date). On Monday, August 21, of the same year, at the same theatre, she acted the part of *Desdemona*, Mr. Ira Aldridge sustaining the *rôle* of *Othello*. After fulfilling engagements at Nottingham and Hull, in 1867 Miss Robertson returned to London, and on Easter Monday of that year, at Drury Lane Theatre, played the part of *Edith*, the heroine, on the occasion of the first performance of 'The Great City' (Andrew Halliday). The following year, at the Haymarket Theatre, first performance (Saturday, March 14) of Dr. Westland

Marston's play, 'A Hero of Romance,' Mr. Sothorn in the leading character, Miss Robertson acted the part of *Blanche Dumont*, being "more than equal to the character, and investing it with beauty and pathos" (*Athenæum*, March 21, 1868). At the same theatre, in July, she sustained the part of *Hypolita*, in a revival of Colley Cibber's comedy, 'She Would and She Would Not.' On Monday, December 21, 1868, at the opening of the Gaiety Theatre, she appeared in a piece entitled 'On the Cards,' then performed for the first time; and in March of the following year (1869), at the same theatre, sustained the part of *Lady Clara Vere de Vere*, in the late T. W. Robertson's play entitled 'Dreams.' Monday, October 25, 1869, at the Haymarket Theatre, first performance of Messrs. Tom Taylor and Dubourg's comedy of 'New Men and Old Acres,' Miss Robertson undertook the character of *Lilian Vavasour*.

"The theme of Messrs. Taylor and Dubourg's comedy is the very old one of contrast and conflict between the old class and the new—the aristocratic landed gentry and the wealthy self-made men of our day. . . . The comedy though wanting anything like that view of serious interest which can alone take hold of the hearts of an audience, is lively and amusing throughout, while the dialogue, which is generally clever and pointed, sometimes attains even higher merits. But the acting of Miss Robertson, who sustained the part of *Lilian*, might alone have sufficed to secure success for a work of far inferior merits. A young lady who talks slang, corrupted by the society of a sporting cousin, would be a dangerous part in ordinary hands; but Miss Robertson's performance in no part degenerated into anything like vulgarity. There was a neatness and a finish not only in

her delivery of the words, but in all her movements, including that indefinable filling up of time known to the actors as 'business,' which belong to the very best school of comedy-acting. Nor is she much less at home in the more pathetic portions of her part, particularly in the scene in which, in view of the wealthy *parvenu's* succession to her father's property, she bespeaks his favour and kindness for old objects of her bounty, not forgetting her dog and the peacock with one eye; and, again, in a later portion, in which she freely offers herself, when rich, to the man who loves her, and who had not disdained her when presumptively poor—both of which dramatic situations were greeted by the house with well-merited applause."—*Daily News*, Oct. 26, 1869.

"The comedy has some good situations, and it affords full scope for the display of some admirable acting. Already known as an actress of considerable ability, it may be doubted whether Miss Madge Robertson has ever distinguished herself so much as in the character of *Lilian Vavasour*. Light-hearted, but capable of strong feeling, *Lilian* is placed under circumstances which require both the greatest vivacity and the keenest sensibility to be displayed; and the thoroughly natural manner in which Miss Madge Robertson depicted both phases of the character deservedly received from the audience the warmest tributes of applause. Each line was given with that effect which is only gained when intelligence prompts the utterance."—*Daily Telegraph*, Oct. 26, 1869.

In 1870, at the same theatre, in a revival of 'The Rivals' (Monday, October 24), Miss Madge Robertson appeared as *Lydia Languish*.

"In most forms of comedy Miss Robertson has shown herself a competent actress, and her bright, intelligent, and, so to speak, clean-cut style is admirably suited to characters

like that she now essays, in which extravagant conduct has to be reconciled with ease, and an appearance of breeding."—*Athenæum*, Oct. 29, 1870.

On Saturday, November 19, of the same year, at the same theatre, she sustained the part of *Princess Zeolide*, first performance of Mr. W. S. Gilbert's play, 'The Palace of Truth.'

"In the new 'fairy comedy,' entitled the 'Palace of Truth,' and produced at the Haymarket with great success, the author, Mr. W. S. Gilbert, has attained a point which he has been for some time approaching. His burlesques have never been quite as other burlesques, but have always revealed a persistent desire to get rid of those conventional buffoneries which long seemed essential to the fortunes of the grotesque drama, and the conjecture arose that he was going back to the school of the veteran Mr. Planché, who looked on the treasures of mythological and faëry lore, not with a 'guffaw,' but with a smile that indicated something like affectionate reverence. . . . The 'Palace of Truth' is based on a romance affixed to the 'Tales of the Castle' of Madame de Genlis, a work fifty years ago as familiar to the children of England as to those of Paris, and, if we can trust to the memory of early impressions, well worthy of re-publication now. The proverbial doctrine which it inculcated, the doctrine that 'truth is not to be spoken at all times,' was rather trite than otherwise, but still it was most ingeniously and elaborately brought out, and clothed with a *quasi* oriental imagery which was fashionable when its prolific authoress poured forth her succession of ponderous novels. In the hands of Mr. Gilbert the story acquires a passionate intensity, which gives it a tone rather of the early 17th than of the later 18th century. King Phanor has a queen Altemire, with whom he lives on tolerable terms, and a daughter, *Zeo-*

lide (Miss Robertson), who is wooed by Prince Philamine (Mr. Kendal). The difficulty which perplexes the Court in the first act is the question whether the passion of the Prince for the Princess is sufficiently reciprocated by the latter to justify a speedy union, and Mirza, *Zelide's* companion, regarded as a model of virtue and discretion, seems strongly inclined to meet this question with a negative answer. Prince Philamine, who is largely endowed with the qualities of a perfect troubadour, is all ardour and enthusiasm; but the Princess, while she acknowledges her willingness to accept his hand, expresses herself in such laconic style that her real state of mind is not to be easily ascertained. In his perplexity King Phanor bethinks himself of an enchanted edifice, raised upon his domains, and aptly called the 'Palace of Truth,' inasmuch as everybody within its precincts is compelled, on all occasions, without regard to the exigencies of self-interest or of etiquette, to speak the plainest possible truth in the plainest possible language, and this without the slightest notion that he is departing from his ordinary manner. No one knows the secret of this palace, save the King and Queen, and, therefore, when the whole Court is invited to a charming retreat hitherto unseen, a great treat is expected. King Phanor, anxious to experiment upon others, is aware of certain little indiscretions in his own past life, which might be conveniently concealed from the Queen, and has, therefore sagaciously provided himself with a talisman, which, acting as a counter-charm to the magical power of the palace, will render him the sole exception to the general body of truth-speakers. When the guests have all arrived at the Palace, they make revelations that astound not only each other, but the audience likewise. That Chrysal, an abject flatterer, would insult everybody was to be expected, and the fact that Zoram, a musical courtier, who has always boasted of his pro-

found knowledge of counterpoint, declares that he is unacquainted with the gamut seems but natural. But when we hear the impassioned Prince Philamine avow that he only woos *Zelide* from motives of vanity, while the really devoted person is the Princess, we have legitimate cause for surprise. Nay, the master of the magical apparatus, King Phanor, soon puzzles himself in most unpleasant fashion by abruptly acquainting the Queen with truths he intended to conceal. Sorely troubled, he shows his protective talisman to Gelanon, a stately magician, who acts as chamberlain of the Palace, and learns that he carries a worthless article, in lieu of the proper talisman, that has evidently been purloined. The drollery of the situations that arise from a simple notion is greatly heightened by the provision that the persons under the influence of this new atmosphere are never aware of the truths they utter, and that consequently their gesticulations are always at variance with their words. Chrysal, when he insults anybody to whom he speaks, retains his old visible forms of adulation, and the noted cynic, Aristæus, grumbles forth the confession that he is a very good-natured fellow, who always sees things on the sunny side. In the third act, which, like the second, is in the Palace of Truth, the Princess *Zelide* witnesses, concealed, an interview between Prince Philamine and her companion Mirza, and hears not only that the latter is preferred to herself, but that the two were attached to each other from early youth, and that Philamine has sacrificed Mirza to ambition. In an agony of grief, but in a spirit of magnanimity, she comes forward from her hiding-place, joins the hands of the lovers, and rushes from the stage in despair. But the episode does not end here. Desiring a love-token from Mirza, the impassioned Prince snatches an ornament, richly set with diamonds, whereupon she at once falls upon her knees and frantically avows that she is a miracle of deceit

and imposture. She it is who has stolen the talisman of King Phanor, now in the hands of Philamine, and has put the worthless article in its place. Of course the disconsolate Princess will now be espoused to the Prince, and the whole concludes with the destruction of the talisman, which involves the destruction of the magical powers of the Palace of Truth, to the general joy of all concerned. To this very graceful and original work ample justice has been done by the manager and company of the Haymarket Theatre. . . . As for the acting of Miss Robertson and Miss Caroline Hill in the serious situation above described, it is a most powerful display of passion on both sides, and persons accustomed to the 'realistic' only will marvel at the amount of earnestness exhibited by the two young ladies while illustrating a fantastic tale, which has no reference to actual life, amid scenery that converts the Haymarket stage into a continuous fairyland."—*Times*, Nov. 25, 1870.

In the same author's play of 'Pygmalion and Galatea,' first performed at the same theatre, Saturday, December 9, 1871, Miss Robertson acted the leading female rôle, *Galatea*.

"Mr. W. S. Gilbert's 'mythological comedy' 'Pygmalion and Galatea,' produced with extraordinary success on Saturday night, marks one step further in the direction which he has taken as a dramatist of the ideal school, in which character he is totally distinct from himself as a writer of comedies supposed to represent actual life. He started with extravaganzas, differing from his many competitors by his temperance in the employment of buffoonery. Soon burlesque in his hands lost nearly all its attributes, and we had in the 'Princess' a piece not assignable to any recognised class. Then came the 'Palace of Truth,' the great piece of last year, in which a well-known

tale by Madame de Genlis was made the basis of a three-act comedy in blank verse, and people oblivious of Elizabethan traditions were surprised to see a fanciful subject regarded from a serious point of view. In his newest work he assumes a classical tone, considers the antique unities, plunges into the very depth of Greek mythology, and aims at a result altogether unique on the modern English stage. . . . The very attempt to make the simple myth of the enamoured sculptor and the vivified statue fill three acts shows much audacity on the part of the author. Pygmalion forms a statue, falls in love with it, successfully implores the gods to endow it with life, and—that's all. Is this the plot of a play or a 'posy to a ring'? Decidedly the myth wants amplifying before it can be brought into ship-shape, or, indeed, into any shape whatever. An apparently difficult problem here presents itself, and the ingenuity with which it is solved is remarkable. Mr. W. S. Gilbert blesses Pygmalion with a jealous wife, who is *not* the statue, but merely sat as the model for it. A spring of action is thus at once provided where action there was none. What the gods did for the sculptured figure, Mr. Gilbert has done for the myth. The course of the fable is as follows: Cynisca, wife of Pygmalion, leaves home on a short expedition, having exhorted him to bear her always in mind, and to refresh his memory by occasionally gazing on his newly-finished statue of Galatea, which has been modelled after her likeness. Not actuated by any thought of infidelity, but inspired with the desire of an artist for the perfection of his work, Pygmalion implores the gods to bestow upon the statue the only quality in which it is deficient, and *Galatea* becomes a living woman (represented by Miss Robertson). To portray the mental condition of this full-grown child, who is thus shot into the world, accompanied with the gift of speech, is now the business of the author. All

Galatea's instincts are amiable, anything harsh or cruel is repugnant to her nature. She at once falls in love with Pygmalion, but is prepared to love his wife also, when she returns home, the notion of jealousy being beyond her sphere of consciousness. Leucippe, a bluff Athenian soldier, betrothed to Pygmalion's sister, she looks upon with abhorrence, because she understands that it is his profession to kill, and the explanation that he guards his country against enemies affords her but scant enlightenment. When, in addition to his other demerits, the soldier shoots a fawn and brings in its carcase, his character, as a matter of course, is forfeited entirely. These, however, are trifling difficulties. Far otherwise is it with the return of Cynisca, whom Mr. Gilbert has endowed with the power of inflicting blindness when she is moved by jealous rage. Statue or no statue, *Galatea* is manifestly a rival, and Pygmalion is deprived of his eyesight accordingly. The blow is no sooner struck than Cynisca becomes contrite; but the devoted *Galatea* restores happiness to the sculptor's home. Taking advantage of his blindness, she feigns to be his wife, and draws from him the confession that his love for the statue was but a passing dream, and that his heart never strayed from Cynisca, who listens with delight in the background. Pygmalion recovers his sight, and *Galatea*, returning to her pedestal, gradually loses animation, and is once more a figure of marble. In achieving the psychological study, which is suggested by the myth, Mr. Gilbert has scarcely succeeded, and perhaps success in this respect was impossible within the narrow limits of a play. . . . Mr. Gilbert cannot help making *Galatea* start into life with a much larger stock of worldly knowledge than is consistent with this sudden burst into consciousness. Indeed, the reflective spectator, who, at different points of her discourse, asks himself why she knows just this, and is ignorant of just that, will find that he has proposed questions somewhat difficult

to answer. If, however, Mr. Gilbert has not done much as a psychologist, he has succeeded in placing on the stage two female characters whose effectiveness can scarcely be surpassed. Grant that in the third act of the play the mental development of *Galatea* has been completed, and that she is now a woman among women, and the beauty of the situation is beyond question, the author, by his perfectly ideal treatment, avoiding all suspicion of immorality, where a less delicate and poetical writer would have given room for offence. *Galatea* is not the subject of a possible *liaison*, but merely the embodiment of an artist's devotion to his art, and thus Pygmalion's dilemma has nothing in common with those social perplexities which we find in such variety on the stages of Paris. It has long been a maxim in theatrical circles that the time has passed when the sympathies of an audience could be commanded by persons clad in the ancient costumes of Greece and Rome, and the successes of Mr. Gilbert in riveting the attention of a crowded house during three long acts, by the clear development of a simple classical story, confining himself, with the vigour of a Corneille, to the artist's studio as the sole place of action, may be considered a triumph indeed. We may say of 'Pygmalion and Galatea,' as of the 'Iphigenie' of Goethe, that it is not so Greek as it looks upon the surface, but it is quite Greek enough to show that a modern public can be interested by something more than spectacle, and the copied details of ordinary life. In his two leading actresses Mr. Gilbert has been happy. Miss Robertson as the ethereal and naïve *Galatea*, and Miss Caroline Hill as the really impassioned Cynisca, seemed to be pitted against each other in a trial of artistic skill, and are well matched." —*Times*, Dec. 12, 1871.

In 'The Wicked World,' by the same author, first performed Saturday, January 4, 1873, Miss Robertson played the part of *Selene*.

"Of all Mr. Gilbert's plays 'The Wicked World' is unquestionably the most poetical, and most strongly marks the contempt of the author for the traditional prejudices of the stage. It is a received canon that in works of fiction, and especially plays, lovers ought to be made happy, or perpetually miserable, or die. Here, on the other hand, the story is brought to a close by the abnegation of mortal love as the best expedient for happiness. The section of fairyland exhibited is virtually a convent, the peace of which is for a short time disturbed by a pair of intruders, and the moral of the whole is decidedly monastic. Between Mr. Gilbert and those reformers of the stage who appear from time to time with the intention of restoring the glories of the Elizabethan era there is nothing in common. He affects no archaic greatness, but writes poetry in the language of the 19th century, and there is nothing in his work to show that he ever read a line of Beaumont and Fletcher. His regard for the unity of place, which is pursued in the new play as it was in 'Pygmalion and Galatea,' and which is much more French than Greek, may, indeed, suggest a comparison with the writers under Louis XIV.; but the comparison will go a very little way, for it is impossible for personages to be more diverse than the thoroughly English speakers of Mr. Gilbert and the formal declaimers of Racine. . . . It is not every actor who could do justice to Mr. Gilbert's language, at once polished and powerful, and he may congratulate himself on the good service rendered to him by the Haymarket company. They all speak their words well, which is a great point. As the uncouth Sir Ethais, who still has an ideal character to maintain, Mr. Kendal has no easy task, but he acquits himself most conscientiously throughout. The very spirited acting of Miss Amy Roselle and the grotesque drollery of Mr. Buckstone, who cannot open his mouth without provoking a roar, are of inestimable value; and pert Zayda

would lose half the effect in the hands of an actress less gracefully arch than Miss M. Litton. But the triumphant person of Saturday evening was Miss Robertson."—*Times*, Jan. 6, 1873.

On Saturday, January 3, 1874, in a new play by Mr. Gilbert, entitled 'Charity,' she played the principal character, *Mrs. Van Brugh*.

"Miss Robertson obtained at the end of the third act a triumph more spontaneous and overwhelming than has often been accorded an artist. The audience literally rose to greet her. Delight in finding deeper qualities in an actress known principally for her comic personations must be accepted as the reason for this. In fact, the acting was not equal to the reception. Miss Robertson's pathos was studied. The actions were good but not affecting until the very close of the situation. Momentarily she then reached inspiration, producing upon the audience the marvellous effect described."—*Athenæum*, Jan. 10, 1874.

"The *Mrs. Van Brugh* of Miss Robertson was in many respects so admirable, and, from a popular point of view, such a triumph, that we have the less hesitation in asking this most intelligent lady to consider the character as a whole; to live in it, and breathe in it throughout, and to work up every scene and half-scene to the same pitch of excellence as that great burst of combined power and pathos which took the house by storm at the close of the third act. This great scene was a complete and successful study, and will be still more remarkable a study when the anxious excitement of a first night does not exist. We do so want power; we do so ask for expression; we do so demand acting which shall soar above commonplace, that we are grateful for this remarkable outburst. As an example of study of light and shade, it is extremely interesting; as an instance of change of key and contrast

of harmony, it is most creditable. The pleading, agonized despair of the detected woman, the outburst of rage and scorn, the quick hysterical summons to the family, the wealth of love over the innocent child, and the sad, yet solemn confession, are rapid instances of successful art rarely seen nowadays on the stage. The true ring of genius was perhaps wanted, but the acting made a dull English audience leap to its feet, and wave hats and handkerchiefs. The audience was possibly not familiar with inspired genius, and looked for an outburst at the close of the third act. With so much gained, Miss Robertson may surely avoid stagginess, *passim*. The perpetual roll of the eyes, the stilted walk, and the seeming neglect of many scenes of high comedy, astonish those who so much admire individual passages. There is acting to be done in moving, in speeches which have no particular weight, and even in listening. The important scene in which Smailey first suggests a fault on the part of *Mrs Van Brugh* was worth mastering; and when we remember the true and admirable expression of the actress on hearing of Ted Athelney's love for her daughter, we know well what the actress can do. In these new-fangled days it is not the highest art to rush at the telling speeches, or at the obvious acting positions; a Desclée has taught us how an actress can live and breathe in a character. Miss Robertson's *Mrs. Van Brugh* is a very remarkable performance, eminently superior to the ordinary run of English art, graceful and highly intelligent. If it were only less stagg in parts, the performance would be more acceptable."—*Daily Telegraph*, Jan. 5, 1874.

At Christmas 1874, Miss Robertson left the Haymarket Theatre for a short engagement of eight weeks at the Opera Comique, commencing Monday, January 18, 1875. During this engagement she appeared as *Pauline Deschappelles*, in 'The

Lady of Lyons'; as *Rosalind*, in 'As You Like It'; and as *Miss Hardcastle*, in 'She Stoops to Conquer,' one of the most successful of her impersonations. In March 1875 she joined the company at the Court Theatre, under the management of Mr. Hare, and played in 'Lady Flora,' 'The Nine Days' Wonder,' 'Broken Hearts,' 'A Scrap of Paper,' &c.

Subsequently Miss Robertson (now Mrs. Kendal) joined the company of the Prince of Wales's Theatre, and, perhaps, the most noteworthy success she has met with there has been in the part of *Dora* in the English version of M. Sardou's play of that name, entitled 'Diplomacy,' first performed January 12, 1878.

"Of the acting of the play we can speak with more unqualified praise. It does not, it is true, rise to the level of force and pathos demanded by the most passionate and tender of its scenes, but it is always careful and well proportioned, and within the bounds of good taste. It is rather the result of the curtailment of the exposition of the play than the fault of Mrs. Kendal that the exclamation of joyous surprise with which *Dora* receives an offer of marriage fails to produce the simple, touching effect of Mdlle. Blanche Pierson's utterance of the same words. The position is an extremely delicate one, for the young lady has really to indicate mingled pleasure and astonishment that at last she has a lover who is an honourable man. For us to feel its spirit it was necessary that the character of *Dora* should be drawn in the first place, not in meagre outline, but in full detail; but this is denied, and hence the exclamation could hardly fail to give a slight shock to the hearer's sense of propriety. Among many excellent details in Mrs. Kendal's impersonation we ought to note the

perfectly unsuspecting and unhesitating innocence of her tone and manner when, seated at the table, her husband begins to unfold the suspicions against her."—*Daily News*, Jan. 14, 1878.

"In the third act Mr. and Mrs. Kendal, as the representatives of Captain Beauclerc and his newly-wedded wife *Dora*, have a difficult task to accomplish, in giving expression to the strongest emotions without being betrayed into vehemence of voice or extravagance of gesture. This arduous feat is achieved by both in a triumphant manner. There is no exaggeration in the strong outburst of feeling with which the excited husband promises forgiveness in exchange for confession of wrong, and nothing of the ordinary conventional heroine in the indignant resentment of the cruel calumny which has suggested the possibility of the wife being at once false to love and honour. Never has Mr. Kendal so prominently distinguished himself as by his spirited and manly performance in this among other scenes; and rarely has Mrs. Kendal so fully developed the resources of her art, not only in such strong situations as those but in the gentler side of *Dora's* character. Take, for instance, the scene where *Dora* asks her husband to allow her mother to join them and sorrowfully hints at the distress of a life-long parting. Here the audience is quite touched, the sentiment finds its way home to the heart, and no actress can require a more honest compliment."—*Daily Telegraph*, Feb. 8, 1878.

"The scene between husband and wife, in the third act, pleased us less. Here, and only here, the authors have, we think, in a measure failed to give to their work its own proper individuality. Here they are too French, if we may be permitted the expression; or, at least, it seems as though the actors were required to give to the scene a tone and style which do not receive their proper expression on our stage. This act,

however, is an unusually long and arduous one, and the continual pressure which has been wrought up to a climax, as we have already said, may have proved in the end beyond the actor's power of endurance. *Dora*, the wife, is represented by Mrs. Kendal with many touches of tenderness and many of power, which in this scene only are permitted to at all overstep their legitimate bounds."—*Times*, Jan. 21, 1878.

KENDAL, W. H., a *nom de th'âtre*. (WILLIAM HUNTER GRIMSTON.) Born in London, December 16, 1843. Entered the dramatic profession in 1861, and appeared on the stage for the first time, in London, at the Soho, now the Royalty Theatre. The following year Mr. Kendal joined the company of the Theatre Royal, Glasgow, where he remained until 1866. During this long engagement he had the advantage of acting in association with such well-known "stars" as the late G. V. Brooke and the Keans, the Boucicaults, Mr. Anderson, and Miss Faucit. Mr. Kendal made his professional *début* in London, October 31, 1866, at the Haymarket Theatre, in a piece entitled 'A Dangerous Friend,' and met with gratifying success. On Monday, September 2, 1867, at the same theatre, he appeared as *Orlando*, in a revival of 'As You Like It':—"He was well suited to the part, and his style is at once elegant and vigorous, and likely, we think, to become popular" (*Athenæum*, September 7, 1867). The following year, in July, he played *Don Octavio*, in a revival of Cibber's comedy 'She Would and She Would Not.' On Monday, December, 7, 1868, first performance at the Haymarket Theatre of 'Pietra,' adapted from Mosenthal's

tragedy of that name—Miss Bate-man in the title rôle—Mr. Kendal sustained the part of *Manfred*. He continued to play at this Theatre for some time, taking important parts (*Captain Absolute*, *Charles Surface*, &c.) in all the old comedies which were produced, and appearing in Mr. W. S. Gilbert's most successful plays, 'The Palace of Truth' (*Prince Philamine*), 'Pygmalion and Galatea' (*Pygmalion*), 'The Wicked World' (*Ethais*), and 'Charity' (*Frederic Smailey*), on the occasion of their first performance. (See KENDAL, MRS. W. H.)

In January 1875, Mr. Kendal played, with his wife, a short engagement at the Opera Comique, under the management of Mr. Hollingshead, the plays in which they appeared together being 'The Lady of Lyons,' 'As You Like It,' and Goldsmith's comedy of 'She Stoops to Conquer.' On March 12 of the same year Mr. and Mrs. Kendal "opened" at the Court Theatre, under the management of Mr. Hare, and appeared in the following pieces, viz., 'Lady Flora,' 'Nine Days' Wonder,' 'Broken Hearts,' and 'A Scrap of Paper.' In 1876 Mr. Kendal went to the Prince of Wales's Theatre, under the management of Mr. and Mrs. Bancroft, and appeared there in 'Peril' and 'London Assurance,' and later in the English version of M. Sardou's play of 'Dora,' entitled 'Diplomacy,' first performed January 12, 1878. In this play Mr. Kendal sustained the part of *Captain Beauclerc*.

"The famous 'Scène des trois hommes' could hardly have been received with more enthusiasm when represented by MM. Berton, Train, and Dieudonné to the great delight of a Parisian 'first-night' audience ;

and though the marvellous dramatic power, variety, and truth of this memorable episode has a necessary tendency to weaken the impression of subsequent scenes, the story was from this point, at least, followed with eager interest until the curtain fell amidst hearty and genuine applause. . . . The performance of the scene (of 'the three men') by Mr. Kendal, Mr. Clayton, and Mr. Bancroft was exceedingly spirited and nicely marked in all its transitions of passionate feeling. Of the striking effect which it produced we have already spoken."—*Daily News*, Jan. 14, 1878.

"In the first of the great scenes the acting of Mr. Bancroft, Mr. Kendal, and Mr. Clayton, respectively impersonating the friend, the husband, and the brother, could not well be bettered. The situation is in itself very striking, and presented as it is by these three gentlemen, it brought down, from all quarters of the house, such applause as is seldom heard in this theatre, where satisfaction is wont to be expressed after a somewhat languidly decorous fashion. Mr. Kendal, we confess, fairly surprised us. He has long been credited with the pleasant expression of the easy graces and fancies of the comedian, but for the exhibition of so much feeling and power few were, we suspect, prepared."—*Times*, Jan. 21, 1878.

"Mr. Kendal displays, as *Captain Beauclerc*, a remarkable pathetic force. His utter breakdown at his supposed misery is rather French than English; but the actor cannot be blamed for an inconsistency which is the fault of the adapters, because the very excellence of his acting brings it into relief."—*Saturday Review*, Jan. 19, 1878.

KING, T. C. Born at Cheltenham in 1825. Entered the dramatic profession at a comparatively early age, making his first appearance on the stage proper at the Theatre Royal, Birmingham, under Mr. Mercer Simpson's man-

agement. Afterwards joined the 'York Theatrical Circuit,' under Mr. John Langford Pritchard, and played various parts in the Shakespearian and legitimate drama at the Theatres Royal York, Leeds, and Hull. Subsequently Mr. King fulfilled a lengthened engagement at the Edinburgh Theatre, under Mr. William Murray, appearing principally in Shakespearian character. Made his *début* on the London stage at the Princess's Theatre July 22, 1852, when that theatre was under the management of the late Mr. Chas. Kean, in the part of *Shylock* ('Merchant of Venice'). Remaining a member of the company of the Princess's Theatre for two years, Mr. King, at the end of that period, relinquished his engagement for a "starring" tour in the principal theatres of the provinces, which was attended with gratifying success. At Dublin he became an especial favourite, and his performances at the Theatre Royal in 'Hamlet,' 'Othello,' 'Macbeth,' 'Merchant of Venice,' 'Richelieu,' &c. attracted large and appreciative audiences. In 1868 Mr. King accepted an offer of an engagement from Mr. F. B. Chatterton, and in March of the year following made his reappearance on the metropolitan stage at Drury Lane Theatre in the character of *Richelieu*.

"In the later acts, when *Richelieu* sees his fortunes desperate, and places in the hands of the king his resignation, the dignity and pathos of Mr. King's acting were great, and took complete hold upon the audience. Mr. King has a fine presence and commanding look. His voice is musical, his pronunciation is good, and his attitudes are all well chosen and expressive."—*Athenæum*, March 20, 1869.

On Thursday, March 18 of the same year he appeared at the same theatre as *Hamlet*, and subsequently as *Othello* and *Iago*, acting those parts alternately with Mr. Charles Dillon. Later, Mr. King acted the part of *Macbeth*.

"The winter dramatic season was brought to a close on Saturday, the performance during the final week being remarkable for the diversity of the entertainment, and the appearance on the London stage of a tragedian of the first rank in the person of Mr. T. C. King. Of Mr. King's first appearance as Richelieu we have already spoken. On the occasion of his second appearance, on Thursday, Mr. King played *Hamlet*, his performance of the Danish prince giving evidence of careful study, together with a thorough comprehension of character. Mr. King possesses many qualifications calculated to make him a good exponent of the part—a tall and commanding figure, graceful and easy movements, an intelligent face, and a full-toned sonorous voice. His impersonation of the mad prince may rank among the highest efforts of the present day, all those touches of tender pathos with which the character abounds were thoroughly, though not obtrusively, brought into prominence, while in all other portions of the play the power of the actor was rendered fully apparent."—*Standard*, March 22, 1869.

During the following season (1870), at the same theatre, Mr. King played the following, among other parts, with much success, viz., *William Tell* in Sheridan Knowles's play of that title; *Julian St. Pierre* in the same author's play of 'The Wife'; and *Varney* on the occasion of the first performance, Saturday, September 24, 1870, of 'Amy Robsart.' It has been remarked that, in his portrayal of Shakespearian tragedy, Mr. King is "earnest and impassioned, tender and pathetic, de-

clamatory and conversational, as suits the character he represents, and in all the varying moods and feelings that actuate him he is true to nature." The *Saturday Review*, in a notice of his performance of *Macbeth* at Drury Lane Theatre in 1870, remarked that "Mr. King has all the attributes of a first-

class tragedian. No such actor has appeared on the boards of old Drury since Macready bade farewell to the stage in the same character (*Macbeth*)." Since his last appearance in London Mr. T. C. King has fulfilled several successful "starring" engagements in the provinces.

LA TROBE, MRS. See
ADDISON, CARLOTTA.

LAVERNE, PATTIE. Born in London. First appeared in public as a concert-singer, making her *début* at the Hanover Square Rooms, in 1871. Being possessed of a powerful, flexible, and true soprano voice, united with considerable power of expression, she met with some success in oratorio and concert at St. James's Hall, and other places in London, and at the Free Trade Hall, in Manchester. Her first appearance on the stage was at Preston, in the character of the *Grand Duchess*, in Offenbach's opera of that title, during a tour with Mr. John Russell's company in Lancashire, in 1871. The following year, when Mr. Hingston opened the Opera Comique in London, for Opera Bouffe, Miss Laverne became a member of his company. October, 1872, at that theatre, she played the part of *Dindorette* in 'L'Écil Crêvé.'

"Nothing could have been prettier in its way than the *Dindorette* of Miss Pattie Laverne, a most attractive young lady, with a very decided talent for sprightly acting. Her first song 'If perchance my lover' was encored, and fully merited the compliment. The duet at the end of the scene was equally successful, and throughout the opera Miss Laverne was as piquant and sparkling as possible, and added greatly to the success of the piece."—*Éra*, Oct. 26, 1872.

At the same theatre, during the season 1872-3, she played the parts of *Little Tom Tug*, *Guillerette*, in 'The Bohemians,' and *Kissi-*

Kissi in the operatic trifle of that title.

"Miss Laverne deserves all praise for her spirited and piquant impersonation of the boy-girl, *Kissi-Kissi*. Her sprightliness and really admirable singing were of the most essential service to the success of the little piece; and the part is one difficult to sustain without offence. Miss Laverne, however, contrived to be a most turbulent tomboy without sacrificing, in the least, grace or dignity."—*Standard*, July 14, 1873.

Upon the production of 'La Fille de Madame Angot,' at the Opera Comique, under the joint management of Messrs. John Hollingshead and Charles Morton, Miss Laverne played the part of *Clairette*, and during a provincial tour with Mr. W. H. Liston that followed, sustained the same character with marked success. Has since represented most of the leading female parts in Opera Bouffe, including *Giroflé-Girofla*, *Boulotte* in 'Barbe Bleue,' *Traïnette* in 'Pom,' and the title rôle in Cellier's opera, 'Nell Gwynne,' produced with much success at the Prince's Theatre, Manchester. Of the part of *Boulotte*, played by Miss Laverne at Liverpool, the following criticism was published:

"Miss Pattie Laverne played, not as is generally done, merely gracefully, but with great care. In place of tacitly appealing to the audience, she set herself to make the most of what is at the best a disagreeable character. *Boulotte* being coarsely drawn requires the most delicate treatment, and there is little doubt that in the hands of a less skilful player it would have been absolutely disagreeable."—*Liverpool Daily Post*, Aug. 28, 1877.

LECLERCQ, CARLOTTA. (MRS. JOHN NELSON.) Born in London. Elder daughter of the late Charles Leclercq, for many years favourably known in dramatic circles in Manchester and London as a skilful ballet-master, pantomimist, and stage-manager, and, also, actor in a certain range of parts. Miss Leclercq was educated to the stage from childhood, and, as a child, played in extravaganza at various London theatres. Christmas, 1852, undertook the part of *Columbine* during the "run" of the pantomime at the Princess's Theatre. Easter, 1853, at the same theatre, first performance of 'Marco Spada,' adapted from Scribe's libretto to Auber's opera of that name, played the character *Marchesa Maddalena*.

"The only point of histrionic animation indeed was in Miss Leclercq's portrait of the *Marchesa*. Her acting abounded in the spirit in which her fellow-actors were deficient."—*Athenæum*, April 2, 1853.

In April 1854, she made her first appearance of any note in the character of *Marguerite* ('Faust and Marguerite') at the Princess's Theatre.

"The new 'magical drama' produced last night, with the title 'Faust and Marguerite,' is a close adaptation of a French piece of the same name, written by M. Michel Carré, and brought out at the Gymnase in August 1850. . . . As a spectacle, this is one of the most tasteful and elaborate ever seen even on the boards of the Princess's Theatre. . . . Mr. Charles Kean's Mephistopheles stands pre-eminent in the histrionic part of the exhibition. . . . Faust, respectably played by Mr. Fisher, is, after all, a mere nonentity in this French version of the story; but *Marguerite* served to display to an extraordinary degree

the talents of Miss Leclercq. Her appearance, both as the happy innocent girl and as the victim of remorse, was beautifully picturesque, and her pantomime, which was important throughout, was always graceful and expressive. The interior of the cathedral, in which she is disturbed by evil thoughts during her prayer, is exhibited by means of a transparency, and her wild gestures of despair as she kneels conspicuous among the rest of the congregation give a striking character to the whole tableau."—*Times*, April 20, 1854.

March 1855, first performance at the Princess's of 'The Muleteer of Toledo,' adapted from the French of M. Adam's opera of the same title, Miss Leclercq performed the part of *Elvira*, *Queen of Murcia*.

"'The Muleteer of Toledo; or, King, Queen, and Knave,' was produced as the Easter piece at this theatre. It is an adaptation from the French, and consists of two acts. It is a lively and rapid production, though somewhat intricate in the plot, which is in this wise; *Elvira*, *Queen of Murcia* (Miss Leclercq), learns, on ascending the throne, that Don Sancho, the prince on whom her hand is to be bestowed, has gone in disguise in order to find in private life that sincerity which he does not experience in a court; and understanding that he has for this purpose assumed the costume of a muleteer, she also disguises herself as a peasant maiden, and begins her travels, accompanied by Donna Carmen (Miss Murray), her confidante. Of course they meet in their travels many surprising and amusing adventures. Amongst others, they fall in with Don Pedro (Mr. Vining), who recognises the Queen in the peasant girl, and thence conceives the idea of elevating himself to the throne. When he thinks he has all but succeeded in his intrigue, his design is discovered, and, to his astonishment and confusion, the Muleteer stands forward

amongst his assembled courtiers, not as the muleteer or even Don Sancho, but as Sebastian, King of Castile. The play has many points of beauty and interest; it is put on the stage with elegance, and the acting was extremely good. Miss Leclercq acted with much spirit and vivacity, and was well supported by Mr. Lacy, who sustained the character of the Muleteer. Mr. Harley played the part of the servile courtier with much unction. Though performed late in the evening it was well received by a very crowded house."—*Daily News*, April 10, 1855.

The same year and at the same theatre Miss Leclercq played the part of *Diana*, first performance of Morton's drama, 'Don't Judge by Appearances' (founded on M. Dutertré's, 'Ange et Démon'), and the following year *Beppo* in Morton's play, 'A Prince for an Hour,' and the heroine in the same author's play, 'Our Wife; or, the Rose of Amiens.'

July 1, 1857, played *Ariel* in a revival of 'The Tempest' at the Princess's; and June 12, 1858, *Nerissa* in a revival of 'The Merchant of Venice.' June 1860, during a temporary engagement of Mr. Phelps at the Princess's Theatre, played *Mrs. Ford* in a revival of 'The Merry Wives of Windsor'; and subsequently (in the following year) *Mrs. Page*, in the same play. Saturday, September 28, 1861, first performance in England at the above-named theatre of Brougham's 'Playing with Fire,' sustained the character of *Mrs. Savage*. Monday, February 10, 1862, at the same theatre, played *Rosalind* in a revival of 'As You Like It.'

"Miss Carlotta Leclercq is entirely out of place in *Rosalind*. She wants altogether the educational training which such an exquisite creation of poetic fancy requires and implies;

nor is her personal appearance suitable to the part. She is too demonstrative, too heavy, too sensuous, where only the ideal, the fantastic, the *spirituel* should prevail."—*Athenæum*, Feb. 15, 1862.

Saturday, January 10, 1863, first performance of 'The Duke's Motto' at the Lyceum Theatre, under the management of Charles Fechter, Miss Leclercq played the part of *Zillah*. Saturday, October 22, 1864, first performance at the same theatre of 'The King's Butterfly' (Mr. Fechter in the leading rôle), she played *Madame de Pompadour*. December 22, 1865, production at the Lyceum Theatre of Palgrave Simpson's version of 'The Master of Ravenswood,' she personated the part of *Lucy Ashton*. Saturday, April 21, 1866, first appearance at the Lyceum Theatre of Mr. Fechter in the part of *Hamlet*, Miss Carlotta Leclercq performed *Ophelia*, and continued to play that character during the very successful run of the piece. Monday, September 16, 1867, appeared at the Lyceum Theatre as *Pauline* in 'The Lady of Lyons,' Mr. Fechter playing Claude Melnotte. On the removal of Mr. Fechter to the Adelphi Theatre, and the production there (Saturday, October 17, 1868) of a dramatic version of A. Dumas' novel 'Monte Cristo' (Mr. Fechter as Edmond Dantes), Miss Leclercq played the part of *Mercedes*. In March 1869, first performance at the same theatre of a play entitled 'Black and White,' by Messrs. Wilkie Collins and Charles Fechter, Miss Carlotta Leclercq sustained the part of *Emily Milburn*. Since the year 1870 Miss Leclercq has acted principally in the United States in the various plays produced there by Mr. Fechter. She

returned to England in 1877 temporarily, and has been acting since with her husband at the principal theatres in the provinces.

LECLERCQ, ROSE. Born in Liverpool. Fourth daughter of the late Charles Leclercq, and sister of Carlotta Leclercq. Made her *début* on the London stage at the Princess's Theatre, Monday, June 26, 1854, as *première danseuse* in a divertissement invented and arranged by Oscar Byrne, entitled 'The Halt of the Ballet.' From that date until 1860 was principally engaged in burlesque. In April 1859 played *Chrysothemis* in a burlesque by Frank Talfourd, entitled 'Electra,' then first performed at the Haymarket Theatre. First appearance of any note Saturday, September 28, 1861, at the Princess's Theatre, London, as *Mrs. Waverly*, first production in England of 'Playing with Fire' (Brougham). Monday, September 21, 1863, at Drury Lane, first performance of F. C. Burnand's play, 'The Deal Boatman,' sustained the part of *Mary Vance* (Mr. Belmore as Jacob Vance). Saturday, October 10, 1863, on the occasion of the revival at Drury Lane, by Mr. S. Phelps, of 'Manfred' (Byron), played the part of *The Phantom of Astarté*.

"One word uttered by Miss Rose Leclercq—'Manfred!' was the great attraction of that play."—*Athenæum*, April 1, 1871.

Monday, March 7, 1870, at the Princess's Theatre, first performance of Dion Boucicault's play, 'Paul Lafarge,' sustained the character of the heroine. Saturday, November 26, 1870, revival at the Princess's of 'The Pretty Girls of Stilberg,' (Mr. Benjamin Webster in his original character of Napoleon), Miss

Rose Leclercq played the part of *Margot*. The following year, at the same theatre, she appeared (February) as *Margaret* in a revival of 'King o' Scots'; (April) as *Marguerite* in a revival of the drama, 'Faust and Marguerite'; (May) as *Mrs. Stirling*, in a revival of 'The Clandestine Marriage'; and Tuesday, June 29, 1871, first performance, at the same theatre, of Falconer's drama, 'Eileen Oge; or, Dark's the Hour before Dawn,' personated the heroine. Saturday, March 2, 1872, revival of 'Ruy Blas' at the Adelphi Theatre, London, with Mr. Fechter in the title rôle, Miss Rose Leclercq played the *Queen*. Saturday, September 28, 1872, revival, at the Princess's Theatre, of 'Othello' (Mr. Phelps as the Moor), she performed the part of *Desdemona*. And, in a revival of 'The Merry Wives of Windsor,' at the same theatre, December 19, 1874, played the part of *Mrs. Ford*. Saturday, September 4, 1875, first performance at Drury Lane of 'The Shaughraun' (Dion Boucicault), Miss Rose Leclercq personated the character of the heroine, *Claire Ffolliott*.

"There are at least two characters in this piece which alone would suffice to raise it far above the level of melodrama. The first of these is Conn the Shaughraun, and the other is the heroine, who is not less natural than Conn himself, though in a different way. Her Irish ready wit and sly sense of humour are by a happy exercise of ingenuity not only combined with qualities of a deeper and more earnest kind, but so interwoven with them that they both act and re-act upon each other. The peculiar position of this heroine—admirably performed by Miss Rose Leclercq—is that she is in love with a young gentleman who is not only of the hated Saxon race but a red-coat.

What is more he is actually the officer commanding the detachment who arrest her brother as an escaped rebel. The reluctance with which she perceives the good qualities of this hero and progress of her affection for him, and the hollowness of the coldness with which she receives the young officer's advances, are delightfully portrayed. There is a humorous playfulness even in her sternest moods, and a fertility of resource about her modes of baffling his attempts to look into her secret heart which, together with many other traits of character, are as subtle and refined as they are fresh and pleasing."—*Daily News*, Sept. 6, 1875.

Since the year 1875 Miss Rose Leclercq has been mostly engaged travelling as "star" in the provinces. Her latest dramatic triumphs have been achieved in 'Ruth's Romance,' and as *Liz*, that 'Lass o' Lowries,' in the drama of that title.

"Perhaps no other actress could be found on the English stage at the present time so well qualified in every way to assume the difficult part of the title rôle as Miss Rose Leclercq. Her commanding presence, her boldness in defying her father, and her courage in rescuing Fergus Derrick from the burning mine, stand out in bold relief against the pathos and tenderness displayed at several stages of the play, and notably in the second act, where her interview with Alice Barholm, the daughter of the mine-owner, is particularly affecting."—*Manchester Examiner*.

LEE, JENNIE. (MRS. J. P. BURNETT.) Born in London. Daughter of Edwin George Lee, artist. After her father's death entered the dramatic profession, and first appeared on the stage at the Lyceum Theatre as "a page" in 'Chilperic.' Subsequently, in 1870, at the same

theatre, under the Mansell's management, in 'Le Petit Faust' played "the crossing sweeper," and secured favourable notice for her skilful rendering of the part. Miss Lee was afterwards engaged by Mrs. Swanborough, of the Strand Theatre, for "leading burlesque," and appeared there in July 1870 as *Prince Ahmed* in 'The Pilgrim of Love.' Remained at the Strand Theatre for two seasons. Subsequently accepted an engagement from Mr. Sothorn, and accompanied him to the United States, "opening" at Niblo's Theatre, New York, as *Mary Meredith* in 'Our American Cousin.' Was "leading soubrette" at that theatre until it was destroyed by fire. Then became a member of the company of the Union Square Theatre, in the same city, playing the same "line of business," and subsequently went to San Francisco, and appeared at the California Theatre where Miss Lee remained for a period of two years. While at this theatre she appeared for the first time as *Jo* in the play of that title, a version of 'Bleak House,' adapted from Charles Dickens's novel by Mr. J. P. Burnett. Miss Lee's impersonation of the part was a remarkable success. In August 1875 she returned to England, and, in London, played at the Surrey Theatre for the Christmas season. Having leased the Globe Theatre for a time, on February 22, 1876, Miss Lee "opened" with *Jo*.

"Miss Jenny Lee, a young lady known principally in burlesque, plays the part of *Jo* with a realism and a pathos difficult to surpass. A more striking revelation of talent has seldom been made. In get-up and in acting the character was thoroughly realised; and the hoarse voice, the slouching, dejected gait, and the movement as

of some hunted animal, were admirably exhibited." — *Athenæum*, Feb. 26, 1876.

Miss Lee has since acted the same part with unvarying success at all the principal theatres in the provinces.

LEIGHTON, MARGARET.

Born in Brecon, South Wales. Daughter of J. Davies, Esq., J.P. of that county. First appearance on any stage at the Queen's Theatre, London, March, 1874, in the character of *Julia*, in 'The Hunchback.'

"Miss Leighton has an excellent voice and an expressive cast of countenance; but what is of greater importance she possesses histrionic power of high order. Her performance last night was distinguished by tenderness, force, and passion, each point being made the very most of and securing hearty applause. Miss Leighton was called before the curtain at the conclusion of every act and loudly cheered."—*Daily News*, March, 1874.

Subsequently, at the same theatre played various Shakespearian parts. October 1874, played *Romeo* at the Prince's Theatre, Manchester, in Mr. Calvert's revival of that play. Next appeared at the Queen's Theatre, London, under Mr. John Hollingshead's management, playing *Evadne* in 'The Bridal' (Beaumont and Fletcher), and the parts of *Desdemona* ('Othello') and *Portia* ('Merchant of Venice'). Shortly afterwards, with her own company, Miss Leighton went on a tour in the provinces, appearing as *Marie Stuart* in the play called 'The Gascon.' Reappeared September 1876, at the Queen's Theatre, London, playing *Chorus* in a grand revival there of Shakespeare's 'Henry V.'

"Perhaps the most difficult task was that allotted to Miss Leighton, a young actress of decided and marked ability. To play *Chorus* in this play, and to speak a prologue to the enterprise, means to run the risk of ridicule and to break in more than once upon the patience of the audience. But Miss Leighton held her own bravely. She could not possibly have done so had she been less correct in her elocution or less earnest in her work. The use and meaning of a chorus can only be known to a limited number in a general assembly; but Miss Leighton thoroughly succeeded in banishing laughter and creating attention by the polish of her recitation and the round resonance of her voice." —*Daily Telegraph*, Sept. 1876.

Miss Leighton played the part of *Haska* on the first performance of Mr. Spicer's play of that name at Drury Lane Theatre; and, subsequently, the character of the *Countess of Derby* in Mr. W. G. Wills's play, 'England,' produced at Drury Lane, September 1877. The following season she sustained the part of *Formosa* in a revival of Boucicault's drama of that name at the Adelphi Theatre, London.

LE THIÈRE, ROMA GUILLON. Born in Rome. Granddaughter of Guillaume G. Le Thièrè, director of the French Academy of Arts at Rome, and of the celebrated Madame Michau. Made her first appearance on the London stage at the New Royalty Theatre, 1865, in the character of *Emilia* ('Othello'). Subsequently played in 'Hunted Down' at the St. James's (see HERBERT, LOUISA); 'Life for Life' at the Lyceum; 'Ours' (revival) at the Prince of Wales's Theatre; and after fulfilling an engagement with Mrs. John Wood at the St. James's, on January 12, 1878, sustained the

part of the *Marquise de Rio Zares*, first performance of 'Diplomacy' at the Prince of Wales's Theatre.

"Especial attention may be invited to the scene between mother and daughter in the first act, so excellently sustained by Miss Le Thièrre as the *Marquise de Rio Zares*, and Mrs. Kendal as *Dora*. We have here a picture of pure and tender affection approached in an earnest spirit and touched by both ladies with graceful skill, a scene instinct with variety, charm, and truth. The dreary doubts of *Dora* as to the value of such a broken life as her's are with intense expression softened by the abiding presence of her good old mother's love."—*Daily Telegraph*, February 8, 1878.

LEWIS, MRS. ARTHUR.
See TERRY, KATE.

LYONS, EDMUND D. Born in Edinburgh, February 29, 1851. Entered the dramatic profession in boyhood under the auspices of his father, the late Mr. E. D. Lyons, lessee of the Theatre Royal, Dundee, and of Mr. and Mrs. R. H. Wyndham, of the Theatre Royal, Edinburgh. First appearance in a part of any importance at the Dundee Theatre in 1864. Was a member of the "stock" company of the Theatre Royal, Edinburgh, in 1870. In 1874 travelled with J. L. Toole through the principal provincial towns as *The Judge* in 'Wig and Gown.' The same year became a member of the company of the Alexandra Theatre, Liverpool, under Mr. Saker's management. April 15, 1876, sustained the part of *Captain Manuel* in Wilkie Collins's 'Miss Gwilt,' on the occasion of the first production of that play at the Globe Theatre in London.

"In *Captain Manuel* we were introduced to Mr. E. D. Lyons, an actor new, we believe, to the London stage, and who, if the promise shown on Saturday night be fulfilled, must be considered as a decided acquisition. This *Manuel* in the novel is first the lover, and after, if our memory serves us, the husband of Lydia Gwilt; what he is in the play, save an unmitigated villain, is not quite clear; but, whatever he is, he is remarkably cleverly represented by Mr. Lyons."—*Times*, April 17, 1876.

Was for a short period stage-manager at the Globe Theatre. At the Christmas season, 1876, produced the pantomime at the Theatre Royal, Bristol, under Mr. James Chute's management. Joined the so-called 'Caste' company for a short season during the summer months of 1877, playing in the provinces the following characters—*Hon. Bruce Fanguere*, *Prince Perovsky*, and *Beau Farintosh*. August 29, 1877, joined the Lyceum company, under Mrs. Bateman's management, and sustained the character of *Joseph Buschmann* on the first production of Wilkie Collins's drama of 'The Dead Secret,' subsequently appearing at the same theatre as *Pierre Choppard* ('Lyons Mail'), and (April, 1878) as *Marcel* ('Louis XI.').

"The acting of the last-named (Mr. E. D. Lyons), as *Joseph Buschmann*, Sarah's kindly little German uncle, is the one pleasant feature of the performance. What resemblance *Buschmann* may bear to a German artisan, as he is found in Germany, matters, possibly, but little; of Mr. Collins' German artisan as he is found in the pages of the 'Dead Secret,' Mr. Lyons gives an excellent picture, and his acting tends to confirm the impressions formed by his rendering of the character *Manuel*, in the adaptation of the same author's novel of

'Armada,' which was produced at the Globe Theatre in the spring of last year.—*Times*, September 3, 1877.

LYONS, ROBERT CHARLES. Born October 31, 1853. Son of the late E. D. Lyons of Edinburgh, sometime lessee and manager of the Theatre Royal, Dundee. Has been, more or less, connected with the dramatic profession from boyhood. Made his professional *début* March 1869, at the Theatre Royal, Edinburgh, under the management of Mr. R. H. Wyndham. Played in the grand revival of 'Rob Roy' at this theatre ("the Scott Centenary Celebration"), August 1, 1871. Accepted engagement with Mr. J. L. Toole for a short tour in the provinces in May 1874; and afterwards returned to the Theatre Royal, Edinburgh, of the "stock" company of which he remained a member until the theatre was destroyed by fire, February 6, 1875. Opened in Liverpool at the Alexandra Theatre, under the management of Mr. Saker, March 1, 1875, as *Charles Courtly* in 'London Assurance,' subsequently playing during this engagement such parts as *Sir Thomas Clifford*, *Eugène de L'Orme*, *Jacques*, *Mer-*

cutio, &c. During his stay at Liverpool, Mr. R. C. Lyons played a special engagement at the Rotunda Theatre in a round of Scotch Comedy. On the 9th December, 1875, he played *Allan Armadale*, in Wilkie Collins's drama of 'Miss Gwilt,' first produced at the Alexandra Theatre, Liverpool, prior to its production in London. Made his first appearance on the London stage (in the same character) at the Globe Theatre, April 15, 1876, under the management of Miss Ada Cavendish. Was engaged by Mrs. Bateman for Mr. H. Irving's provincial tour, September 14, 1876.

"The part of *Horatio* ('Hamlet') is generally given to some poor player who neither understands nor cares to play such a part; but Mr. R. C. Lyons, for the very first time in our experience, made *Horatio* worthy of *Hamlet's* friendship, and as noble a character as Shakespeare intended."—*Birmingham Post*, September 19, 1876.

Subsequently, entered upon engagement at the Lyceum Theatre in London December 1876, and played in the two productions of the seasons immediately following, viz., *Hastings* ('Richard III.),' *Monsieur Couriol* ('Lyons Mail').

MACKLIN, FRANCIS HENRY. Born in London 1848. Entered the dramatic profession under the pseudonym of "F. Manton," in 1873. First appearance on the stage in June of that year, at the Queen's Theatre, Long Acre, under Miss Litton's management, as *Melun* in 'King John.' Afterwards went on tour with a company of which the same lady was manager; and, in September 1873, joined Mr. Chatterton's Drury Lane and Adelphi companies, playing, at the former of these theatres, in a revival of 'Anthony and Cleopatra'; and at the latter in 'Green Bushes,' with Madame Celeste in the cast. At the Adelphi played his first original part, *Harry Valentine*, in a play by Paul Merritt, entitled 'Rough and Ready.' Assuming his own name in 1874, Mr. Macklin played several provincial engagements, notably at the Prince's Theatre, Manchester, where, among other parts, he played *Prince John* in a revival of 'Henry the Fourth.' At the Queen's Theatre, in the same city, played *Romco* to the *Juliet* of Miss Ada Cavendish. Afterwards returned to London, and in May 1875, at the Mirror Theatre, played the original *Laurence Lindon* in 'The Detective,' a version of 'Le Parricide,' by Clement Scott. The acting of this character served to bring Mr. Macklin into notice, although the play itself was not a success. Subsequently he fulfilled various provincial engagements. In January 1876, at the Olympic Theatre in London, he performed the leading character of *Tom Mayfield*, in

J. Hatton's drama entitled 'Clytie.' In the March following Mr. Macklin appeared, at the Duke's Theatre, in Mr. Craven's drama, 'Too True.' Has since undertaken engagements at the Opera Comique and St. James's Theatre, and at the Globe Theatre, where he appeared in 'Stolen Kisses,' and at various times has played such parts as *Falkland* ('The Rivals'), *Young Marlowe* ('She Stoops to Conquer'), *Captain Hawksley* ('Still Waters Run Deep'), *Mr. Chevenix* ('Uncle Dick's Darling'), *Charles Courtly* ('London Assurance'). April and May 1878 he supported Miss Neilson during her engagement at the Haymarket, playing the following characters:—*Mercutio*, *Angelo*, and *Modus*.

MACLEAN, JOHN. Born in London. Began his professional career on the stage in 1859, at the Theatre Royal, Plymouth. Previous to this had been engaged in giving dramatic readings in conjunction with Mr. T. J. Searle, one of the literary staff of the 'Weekly Dispatch.' During the last provincial tour of Mr. and Mrs. Charles Kean, when they were performing at the Theatre Royal, Plymouth, Mr. Maclean undertook to play the *King* in 'Hamlet' at very short notice. Was complimented on this occasion by Mr. Kean for the excellent manner in which he had rendered the character. Afterwards entered upon engagements at Jersey and Guernsey, and, later, at Birmingham. In 1861 made his first appearance on the London stage at the Surrey Theatre. In 1862 was

engaged by the management of the Olympic Theatre to play the part of *Mr. Gibson*, in 'The Ticket-of-Leave Man.' Afterwards became a member of the company of the New Surrey Theatre under Mr. Shepherd's management. Subsequently appeared at the Princess's Theatre in 'The Man o' Airlie.' In 1868 Mr. Maclean was enrolled a member of the company of the Gaiety Theatre, under Mr. John Hollingshead's management, and has there continued up to the present time (1878), performing in almost all the various plays produced under Mr. Hollingshead's supervision.

MARIUS, CLAUDE, a *nom de théâtre*. (CLAUDE MARIUS DUPLANY.) Born February 18, 1850, at Paris. Entered the dramatic profession in 1865, as an auxiliary at the Folies Dramatiques, playing parts in most of the popular pieces presented there for a brief period. In 1869 came to London, and appeared at the Lyceum Theatre, performing the characters of *Landry* in 'Chilperic,' and of *Siebel* in 'Little Faust.' Joined the French Army during the Franco-Prussian war. In 1872 returned to London, and, at the Philharmonic Theatre, appeared as *Charles Martel* and *Drogan* in 'Geneviève de Brabant.' Subsequently M. Marius joined the company of the Strand Theatre, where he has played and "created" many parts, among them the following: viz., *Major Roland de Roncevaux* in 'Nemesis,' *Rimbombo* in 'Loo,' *Baron Victor de Karadec* in 'Family Ties,' *Orloff* in 'Dora and Diplomacy,' and *Dubuisson* in 'Our Club.'

MARRIOTT, ALICE. (Mrs. R. EDGAR.) Made her first

appearance on the London stage at Drury Lane Theatre in December 1854 as *Bianca*, in 'Fazio.' On January 1, 1855, at the same theatre, sustained the title rôle in Boucicault's drama 'Eugenie,' then performed for the first time. Miss Marriott remained a member of the company of Drury Lane Theatre for some seasons, and in 1861 entered upon the management of the Standard Theatre for a brief period. Here, on Monday, May 27, 1861, she produced Westland Marston's play 'Anne Blake,' and performed the title rôle. In February 1862, at the Princess's Theatre, she undertook the part of *The Angel of Midnight* in Brougham's play of that title, adapted from the French of MM. Barrière and Plouvier. In 1863 Miss Marriott entered upon the management of Sadler's Wells Theatre, and on Saturday, September 5, "opened" with Lovell's play of 'Love's Sacrifice,' herself sustaining the part of *Margaret*. On Monday, November 9 of the same year, she produced, at the same theatre, a play in four acts by Westland Marston entitled 'Pure Gold,' in which she acted the part of *Evelyn Rochford*. During 1863-4, at Sadler's Wells, Miss Marriott appeared in the following characters, viz.: November 20, *Virginia*, in the tragedy of 'Virginus'; January 23, 1864, the *Duchess of Malfi* in Webster's tragedy of that name; February 22, 1864, the character of *Hamlet* in Shakespeare's tragedy; September 17, 1864, the *Countess* in Sheridan Knowles's play of 'Love'; and later *Lady Macbeth* and *Juliet*, "showing the versatility of her talent by sustaining both with such points of discrimination as prove a remarkable power of artistic adaptation.

. . . . The extent of her range is a qualification which peculiarly fits her for the management of a theatre in which she must herself play the leading Shakespearian characters" (*Athenæum*, October 1, 1864). Miss Marriott retained the management of Sadler's Wells Theatre for a period of six years. She has appeared with some success in the United States in leading rôles in the legitimate drama, and is now (1878) travelling in the provinces with a company known as "Miss Marriott's Dramatic Company."

MARSHALL, FREDERICK.

Born in Glasgow, November 5, 1848. Was educated to the stage from childhood, appearing as one of "The Marshall Family" in various dramatic pieces written by his father, C. F. Marshall. First engagement as a member of the dramatic profession proper at the New Theatre Royal, Bristol. Easter, 1870, at the Theatre Royal, Bradford, played the character of *Quilp* in a version of the 'Old Curiosity Shop,' written by C. Rice. This performance was so far a success that it had a long run on tour in the provinces. Subsequently Mr. Marshall became a member of the company of the New Theatre Royal, Nottingham; and, later on, of the Prince of Wales's, Liverpool. At this theatre he played several important parts in 'revivals,' notably *Biles* ('Miriam's Crime'), *Peter Probity* ('The Chimney Corner'), *Daniel White* ('Milky White'), *Sampson Burr* ('Porter's Knot'). December 1874, was engaged at the Prince's Theatre, Manchester. March 29, 1875, opened at the Philharmonic Theatre, London, in a burlesque

entitled 'The Talisman'; and also again enacted the part of *Peter Probity*.

"The theatre at Islington is well worth a visit just now, not only on account of the burlesque of which we recently spoke, but for a really excellent rendering of Craven's drama, 'The Chimney Corner.' To follow the late Mr. Robson is a dangerous task for any actor, but Mr. F. Marshall plays *Peter Probity* so well as to make one almost forget that the famous actor at the Olympic had made it his own."—*Weekly Dispatch*, April 1875.

March 6, 1876, was engaged by Mr. W. S. Gilbert to play the character of *Mousta* in 'Broken Hearts,' for a lengthened tour through England and Scotland.

"The best piece of acting in the performance is undoubtedly that of Mr. F. Marshall as *Mousta*, the dwarf. Highly effective, in a quiet, subdued style, was the expression of feeling in the passages where the deformed creature pleads for the love of the queenly Hilda, and still finer the rendering of utter prostration, physical and mental, as he sinks under her reproaches."—*Scotsman*, July 11, 1876.

In September 1876, Mr. Marshall joined Mr. Duck's so-called 'Our Boys' company of comedians, playing the parts of *Perkyn Middlewick* ('Our Boys') and *Percy Pendragon* ('Married in Haste') with much success. June 1877, was engaged as a member of Miss Lydia Thompson's travelling company, and with that company visited the United States, performing at New York, Boston, Philadelphia, Baltimore, &c. Returned to England December 1877.

MARTIN, MRS. THEODORE. See FAUCIT, HELEN.

MATHIEWS, CHARLES JAMES. Born at Liverpool, December 26, 1803. Only son of the well-known comedian, Charles Mathews. Was for a short period of his boyhood on the foundation of Merchant Taylor's School, but subsequently became a pupil of Dr. Richardson, of Clapham Road, who seems to have enjoyed somewhat of a specialty in educating the sons of distinguished actors. On quitting school in 1819 entered the office of Mr. Pugin, the eminent architectural draughtsman, to whom Charles James Mathews was articulated for four years. He pursued his professional studies for a short time with considerable perseverance in England and Italy, and in 1832 was elected to the office of District Surveyor of Bow and Bethnal Green (London). Had from time to time performed with success as an amateur at fashionable assemblies, and had written various dramatic pieces previous to his adopting the stage as a profession. In May 1832, produced 'The Wolf and the Lamb,' a farce; and in July of the same year 'The Court Jester,' a clever trifle adapted from the French. In the following year, July 1833, produced 'My Wife's Mother,' and shortly afterwards 'Pyramus and Thisbe,' described in a contemporary journal as "a light and slight, but bright and tight little trifle—good for a thirty minutes' laugh to as many as may choose to draw upon it to that amount." Each of the foregoing pieces was first performed at the Haymarket Theatre. In 1834-5 Mr. Mathews turned his attention to painting for a while, and was successful in procuring admission for an example of his skill in this direction at the annual exhibition

at Somerset House. September 1835, entered for a brief period upon the joint management with Mr. Yates of the Adelphi Theatre, which was opened on the 28th of that month, with the following bill:—" 'Mandrin,' a grand Romantic, Melodramatic, Burletta Spectacle; 'the Christening,' a favourite one-act farce; and a domestic burletta, 'The London Carrier.'" The first and third were novelties with Buckstone, Mr. and Mrs. Keeley, and Mr. O. Smith in the cast. This theatrical venture was unsuccessful, and Mr. Mathews retired for a time from managerial responsibility. On the 7th December, 1835, he made his *début* on the stage proper at the Olympic Theatre, London.

"The principal theatrical feature of the week has been the first appearance of Mr. Charles Mathews on the stage. To say that he is the son of the late excellent comedian, and inimitable imitator of man and manners, is merely to say what everybody knows; but it is necessary that we should allude to the circumstance in order that we may express the pleasure it gave us to witness the cordiality with which he was cheered on. His first essay was most appropriately preceded by an introductory address by Mr. Liston, the friend and fellow-labourer of his father. Mr. Charles Mathews acted in two pieces, one written by himself, and called 'The Hump-backed Lover,' the other by Mr. Lemau Redde, called the 'The Old and New Stager.' . . . This theatre may be proud of having introduced to the stage one who brings the education and manners and habits of a gentleman to back an evident fondness for his profession."—*Athenæum*, Dec. 12, 1835.

In 1836, Charles Mathews had joined Madame Vestris in the management of the Olympic, and

the two were playing nightly to crowded houses. We find the former giving a Neapolitan Reminiscence by dancing the *Tarantella*, "with an elegance, a force and correctness sufficient to bring the ballet company from the Académie Royale over in a body to see and to envy him." October 1836, Charles Mathews produced 'He would be an Actor,' a piece adapted from the French by himself. In 1837 the earliest of the late John Oxenford's dramatic successes, 'The Rape of the Lock,' was first performed at the Olympic, with Charles Mathews in a leading part. The same year, 'The Truth,' written by himself, was performed: and in the following January (1838), 'The Black Domino,' of which he was also author (very successful). In July 1838, Charles Mathews married Madame Vestris, and shortly afterwards sailed for the United States. In May 1839, the Vestris-Mathews management of the Olympic terminated. In September 1839, the two, conjointly, entered upon the lesseeship and management of the Theatre Royal Covent Garden, and on Monday, September 30, produced for the opening, 'Love's Labour Lost.' Madame Vestris played *Rosalind*; Mr. Keeley, *Custard*; Mrs. Nisbett, *The Princess of France*, &c. The same week Charles Mathews played the part of *Charles Surface* in 'The School for Scandal.' In November 1839, the first performance of Sheridan Knowles's play of 'Love' took place, respecting which the author wrote, "Mr. and Mrs. Charles Mathews have granted me the highest terms I ever yet received for a play." In February 1840, the management produced Leigh Hunt's first dramatic venture under the title of 'A

Legend of Florence,' the success of which was unequivocal. April and May 1840, Charles Mathews took a personal part in the various Shakespearian revivals at Covent Garden Theatre, playing *Master Slender*, &c. In September 1840, the management produced there another of Sheridan Knowles's plays, entitled 'John of Procida; or the Bridals of Messina,' and the following season (Tuesday, Feb. 9, 1841), Douglas Jerrold's 'White Milliner,' in which Chas. Mathews was the original *Lord Ortolan*. Thursday, March 4, 1841, 'London Assurance' (*see* BOUCICAULT, DION) was played for the first time—Charles Mathews as *Dazzle*, the elder Farren as *Sir Harcourt Courtly*, Mrs. Nisbett as *Lady Gay Spanker*, Madame Vestris as *Grace Harkaway*. Notwithstanding the adverse criticisms of the Press, the piece was a great success, being kept on the bills till May 1841. September 28, 1841, Mark Lemon's 'What will the World say?' first performed, and early in the following month Sheridan Knowles's comedy, 'Old Maids.' Neither was successful. In February 1842, Boucicault's comedy 'The Irish Heiress' was first performed at Covent Garden Theatre.

"Madame Vestris as the Irish Heiress has caught the brogue, though not the prettiest ever heard from the lips of a lady; and her rival suitors, Messrs. G. Vandenhoff and C. Mathews, are a couple of gentlemen in appearance and manners at least."—*Athenæum*, Feb. 12, 1842.

On February 25, 1842, Douglas Jerrold's comedy, 'Bubbles of the Day,' was produced, and in the following April the Vestris and Mathews management of the Covent Garden Theatre terminated. It had been a financial

failure. The new dramas placed on the stage had been few, and with the exception of 'London Assurance,' not particularly striking. Those produced, however, had been represented with a degree of taste, splendour, and finish in the *mise en scène* that gave to the Vestris-Mathews management of old Covent Garden Theatre an importance second to none in the annals of the British stage.

As an illustration of the strength that was deemed necessary at a leading London theatre thirty-six years ago, the following list of the company of the Theatre Royal Covent Garden under the Vestris-Mathews management (1841-2) may be found of interest:—

Acting and Stage Manager.

GEORGE BARTLEY.

Light Comedy and Eccentrics.

CHARLES MATHEWS. F. VINING.
WALTER LACY.

Leading Business.

GEO. VANDENHOFF.
JOHN COOPER.

Old Men.

WM. FARREN. F. MATTHEWS.
C. W. GRANBY.

Low Comedy.

J. P. HARLEY. D. MEADOWS.

Irish Characters.

JOHN BROUGHAM.

Heavy Business.

C. DIDDEAR. J. BLAND.

Walking Gentlemen.

C. SELBY. A. WIGAN.
H. BLAND.

Pantomime and General Business.

PAYNE. T. RIDGWAY.
HONNER. MORELLI.
J. RIDGWAY.

Ladies.

Mrs. NISBETT. Miss COOPER.
Madame VESTRIS. Mrs. SELBY.
Mrs. GLOVER. Mrs. H. BLAND.
Mrs. W. LACY. Miss LEA.
Mrs. BROUGHAM. Mrs. W. WEST.
Mrs. J. C. JONES.

Columbines.

Miss FAIRBROTHER.
The Misses KENDAL.

In addition to the above, there was a company which included Miss Adelaide Kemble, engaged for English Opera.

In October 1842, Chas. Mathews joined Mr. Macready's company at Drury Lane Theatre, and first appeared on the boards there October 7 of that year, in a lively, bustling piece, 'The Follies of a Night' (Planché), and as *Fag* in 'The Rivals.' Afterwards, at the same theatre, played *Goldfinch* in Holcroft's 'Road to Ruin,' and *Roderigo* in Shakespeare's 'Othello.' Monday, November 14, 1842, first appearance at the Haymarket Theatre as *Charles Surface*, in 'The School for Scandal.' The same year Mr. Mathews played *Witwoud* in Congreve's 'Way of the World,' and at Christmas appeared in a fairy extravaganza called 'Riquet with the Tuft.' The season 1843-4 he performed *Puff* ('The Critic') concerning which the *Athenæum*, April 1843, made note that "'The Critic' promises to be a standing dish at the Haymarket feast of fun, the condiments with which *Mr. Puff* seasons à discrétion, the sauce piquante of Sheridan's wit being very much to the taste of the audienc." In February 1844, 'Used Up,' was first performed at the Haymarket—*Sir Charles Coldstream* Mr. Charles Mathews. November 18, 1844, he was the

original *Littleton Coke*, first performance at the same theatre of Boucicault's comedy 'Old Heads and Young Hearts.' March 1845, at the Haymarket, he enacted the part of *Chorus* in a burlesque, suggested by the then revival of 'Antigone,' called 'The Golden Fleece,' a parody of the 'Medea of Euripides.' Saturday, April 26, 1845, he was the original *Felix Goldthumb*, first performance of Douglas Jerrold's comedy 'Time Works Wonders,' at the Haymarket.

Monday, October 18, 1847, Charles Mathews entered upon the lesseeship and management of the Lyceum Theatre in conjunction with Madame Vestris; Messrs. Buckstone, Leigh Murray and Roxby being of the company. The season commenced with two translated pieces, 'The Pride of the Market, ('Le Bouquetière') and 'Light Dragoons' ('Les Mousquetaires'). Tuesday, December 7, 1847, Charles Mathews took part in the Shakespearian performances at Covent Garden Theatre arranged for providing funds for the purchase of Shakespeare's house at Stratford-on-Avon. He played *Slender* ('Merry Wives of Windsor,' Act iii., sc. 3 and 4; and Act iv., sc. 2). The Vestris-Mathews management of the Lyceum Theatre continued until 1855, a period of nearly eight years. It may be affirmed that Madame Vestris was the first in England to pay due attention to the *mise en scène* and other accessories of a play. Mr. Charles Mathews fully acted up to the wisdom of his wife in this respect. So successfully did the Mathews' management of the Lyceum Theatre proceed on this plan, that it was seldom found necessary there to change the

programme for weeks together, and sometimes not for the entire season. The pieces selected for representation were generally of the drawing-room kind, and interspersed with the vaudeville productions of the French stage. However slight in texture or in subject were the examples of the former, they were always remarkable for a careful and pointed literary manipulation. The acting was, of its kind, always first-rate; the performers being selected with the utmost judgment, and attached to the theatre from year to year. Mr. Mathews's tenure of the joint management of the Lyceum was, however, not without its difficulties and financial troubles (1853 and 1854), and in March 1855, he announced his secession from the theatre, and "from all management at once and for ever." As a pecuniary speculation, it had not been profitable. Almost immediately following his retirement from the Lyceum he entered upon the more successful and profitable career of a theatrical "star" in the line of light comedy, a career which he has pursued with indomitable energy ever since. It began with his appearance in the spring of 1855, at the City of London Theatre. Wednesday, October 10, 1855, he appeared at Drury Lane as *Mopus*, in a three-act play 'Married for Money,' a modification of Poole's comedy, 'The Wealthy Widow.' In the following month, at the same theatre, he sustained two parts, which have since been closely identified with his name; *Puff* and *Sir Fretful Plagiary* in 'The Critic,' "distinguishing each with such peculiar characteristics, that the identity of the performer is traced with difficulty" (*Athenæum*, November 10, 1855).

At the close of the week ending August 9, 1856, Madame Vestris (Mrs. Charles Mathews) died, aged 59. In 1857 Chas. Mathews once more left England for America, where he married his second wife, Mrs. Davenport, a lady of considerable ability and experience as an actress. Monday, October 11, 1858, Mr. and Mrs. Charles Mathews made their first appearance after their marriage at the Haymarket, in a revival of 'London Assurance' — Charles Mathews as *Dazzle*; Mrs. Chas. Mathews as *Lady Gay Spanker*. For the three following seasons they remained attached to the Haymarket company, playing in the various comedies and stage revivals produced under the direction of Mr. J. B. Buckstone. In 1862 Charles Mathews quitted the stage for a time, and commenced a series of 'At Home' entertainments at the Bijou Theatre (Her Majesty's) in the Haymarket. In October of that year these terminated, and he afterwards transferred them to the provinces. In 1863 Charles Mathews appeared at the Théâtre des Variétés, Paris, in the principal characters of a French version, executed by himself, of 'Cool as a Cucumber,' entitled 'L'Anglais Timide.' This was so far a success that he was induced to repeat his visit two years later, when a French version of 'Used Up,' under the title of 'L'Homme Blasé,' was played by him for fifty nights at the Vaudeville. In the interval between 1865 and 1870 he fulfilled various "starring" engagements; and in the latter year started on a tour round the world with Mrs. Mathews, which was completed in 1872. From 1872 to 1875 he remained in England performing at intervals in London and the provinces. In September

1875, he produced a new 2-act comedy at the Gaiety Theatre, London, entitled 'My Awful Dad,' in which, as *Adonis Evergreen*, he secured his usual success. In November, 1875, Chas. Mathews again set forth on a foreign tour, this time for India. He appeared with great *éclat* at Calcutta, during the visit of the Prince of Wales to that city, it being reported that on the occasion of a "special performance" by Charles Mathews ("by desire of His Royal Highness"), the house realised the unprecedented sum of 2000*l.* In the interval between Chas. Mathews' return to England and the present time (June, 1878) he has been performing at various towns in the provinces.

A list, furnished by himself, shows that Mr. Charles Mathews has written, or adapted from the French for the stage, forty-three pieces—one piece in eight acts, one in five acts, six in three acts, thirteen in two acts, and twenty-two in one act. He has besides "created" the chief parts in one play of nine acts, one of eight acts, in ten of five acts, twenty-six of three acts, in forty-five of two acts, and in seventy-eight of one act; in all, one hundred and sixty-one parts. His most successful productions have been 'Black Domino,' 'The Milliner to the King,' 'Bachelor of Arts,' 'Court Jester,' 'My Wife's Mother,' 'Serve Him Right,' 'Little Toddlekins,' 'Patter versus Clatter,' and 'My Awful Dad.' His most successful impersonations are *Puff* and *Sir Fretful Plagiary*, *Charles Surface*, *Mr. Affable Hawk*, *Sir Charles Coldstream*, *Dazzle*, *Twiggleton*, *Adonis Evergreen*, and his parts in 'Cool as a Cucumber,' 'Woodcock's Little Game,' 'Patter versus Clatter,' and 'If I'd

a Thousand a Year.' His clever version of Foote's comedy, 'The Liar' (produced at the Olympic in 1867), had a very successful run, and furnished proof of his practical skill as a dramatist. In polite comedy Mr. Chas. Mathews has been one of the most popular and successful actors of the century.

[This article was already in the hands of the printer when the death, on Monday, June 24, of Mr. Charles Mathews was announced. Under the circumstances, and as its removal would have necessitated an alteration in the arrangement of the book, it has been allowed to remain. In a letter written to the Editor by Mr. Mathews the day previous to his departure to fulfil what, unfortunately, proved to be his last engagement in the provinces, he remarked:—"To select criticisms from those papers which have made mention of my doings during a period of forty years would, of course, be impossible." This unfortunately has proved to be the case, although not, perhaps, in the sense which Mr. Mathews himself intended. A selection from the newspaper notices of each play in which he appeared, and where his acting was specifically mentioned, would have filled an ordinary-sized book. The foregoing record has therefore perforce been restricted to the principal incidents of his professional career in London.]

MATHEWS, MRS. CHARLES (formerly MRS. DAVENPORT). Relict of the late Charles Mathews, the younger. Was an actress of some note on the American stage previous to her second marriage. Made her first appearance on the London stage Monday, October 11, 1858, at the Haymarket Theatre, as *Lady Gay Spanker* in 'London Assurance,' Mr. Charles Mathews playing *Dazzle*, his original part. Subsequently, at the same theatre, played

in various pieces:—*Nannette Didier*, in a play adapted by her husband from a comédie-vaudeville of MM. Bayard and Dumanoir, 'La Vicomtesse Lolotte,' entitled 'The Milliner to the King,' and afterwards in 'Nothing to Wear,' from the French, 'En Manches de Chemise.' In March 1859, played (with Mr. Charles Mathews) at the Haymarket, *Mrs. Featherby*, in Stirling Coyne's 'Everybody's Friend.' Was the original *Mrs. Honeybun* of Tom Taylor's 'The Contested Election,' first performed at the same theatre, June 29, 1859. September of the same year played at the Haymarket Theatre *Sophia* in 'The Road to Ruin,' her husband as Goldfinch; and *Phabe* in 'Paul Pry,' Mr. Mathews in the title rôle. Thursday, February 23, 1860, first performance of Mr. Tom Taylor's comedy, 'The Overland Route,' she sustained the character of *Mrs. Sebright*, Mr. Charles Mathews playing Tom Dexter. During 1861 Mrs. Mathews continued to play at the Haymarket Theatre; and in 1862, for a short season appeared with her husband at the Bijou Theatre then adjoining Her Majesty's Theatre. In 1864 she played at the St. James's Theatre, in a burlesque by Burmand, entitled 'Faust and Marguerite,' appearing in the latter character. Mrs. Chas. Mathews has rarely appeared on the stage since the above date, and finally retired from it some years ago.

MEAD, T. Born in Cambridge, August 1821. Entered the dramatic profession in 1841 at the Devonport Theatre, under the management of Mr. James Dawson. First appearance as *Orozembo* in 'Pizarro.' Having met with success, was subsequently

engaged by Mr. Roxby, of the Sunderland circuit, in whose company he travelled the provinces for some time, playing any line of business that offered. First appearance on the London stage November 8, 1848, at the Victoria Theatre, in the character of *Sir Giles Overreach*. Afterwards (September 17, 1849) accepted an engagement at the Surrey Theatre, and opened in the part of *Almagro*, in Sheridan Knowles's 'Rose of Arragon,' being noticed in the *Athenæum* (September 22, 1849) as "an energetic performer of considerable promise." Remained at that theatre from 1849 to 1852, and became a great favourite with its *habitués*. Was shortly afterwards engaged for Drury Lane Theatre, under E. T. Smith's management, and played there, among other parts, *Hamlet*, *Iago*, *Macduff*, *Claude Melnotte*, *Duke Aranza*, *Well-born*, and *Chateau Renaud*. Was a member of the company of the St. James's Theatre (for "leading business and stage management") under Mrs. Seymour. In 1858 was enrolled as leading actor at the New Grecian Theatre. In subsequent years fulfilled engagements at Sadler's Wells, playing the leading parts with Miss Marriott. At the Princess's Theatre, was the original *Isaac Levy* in 'Never Too Late to Mend,' and *Crawly* in 'The Streets of London.' Became lessee and manager of the Elephant and Castle Theatre for a short period. At the Queen's Theatre played the leading part in the first performance of Charles Reade's drama, 'Rachel the Reaper.' Has recently been engaged at the Lyceum Theatre, under Mrs. Bateman's management, to perform in the Shakespearian revivals and other plays

produced under the supervision of Mr. Irving. Is still (June 1878) performing there. Is the author of a play produced at the Haymarket July 8, 1867, under the title of 'The Coquette,' in which Miss Amy Sedgwick played the leading part.

MELLON, MRS. ALFRED (*née* SARAH JANE WOOLGAR). Born in 1824. Made her professional *début* in London in September 1843, at the old Adelphi Theatre in a duologue entitled 'Antony and Cleopatra.' At the beginning of her career Miss Woolgar's versatile talents were generally employed in burlesque, in which she attained great repute. Her name will, however, be more generally and favourably known in connection with the series of domestic dramas for which the old Adelphi, under Mr. Benjamin Webster's management, and during Madame Celeste's popularity, became famous. Among the more important of those in which Miss Woolgar played on the occasion of their first performance may be mentioned 'The Flowers of the Forest,' (*Lemuel*); 'The Marble Heart,' (*Marie*); 'The Willow Copse,' (*Meg*); 'Généviève; or, the Reign of Terror' (the title rôle in succession to Madame Celeste); 'The Dead Heart' (*Catherine Duval*), &c. Besides the foregoing plays in which Miss Woolgar's acting invariably commanded praise, the following characters and pieces in which she has also appeared on the London stage are entitled to mention, viz., on April 9, 1853, at the Adelphi Theatre, the *Widow Somerton*, in a farce of more than ordinary merit, by Mr. M. Morton, entitled 'A Desperate Game'; on Wednesday, July 20th of the same

year, the leading rôle in Mark Lemon's burlesque of 'Sardanapalus'; on Monday, March 30, 1854, *Anne Musgrave*, first performance of Messrs. Tom Taylor and Charles Reade's drama, 'Two Loves and a Life.'

"Last night we had a very excellent specimen of the 'Adelphi drama' properly so called—that is to say, a drama built on an interesting story, with many and various incidents, and with important personages enough to employ a large number of good actors. In addition to this qualification, which it has in common with many other effective Adelphi pieces, it has the strange peculiarity that it is not taken from the French, but is really spun in the first instance from the brains of Mr. Tom Taylor and Mr. Charles Reade. It is in four acts and the title is 'Two Loves and a Life.' . . . The assemblage of more incidents than are altogether consistent with the laws of probability, and the nature of the situations themselves, stamp this work with the character of melodrama. But it rises above the ordinary level of that class of entertainment by the carefulness and good taste displayed in the writing. The contrast between the two females, one of more feminine, the other of sterner stuff, is well conceived, as a new element of melodramatic action, while it seems to draw out most advantageously the opposite peculiarities of Miss Woolgar and Madame Celeste."—*Times*, March 21, 1854.

Easter, 1854. at the Adelphi Theatre, she played *Lord Bateman* in Brough's 'Overland Journey to Constantinople,' &c.

"The most marked performance in the piece is that of Miss Woolgar as the famous *Lord Bateman*; particularly in the second part of the drama, where, after an absence from his Sophia for 'seven long years and fourteen days,' his mind reverts to its first love while on the point of con-

tracting a marriage with a new bride, and manifests a state of abstraction and uneasiness peculiarly dramatic. Mr. Brough's burlesques often become serious verities, and for a while sink the fun and bustle in real pathos, with which what is called humour, as distinct from wit, readily coalesces. The scene to which we allude is an instance in point, and was acted by Miss Woolgar with truth and effect. Such painting is like Nature's own, and we were struck with it in the situation we have described as something worthy of being included with efforts of Art."—*Athenæum*, April 22, 1854.

In the same year, Monday, December 11, she played the part of *Marie Blanche* in 'Pierre, the Foundling,' at the Adelphi. Monday, September 15, 1856, the opening night of the Lyceum Theatre, under Mr. Chas. Dillon's management, Miss Woolgar played *Florizel* in a burlesque by William Brough, entitled 'Perdita; or, the Royal Milkmaid.' The same year, Tuesday, October 16, first performance at the Lyceum of Westland Marston's 'Three Musketeers,' she sustained the part of *Constance*; and on Saturday, December 6, *Eugénie* (of Beaumonoir), first performance of Ed. Falconer's drama, 'The Cagot; or, Heart for Heart.' In 1857, March 25, at the same theatre, she appeared as *Ophelia*; Mr. Chas. Dillon performing the part of *Hamlet*.

"Miss Woolgar's *Ophelia* was one of the finest performances of the character we have ever seen. It was full of genius, and the pathos of the mad scene was irresistible. In respect to scenery, costumes, and decorations, and all the accessories of the stage, the play was got up in a manner highly creditable to the theatre, and it was altogether an entertainment of a high order."—*Daily News*, March 21, 1857.

Wednesday, January 20, 1858, at the same theatre, first performance of a play of Leigh Hunt's, entitled 'Love's Amazements,' she played the part of the *Countess de Montelais*; and in the same year (September) succeeded Mrs. Chas. Young as *Miss Vavasour* in Falconer's play 'Extremes; or, Men of the Day.' The following year she returned to the Adelphi Theatre, and in January appeared there as *Dorine* in 'Tartuffe.' The following month, in a "revival" of 'Masks and Faces,' she played the character of *Peg Woffington*.

"The performance of *Peg Woffington* for the first time by Miss Woolgar is an event. It was in all respects admirable and thoroughly original. The capricious impulse and natural good-heartedness of the actress, by the manners of the time placed in a false position, oppressed with a sense of degradation, but upheld by a consciousness of superior talent, were distinctly exhibited, not only in the general bearing of the assumption but in the most minute details. Nothing could be more life-like than the play of light and shadow introduced, and their skilful distribution in the picture. Miss Woolgar has achieved by the performance a triumph, not only with the public, but in the estimation of fastidious censors."—*Athenæum*, Feb. 19, 1859.

During the same year, at the Adelphi, she played the following characters, viz., *Don Cleophas Zambullo*, in the burlesque of 'Asmodeus'; *Sir Rowland Macassar*, in a burlesque 'The Babes in the Wood,' and *Catherine Duval* (November) first performance of Mr. Watts Phillips's drama 'The Dead Heart.'

Monday, September 10, 1870, first performance at the Adelphi of 'The Colleen Bawn' (Mr. and Mrs. Boucicault in the principal

parts) Miss Woolgar sustained the character of *Anne Chute*.

"That Mrs. A. Mellon (Miss Woolgar), who played *Anne Chute*, the Colleen Ruadh, consequently had to sustain the comedy portion of the piece was no more than might be expected. She played throughout with unflagging spirit."—*Times*, Sept. 11, 1860.

"Miss Woolgar as a merry-hearted beauty displays all her usual excellence."—*Daily Telegraph*, Sept. 11, 1860.

Monday, April 14, 1862, first performance of Boucicault's dramatised version of 'The Cricket on the Hearth,' entitled 'Dot,' she played the part of *Tilly Slowboy*.

"For downright grotesque yet still natural fun, Miss Woolgar's *Tilly Slowboy* could not be surpassed. The drollery of *Tilly's* position is greatly heightened by the perverse pleasure which the now reckless Ned Plummer takes in frightening her out of her wits—an exhibition of comic terror is constantly taking place in the background."—*Times*, April 16, 1862.

"Miss Woolgar supplies a background of fun as *Tilly Slowboy*, whom the son from the sea—his disguise as an old man not being kept close from the audience—can throw at will into comic terror by his sportive by-play as a bogie."—*Examiner*, April 19, 1862.

Monday, August 8, 1864, in a new farce of some interest, by T. J. Williams, entitled 'My Wife's Maid,' Miss Woolgar played the leading character, *Barbara Perkins*. In July 1865, still at the Adelphi, first performance of Mr. Walter Gordon's play, 'Through Fire and Water,' she performed the part of *Honour Bright*. Saturday, May 5, 1866, first performance at the same theatre of Mr. Benjamin Webster junior's version of Victorien Sardou's 'La

Famille Benoiton,' entitled 'The Fast Family,' Miss Woolgar sustained the part of *Clotilde*.

"Miss Woolgar (Mrs. Alfred Mellon) managed the scene admirably, and to her vigorous performance throughout of this part of *Clotilde*, which is an exceedingly arduous one, the success of the *drame* should in fairness be attributed."—*Athenæum*, May 12, 1866.

In the following year, Thursday, December 26, first appearance at the Adelphi of 'No Thoroughfare' (Messrs. Charles Dickens and Wilkie Collins), Mr. Charles Fechter in the leading rôle, Miss Woolgar played *Sally Goldstraw*. After this date Miss Woolgar (Mrs. Alfred Mellon) seldom appeared on the London boards until 1872. From 1872 to 1875 she acted at various theatres in several revivals of plays of more or less interest. In March 1875, first performance at the Adelphi of a dramatic version of Nicholas Nickleby, from the pen of the late Mr. Andrew Halliday, she undertook the part of *Mrs. Squeers*. The same year, in October, reappearance of Mr. Joseph Jefferson at the Princess's Theatre as *Rip Van Winkle*, she played *Gretchen*; and in 1877, at the same theatre, she performed her original character in 'Lost in London,' produced at the Adelphi Theatre in 1877. On Wednesday, May 15, 1878, a performance was given at Drury Lane Theatre in aid of a testimonial benefit to Mrs. Alfred Mellon (Miss Woolgar), in which the principal members of the dramatic profession took part. The result was in every sense most gratifying, and bore ample testimony to her personal worth and considerable merits as an actress. A sum of 1000*l.* was collected.

Miss Woolgar married the late Alfred Mellon, a gentleman at one time well known in the musical world, and a composer of considerable ability, who inaugurated the series of Promenade Concerts now annually given at the Royal Italian Opera, Covent Garden.

MUNROE, KATE. Born in New York, U.S.A. Entered the dramatic profession in 1870. On October 25 of that year at Milan, sang the rôle of *Norina* in Donizetti's opera of 'Don Pasquale.' Studied for the operatic stage with some of the best masters in Milan and Naples, and played and sang in Italian opera for three years in various Italian cities. Was engaged for six months at the Théâtre des Italiens in Paris, and came to London in 1874. First appearance in London 24th September of the same year at the Gaiety Theatre in Opera Bouffe. Has since played in French opera at the Philharmonic Theatre, Islington, and was engaged for two years and a half at the Alhambra Theatre, sustaining various principal parts. Was at the Folly Theatre, London, for nine months, playing in Opera Bouffe. Since her *début* in London Miss Munroe has occupied a prominent position in that limited circle of English *artistes* competent to sing in the more attractive works of the modern French composers. She has appeared at all the principal theatres in London and the provinces.

MURRAY, ALMA. Born in London, November 21, 1856. Made her first appearance on any stage in 1869, at the Olympic Theatre, London, as *Saccharissa*, in W. S. Gilbert's 'Princess.'

From 1869 to 1875 played various small parts at London theatres, viz., the Olympic, Royalty, Adelphi, and Drury Lane. From August 1875 to April 1877, was engaged in the provinces, playing "juvenile lead" characters, such, for example, as *Rose Cudlip* ('Forgiven'), *Lottie* ('Two Roses'), *Kate Garston* ('Lancashire Lass'), *Constance Howard* ('False Shame'), *Clara Douglas* ('Money'), *Gertrude* ('Little Treasure'), &c. &c. In September 1877, reappeared in London at Drury Lane Theatre, as *Alice Bridgenorth*, first performance of 'England in the Days of Charles II.' by W. G. Wills.

"Miss A. Murray made a singularly graceful and pleasing *Alice Bridgenorth*, rendering the character thoroughly girlish and attractive, and displaying much refinement."—*Sunday Times*, Sept. 30, 1877.

"Miss A. Murray showed intelligence and a true dramatic instinct as *Alice Bridgenorth*."—*Athenæum*, Sept. 29, 1877.

MURRAY, GASTON. Born in London, 1826. First appeared on any stage at the Prince's Theatre, Glasgow, in June 1854, as *Charles* in a piece entitled 'The Happiest Day of My Life.' Made his *début* on the London stage March 2, 1855, at the Lyceum Theatre, as *Tom Saville* in 'Used Up'; the late Charles Mathews acting in his original character, *Sir Charles Coldstream*. During the same year Mr. Gaston Murray proceeded on tour with the Lyceum company, and appeared in the following characters, viz., *Tom Russelton* in 'A Cozy Couple'; *Harry Ringdove* in 'The Ringdoves'; *Faulkland* in 'The Rivals'; *Dick Dowlas* in 'The Heir-at-Law'; *Charles Paragon*

in 'Perfection'; *Victor de Mornac* in 'Retribution.' On January 28, 1857, Mr. Gaston Murray took part in the Windsor-Castle Theatricals, appearing as *Jules de Crussac* in the play entitled 'Secret Service.' During the year 1859 he was engaged at the Manchester Theatre Royal, and played the following characters, viz., *Felix Featherley* in 'Everybody's Friend'; *Faust* in the English version of 'Faust and Margurite'; *Laertes*, and subsequently the *Ghost* in 'Hamlet'; *George Barnwell* in the drama of that title; *Orlando* in 'As You Like It'; *Duke Aranza* in 'The Honeymoon'; *Wilford* in 'The Iron Chest.' In 1862 Mr. Gaston Murray was a member of the company of the Olympic Theatre, and appeared with the late Mr. Robson in the following among other plays, viz., 'The Porter's Knot,' as *Stephen Scatter*, and 'Boots at the Swan' as *Frank Riskly*. In 1863, at St. James's Theatre, he was the "original" *George Talboys* in 'Lady Audley's Secret'; and also played the following characters, viz., *Sir Benjamin Backbite* in 'The School for Scandal'; *Sir George Touchwood* in 'The Belle's Stratagem'; *Silky* in 'The Road to Ruin,' &c. In 1867-8 Mr. Gaston Murray fulfilled engagements at the Strand and Queen's Theatres, and in the year following at the Haymarket, where he played *Edward Ashley* in the original cast of 'All for Money.' In 1871 he was a member of the company of the Lyceum Theatre, appearing there in 'Pickwick' and 'The Bells.' In 1872 he acted the character of *Pickwick* at the Standard Theatre, and afterwards, in the same year, became treasurer to Lord Londesborough when that nobleman produced

'Babil and Bijou' at the Theatre Royal, Covent Garden.

MURRAY, MARYFRANCES. (MRS. GASTON MURRAY.) Daughter of the late Henry Hughes of the Adelphi and Surrey Theatres. Born near Frankfort, Germany. First appeared on any stage in 1851, at the Guildford Theatre, as *Sophia* in 'The Rendezvous.' Made her *début* on the London stage in 1853 at the Lyceum Theatre as *Emma Thornton* in 'The Batchelor of Arts.' In 1857 was engaged at the Olympic Theatre under Mr. Alfred Wigan's management, and afterwards, at the same theatre, for upwards of six years, during the entire management of Messrs. Robson and Emden. During her connection with the Olympic, Mrs. Gaston Murray played the

following original parts, viz.: *Esther Hardacre* in 'Daddy Hardacre,' by Palgrave Simpson — she acted this part at Windsor Castle in 1857 with the late Mr. Robson "and received a special message of approval from Her Majesty"; *Alice* in 'The Porter's Knot,' by John Oxenford; *Emily St. Evremond* in 'The Ticket of Leave Man'; *Fair Rosamond* in Burnand's burlesque of that title, and *Galatea* in the same author's 'Acis and Galatea.' Mrs. Gaston Murray has fulfilled various engagements at all the principal theatres in London, her latest (September 1878) being at the Court Theatre, where she personated with much success *Mrs. Primrose* in Wills' play of 'Olivia' during the six months run of that piece commencing on March 30, 1878.





MISS NEILSON.

NEILSON, LILIAN ADELAIDE. Born in 1850 at Saragossa, in Spain, of mixed parentage, her father being a Spaniard, her mother an Englishwoman. Made her first appearance on the stage at the Theatre Royal, Margate, at the age of fifteen. In July 1865, made her *début* in London at the Royalty Theatre in the character of *Juliet*, but without attracting particular attention. The following year, Monday, July 2, in a drama by Mr. Watts Phillips, entitled 'The Huguenot Captain,' then first performed at the Princess's Theatre, she played the part of *Gabrielle de Savigny*.

"Miss Neilson, who represented *Gabrielle*, the heroine of the drama, is a remarkably pretty and interesting actress, a little stiff and awkward in her movements, but with considerable command of facial expression. Her voice is pleasing, though it appears to have a slight lisp, and with proper tuition and practice she may hope to gain a good position on the London stage."—*Daily News*, July 3, 1866.

The same year (1866), in November, at the Adelphi Theatre, she sustained the part of *Victorine* in the drama of that title, with fair success.

"A change in the programme, rendered unavoidable through the sudden indisposition of Miss Kate Terry, has led to a revival of the once famous Adelphi drama of 'Victorine,' brought out at the old theatre thirty-five years ago, when Mr. and Mrs. Yates, Mr. Buckstone, John Reeve, Hemming, and O. Smith played the principal characters. The present cast is much the same as that which seven years since accompanied the reproduction of the drama for the

benefit of a later generation, with the notable exception that Miss Neilson has been now specially engaged to represent the vision-seeing heroine, originally sustained by Mrs. Yates. Miss Neilson has certain peculiarities of accent and manner which are rather favourable to her embodiment of the coquettish Parisian embroideress, whose choice of a husband is decided by the dream exhibited before the audience in illustration of the possible result of a wrong decision. In the last act, when *Victorine*, reduced to extreme poverty, feels most acutely the severe penalty she has paid for her error, Miss Neilson illustrates the situation with much pathos, and the satisfactory impression produced by the actress is unequivocally indicated by the sympathy expressed by the audience."—*Daily Telegraph*, Nov. 17, 1866.

At the same theatre in 1867 (Saturday, March 16), first performance of Mr. Watts Phillips's play, 'Lost in London,' she acted the character of *Nelly Armroyd*.

"Of the other parts, the only one which needs to be specified is *Nelly*, played by Miss Neilson with spirit and pathos, though she has very much to learn in the way of natural and graceful gesticulation."—*Times*, March 18, 1867.

On September 25, 1868, at the Theatre Royal, Edinburgh, Miss Neilson appeared for the first time as *Rosalind* in 'As You Like It'; followed, on the succeeding evening by *Pauline* in 'The Lady of Lyons,' and on September 29, by *Julia* in 'The Hunchback.'

"Miss Neilson as *Julia* opened with little promise of the true heroine she finally developed. There was flatness and insipid commonplace in the early scenes, but with the progress

of the piece she fitted herself with artistic aptitude to the highest requirements of the part, and by the time the curtain had risen on the second act, she was entirely the personage it was her office to present. The play abounds in opportunities for skilful and effective display, and it is not only in her efficient employment of these, but also in the admirable manner in which she sustains the most incidental links in the plot, that the success of Miss Neilson's ample and accurate delineation of this heroine is to be traced."—*Scotsman*, September 30, 1868.

On Friday, October 2, 1868, at the same theatre, Miss Neilson acted the heroine's part in a play by Mr. Palgrave Simpson, entitled 'Stage and State,' founded on a French drama, 'Beatrix; ou la Madone de l'Art' of Legouvé, a play in which Madame Ristori some time before had created a great sensation at the Vaudeville in Paris. The English version ('Stage and State') was not a success. The following month Miss Neilson appeared at the Theatre Royal, Birmingham, in a play by C. Williams (a Birmingham dramatist, adapted from an early novel of Miss Braddon's, entitled 'The Captain of the Vulture.' In March 1869, at the Lyceum Theatre in London, first performance there of Dr. Westland Marston's play, 'Life for Life,' she acted the part of *Lilian*.

"Miss Neilson, who played *Lilian*, is an actress of great power. Her method in art is as yet imperfect. The demonstrations of passion are confined to low and emphasized speech, with an accompaniment of appropriate gesture. She has yet to learn that hurried and breathless accents and sharp incisive pronunciation of words are as powerful means of expressing sorrow or fear as those to which she confines herself. Her

acting, accordingly, fine as it was, wanted variety. Some movements of her body were over sinuous, a few of her notes were too loud as too sustained, and her transition from tragic grandeur to girlish prettiness of speech and face was too sudden. A tendency to over attitudinizing was also displayed. Here censure ends. In the most important respects the impersonation was finest. It had true tragic fire. Some of the attitudes of Miss Neilson were full of grandeur; her utterance was musical and impressive, and her face assumed at times a look full of awe and tragic portent. The delivery of some passages had, moreover, very subtle significance. Practice and care are alone required to secure for Miss Neilson a high and enduring reputation."—*Athenæum*, March 13, 1869.

The following October (Monday, the 11th), at the Gaiety Theatre, London, first performance of 'A Life Chase' (by John Oxenford and Horace Wigan), she played the leading rôle—*Madame Vidal*. In December 1869, at the same theatre, first performance of 'Uncle Dick's Darling,' she sustained the part of *Mary Belton*. On Monday, April 11, 1870, at the Gaiety Theatre, she appeared as *Julia* in a revival of 'The Hunchback.' During this year—commencing on May 26th—Miss Neilson gave an entertainment under the title of 'Dramatic Studies,' at St. James's Hall, with great success.

"On Thursday last week, Miss Neilson gave a series of readings at St. James's Hall, which were in a marked degree successful. Miss Neilson possesses several very necessary qualifications for a good reader. She has a handsome presence and an expressive face, which are no unworthy adjuncts to the gracious delivery of lofty sentiments. She has a harmonious voice, capable of very great

modulation; and she has a most artistic command of what may be called the *matériel* of elocution—the inflections; it is not surprising, therefore, that her appearance at St. James's Hall should have proved a decided success, especially as she was aided by a well-selected programme. The readings consisted of scenes from 'The Provoked Husband,' from Schiller's 'Wallenstein,' from 'The Taming of the Shrew,' Racine's 'Phédre,' and Congreve's 'Love for Love.'—*Examiner*, June 4, 1870.

In 1870, on Saturday, September 24, first performance at Drury Lane Theatre of the drama of 'Amy Robsart,' she acted the title rôle.

"In following the course of the story, Mr. Halliday has skilfully contrived to prevent the tender and pathetic elements of his plot from being overborne by mere scenic display. The love-scenes between *Amy* and her noble lover at Cumnor; her terror of Varney, and distrust of those around her; her persecution and flight, her passionate scenes with Elizabeth, her struggles to escape from a horrible death—are followed by the audience with as close an interest as if the play depended only on the romance of the story. For the character of *Amy Robsart*, it would certainly have been difficult to find another such a representative as Miss Neilson, who, notwithstanding some faults of manner, is an actress of true dramatic genius. Her passionate appeals to the truth and honour of Leicester were finely contrasted with the tenderness of her love passages. In the great scene with the jealous and suspicious Queen in the garden at Kenilworth, her acting rose to a higher level of pathetic force; and finally her struggles with Varney, and her womanish terror at the prospect of death, were depicted with an intensity which powerfully excites the feelings of the audience."—*Daily News*, Sept. 26, 1870.

In 1870, at Drury Lane Theatre,

on Monday, December 19, Miss Neilson appeared as *Juliet*, the character in which she made her earliest appearance on the London stage, and which still remains the impersonation of all others in which she displays her talents to the highest advantage. On this occasion the whole of the tragic scenes were rendered by her with high intelligence, accompanied by a power of interpretation and revelation to which Drury Lane Theatre had long been a stranger.

"There is, perhaps, no actress now on the stage who more perfectly understands the routine of the part, and certainly there are none who can give greater force to the scenes in which frequenters of the playhouse look for marked effects. The balcony scene, the 'tiff' with the nurse, the soliloquy in the chamber, and the death on Romeo's corpse, give evidence of thorough and conscientious study. In an age when tragedy is out of fashion the young and rising actress has determined to make *Juliet* her own, and the applause of a crowded audience on Monday night bore witness to her success."—*Times*, December 21, 1870.

In March 1871 Miss Neilson entered upon a tour of the United Kingdom, appearing principally in her original part of *Amy Robsart*. On Saturday, September 23 of the same year, she acted the part of *Rebecca* in the drama of that title, founded on Sir Walter Scott's novel of 'Ivanhoe,' then performed for the first time at Drury Lane. On December 18 of the same year she appeared at the same theatre as *Rosalind*, in a revival of 'As You Like It.' In the month of September 1872 Miss Neilson gave a series of farewell performances at the Queen's Theatre, Long Acre, prior to her departure for America. In

these were included 'Romeo and Juliet,' in which she played *Juliet*, and the 'Lady of Lyons,' in which for the first time in London she acted the part of *Pauline*. Both impersonations were eminently successful.

"*Juliet* is Miss Neilson's masterpiece. In this character she made her *début* before a London audience, and upon it she has since bestowed long and conscientious study. . . . Miss Neilson's *Juliet* is now a ripe and sustained performance, ascending in the latter acts of the play to a tragic elevation and fire that seem less art than inspiration. To say that the potion scene has a passionate intensity and a concentrated power such as no modern representation on the English stage has exhibited, is to do it no more than justice. The tenderness and grace of the early scenes are in striking contrast with the gloom and terror of the later. When the last waning faults of self-consciousness are removed, there will be nothing to bring against this fine interpretation. The power of the actress was shown by the manner in which she triumphed over difficulties, and held the audience enthralled in spite of the absurd accessories of the performance." — *Athenæum*, Sept. 21, 1872.

On November 18, 1872, Miss Neilson "opened" at Booth's Theatre, New York, in her favourite character. Her acting was received with much enthusiasm. During the tour through the United States and Canada which followed she appeared in the following characters in addition to *Juliet*, viz., *Beatrice*, in 'Much Ado About Nothing'; *Pauline*, in the 'Lady of Lyons'; *Lady Teazle*, in the 'School for Scandal'; *Julia*, in 'The Hunchback'; and *Isabella*, in 'Measure for Measure.' Her career in the United States was one of extraordinary popularity. The *New York Tribune*, in allud-

ing to the last of a series of performances given by Miss Neilson in New York in 1875, remarked that since the night when Dickens, with slow step and sad face, made his last exit from the stage of Steinway Hall, there had been no theatrical occasion in the American capital at once so animated with chivalry and touching with sense of sorrow and loss as that on which Miss Neilson bade farewell for a time to the good people of New York.

In 1876, Monday, January 17, Miss Neilson reappeared on the Haymarket stage, and during the season played *Juliet*, *Rosalind*, *Anne Boleyn* (on the occasion of the first performance of Mr. Tom Taylor's play of that title, Saturday, February 5), *Isabella* in 'Measure for Measure,' and *Julia* in 'The Hunchback.'

"The announcement that Shakespeare's 'Measure for Measure' has not been presented in London for 'nearly a quarter of a century' will make the playgoer rub his eyes and reflect once more upon the swift flight of time. . . . On the first representation of the comedy an enthusiasm was shown which is a direct compliment to the acting of nearly all concerned in it. The *Isabella* of Miss Neilson was particularly admired, and at the conclusion of the prison scene the actress was called before the curtain three times and literally pelted with bouquets, so highly intelligent and carefully studied a performance really deserved some eloquent and marked praise; and it is certain that our stage is not so rich in actresses capable of attempting *Isabella* that we can afford to dilute the success with many doubts as to the soundness of the verdict. The mere fact that 'Measure for Measure' has been produced, and has held a critical audience, that a play has been seen that would otherwise have remained in its hiding-place, that *Isabella* has

been prettily sketched if not boldly painted, suggested, no doubt, such encouraging and appreciative applause. If at any time it is urged that Miss Neilson's *Isabella* is interesting rather than powerful, graceful rather than intense, unequal in sustained strength, and occasionally, as in the last act, inclined to fade and wane instead of burning brightly with a clear and undimmed light, it must be remembered that the actress still shows traces of exhaustion and prostration from illness, and that the *Isabella* comes after many representations of Juliet and Anne Boleyn. It is possible that those who cheered so loudly and so generously have not seen *Isabella* at her best; but the experience of many playgoers in the house warranted some cordiality after so unusual and—in these days—so welcome a performance."—*Daily Telegraph*, April 3, 1876.

She appeared also in the above-mentioned characters (with the exception of *Anne Boleyn*) during her engagement at the same theatre terminating in May 1878.

NELSON, MRS. JOHN.
See LECLERCQ, CARLOTTA.

NEVILLE, HENRY GARSIDE. Born in Manchester, 1837. Son of the well-known actor and theatrical manager the late Mr. John Neville. Entered the dramatic profession at an early age under the auspices of his father. Made his first appearance on the London stage October 8, 1860, at the Lyceum Theatre, under Madame Celeste's management. Monday, November 12, 1860, first performance at the Lyceum of 'Adrienne; or, the Secret of a Life,' Mr. Neville acted the part of *Victor Savignie*. Afterwards he fulfilled a series of engagements at Liverpool, Manchester, Birmingham, and Dublin

Theatres, and in 1861 accepted an engagement at the Olympic Theatre in London under the management of Messrs. Robson and Emden. At this theatre he remained for some years, playing various leading parts in such pieces as 'Jack of all Trades' (John Oxenford), 'Camilla's Husband' (Watts Phillips,) &c.; and here, in 1863, made his first important success as *Bob Brierly* in Tom Taylor's drama 'The Ticket-of-Leave Man.'

"With regard to the acting, the Olympic is so well known for a uniform high standard in every department that it is unnecessary to say much. Mr. Neville's admirable personation of the *Ticket-of-Leave Man*, however deserves more special mention."—*Spectator*, May 30, 1863.

"This outline has been filled up by Mr. Taylor with a great variety of typical character. . . . He has, moreover, been very fortunate in finding a company of actors by whom full justice is done even in the smallest parts. *Robert*, the principal personage of the piece, and his devoted wife are played with all earnestness by Mr. Neville and Miss Kate Saville."—*Times*, March 29, 1863.

At the Olympic Theatre Mr. Henry Neville has won several other successes, of which the more noteworthy are *Henry Dunbar* in Tom Taylor's version of Miss Braddon's novel of that title, and *Jean Valjean* in the 'Yellow Passport,' founded upon M. Hugo's 'Les Misérables,' and adapted to the stage by Mr. Neville himself.

"Not less entitled to warm praise is Mr. Neville's highly finished embodiment of the returned convict *Joseph Wilmot*, who only figures in the play-bill under the name he has assumed of *Henry Dunbar*. Thoroughly realising the description given of the reputable handsome-looking gentleman,

advanced in middle age . . . his first entrance produced a general interchange of favourable comments. Preserving a calm dignified demeanour before others, which is exchanged when alone for the torturing restlessness of a man who carries with him wherever he goes the recollection of some fearful crime he has secretly committed, the character received from the hands of Mr. Neville the most complete illustration."—*Daily Telegraph*, December 11, 1865.

After a stay of some four years at the Olympic he joined the company of the Adelphi Theatre and appeared there as *Job Armroyd* in 'Lost in London'; and as *Farmer Allen* in Charles Read's dramatic version of Tennyson's 'Dora.'

"The part of *Job Armroyd*, admirably played by Mr. H. Neville, gives ample scope for passionate acting, and it cannot fail to increase the reputation of the performer."—*Daily News*, March 18, 1867.

"*Job Armroyd*, if we do not admire him as an adept in social science, we readily acknowledge as a most effective stage figure; and although Mr. H. Neville has long distinguished himself as a serviceable actor . . . he perhaps never played so well as when he represented the elderly miner, uncouth in gait, rough in dialect, but always of a manifestly earnest and affectionate disposition."—*Times*, March 18, 1867.

In the principal rôle of 'Put Yourself in His Place,' Charles Reade's adaptation of his own novel of that title, Henry Neville's acting attracted favourable notice. He had evidently studied the intentions of the author very thoroughly, and his impersonation of

the hard-working Sheffield mechanic was singularly life-like and truthful in detail. On completing his engagement at the Adelphi Theatre Mr. Neville appeared at various London theatres for short seasons—at the Holborn, the Duke's, and the Globe. In 1873 he returned to the Olympic as lessee, and assumed, in connection with that position, the management of the theatre, which he has ever since retained. The following list of noteworthy plays, produced at the Olympic between the date of Mr. Neville's first entering upon the lesseeship and the present time (April 1878), are worthy of being recorded as an indication of his dramatic enterprise: Season 1873-4—'Sour Grapes' (Byron); 'Riche-lieu Redressed' (Reece); 'School for Intrigue' (Mortimer); 'Clancarty' (Tom Taylor). Season 1874-5—'Two Orphans' (Oxford); 'Spendthrift' (Albery); 'Ticket-of-Leave Man' (revival). Season 1875-6—'Buckingham' (W. G. Wills); 'Clytie' (J. Hatton); 'The Gascon' (Muskerry); 'Home, sweet Home' (Farjeon). Season 1876-7—'No Thoroughfare' (Dickens and Collins); 'Si Slocum' (F. Trayne and Tayleur); 'Queen of Connaught' (Buchanan); 'Wife's Secret' (revival); 'Scuttled Ship' (C. Reade); 'Violin Maker of Cremona' (Coper and Neville); 'Lady Audley's Secret' (revival). Season 1877-8—'The Moonstone' (Wilkie Collins); 'Henry Dunbar' (revival); 'Turn of the Tide' (Burnand); 'Jealousy' (C. Reade).

PARRY, JOHN. Made his *début* on the London stage September 29, 1836, at St. James's Theatre. In December of the same year appeared there in a piece by Poole, entitled 'Delicate Attentions,' and in an operatic burletta, 'The Village Coquettes,' announced in a contemporary journal as "the second production of the gentleman who writes under the name of 'Boz.'"

"Although he (Boz) is evidently too clever a man not to leave the marks of talent upon whatever he may touch, the opinion we had formed, though we had not expressed it, that he is likely rather to diminish than increase his reputation by his dramatic efforts is confirmed. . . . There is no offence in the burletta it is true; but it is weak and languid throughout. . . . Of the acting we had rather be excused from speaking."—*Athenæum*, Dec. 17, 1836.

The music of the piece was by John Hullah, and the parts in it were sustained by Messrs. Harley (as *Martin Stokes*), Braham (as *Squire Norton*), Bennett (as *George Edmunds*), and Mr. John Parry; Mesdames Smith, Rainsforth (as *Lucy Benson*), and others. Four songs in 'The Village Coquettes' subsequently became popular:—'The child and the old man sat alone'; 'Love is not a feeling to pass away'; 'Autumn Leaves'; and 'There's a charm in Spring.' The book of the words was published by Mr. Bentley, and dedicated to J. Pritt Harley in the following terms:—"My dramatic bantlings are no sooner born than you father them. You have made my

'Strange Gentleman'* exclusively your own; you have adopted Martin Stokes with equal readiness." 'Boz' proceeds to excuse himself for appearing before the public as the composer of an operatic burletta, in the following words:—"Either the Honourable Gentleman is in the right or he is not' is a phrase in very common use within the walls of Parliament. This drama may have a plot or it may not; and the songs may be poetry or they may not; and the whole affair from beginning to end may be great nonsense or it may not; just as the honourable gentleman or lady who reads it may happen to think. So, retaining his own private and particular opinion upon the subject (an opinion which he formed upwards of a year ago, when he wrote the piece), the author leaves every gentleman or lady to form his or hers, as he or she may think proper, without saying one word to influence or conciliate them. All he wishes to say is this—that he hopes Mr. Braham, and all the performers who assisted in the representation of this opera, will accept his warmest thanks for the interest they evinced in it from its very first rehearsal, and for their zealous efforts in his behalf—efforts which have crowned it with a degree of success far exceeding his most sanguine anticipations, and of which no form of words could

* The first dramatic production of the late Mr. Charles Dickens, performed at St. James's Theatre, September 29, 1836, Mr. Pritt Harley in the title rôle.

speak his acknowledgment. It is needless to add that the *libretto* of an opera must be to a certain extent a mere vehicle for the music ; and that it is scarcely fair or reasonable to judge it by those strict rules of criticism which would be justly applicable to a five-act tragedy or a finished comedy."

Subsequent to his engagement at St. James's Theatre, Mr. John Parry was for a brief season at the Olympic. In 1842 he had forsaken the stage for the concert room, and was singing in pieces written expressly for him by the late Albert Smith, having as supporters Madame Anna Thillon and Herr Standigl, well-known artists of their day.

"To say that Mr. John Parry's concert was held yesterday week implies, of course, a crowded room, and an audience enjoying itself on the 'greatest-laughter principle.' Those who are curious in merriment may find food for speculation in comparing our comic singer with the Parry of the Parisians, M. Levassor, who is here also. The English artist is the most of a musician ; M. Levassor the best *mime*. 'Blue Beard' and 'The Sleeping Beauty,' and the 'Accomplished Young Lady,' are helped to half their fun by tricks of accompaniment, happily parodied vocal reminiscences, and nicely-disposed melodies ; while 'Le Curé Patience' and 'Le Chanteur Choriste' owe a large share of their drollery to the inimitable personation of face, voice, and manner of the French actor. Mr. John Parry is never vulgar, never indulges in the most homœopathic exhibition of *double entendre*."—*Athenæum*, June 10, 1843.

In 1850 Mr. Parry originated an entertainment in London under the designation, "Mr. John Parry's Notes," thus spoken of in a contemporary journal :—"There is mirth in the words, wit in the

music, and a versatility of power and accomplishment put forth in the execution of both, which will raise Mr. Parry's reputation even with those with whom it has already stood the highest. He talks, he sings in half-a-score of different voices and styles ; he plays the pianoforte more boldly and brilliantly than ever. . . . He changes his dress with the rapidity of sorcery ; and we repeat, entertains his company better than any one single-handed since Matthews." Mr. Parry continued his entertainment in London with very great success until 1853, when he advertised his intention of bidding farewell to public exhibition, being compelled to retire owing to ill-health. Following upon this announcement these comments appeared in the *Athenæum* of August 13, 1853 :—"By his departure music and merriment sustain no ordinary loss ; since (as the *Athenæum* has again and again pointed out) there was something besides, and far beyond the ordinary buffoon in Mr. John Parry's performances—a spirit of quaint humour told in, and aided by, music, nothing short of artistic, the like of which we have never met save perhaps in the comicalities of that eccentric genius, M. Vevier. It should be recorded that John Parry's drolleries have been as delightful to the most scientific and most fastidious of musicians as to the general audiences that flocked to listen to the 'Accomplished Young Lady' and Fair Rosamond, or to assist at the wondrous amateur singing and pianoforte playing so shrewdly and mirthfully reproduced in his later entertainments. Mr. John Parry's whimsies were started, if we mistake not, under the aid and by the abetting of Madame Malibran at

Naples ; but we have seen Mendelssohn sit to listen by the hour with the eager face of an enjoying child, and we have heard Chopin laugh till he was almost 'ready to die' (so frail in his case was the machine) at the travesties, parodies, imitations, and *amphigouris** of the racy humorist. If, indeed, Mr. John Parry must cease his performances, we trust that, in some form or other, we may still profit by a genius which is as delicate as it is genial." Mr. Parry's retirement was happily only temporary. He returned to London after a period of rest, and in conjunction with Mr. and Mrs. German Reed gave his admirable performances for many years at the Gallery of Illustration, Regent Street. In a leading article published in the *Daily News*, July 20, 1878, Mr. John Parry's power of entertaining is thus alluded to : "The comic singer of our modern music halls is at his best lamentably and offensively bad. The talent, however, of Mr. John Parry was of a different order to that which belongs to the so-called 'Comics,' distinguished in their advertisements by such epithets as 'Great' and 'Jolly.' Nor had Mr. John Parry anything of the 'Lion comic' about him. His humour was of the quiet, suggestive, subtle kind. He could invent, and himself impersonate, characters which became accepted as types. 'Impersonate' is, perhaps,

* "A term popular in Paris at the beginning of the century. An *amphigouri* is not a 'medley,' as we understand the term, so much as a macaronic compound of music and words—of sense and jargon—of the sublime and the ridiculous—of the antique classical modes and the nonsense of the minute."—*Athenæum*, Aug. 13, 1853, p. 971.

not the word ; for Mr. Parry contented himself with indicating peculiarities, and never for any length of time sustained a part. Those who have not had the advantage or disadvantage of seeing him (for he was in his prime many years ago) will get a better notion of his genius by remembering that he was the originator of the style which has found able followers in Mr. Corney Grain, Mr. Arthur Cecil, and Mr. George Grossmith. The comic song, as treated by Mr. John Parry, ceased to be musical buffoonery, and became a comedy scene with musical illustrations. It seems, moreover, to be an understood thing that the 'entertainer' of the school founded by John Parry shall invent his own entertainment, which is usually a mixture of prose and verse ; that he shall compose his own music, play his own accompaniments, and, as a matter of course, sing his own songs. Now that Mr. Arthur Cecil has abandoned the entertainment, specially so called, for the drama, and that Mr. George Grossmith has, in some measure, followed his example, the only artist who can be looked upon as a worthy continuer of the John Parry tradition is Mr. Corney Grain. Excellent as this gentleman's performances are, those of Mr. John Parry were still more admirable, if only from the fact that Mr. John Parry invented, not merely his own entertainments, but the whole style of which each of these entertainments was an example."

PATEMAN, ISABELLA.

Made her *début* on the London stage October 28, 1876, as *Lady Clancarty* in a revival of that play at the Olympic Theatre. Had previously acquired a con-

siderable reputation as an actress in America, and before going to that country had performed in the provinces.

“The present performance possesses, among others, one particular feature of interest in the introduction to the London stage of a new actress. Miss Pateman has hitherto been known only in the theatres of the United States and of our own country towns, and she must be regarded as fortunate in making her first appearance in London in such a character as that of *Lady Clancarty*. For her performance of this character she has been much, and in many respects justly, praised. She has evidently studied with much care, and has made herself a thorough mistress of the mechanical details of her art, the only true means to the attainment of that higher excellence to which we should be sorry to say Miss Pateman may not hope to aspire. At present, however, the results of her study, though perfect in themselves, are a little too apparent. Nor has she as yet mastered the secret of those last delicate touches which make that appear to be nature which we know to be art. Her acting, though artistic, is somewhat formal and cold; it lacks fire, and at times even grace. We miss the tenderness of *Lady Clancarty*, and though the passion is accurately enough expressed, it scarcely rings true. Nor do we think Miss Pateman has invested the part with quite enough of the ‘grand air,’ which, by virtue of her birth and courtly training, would belong to the heroine; this objection, by the way, applies with still greater force to the present representative of Lady Betty Noel, whose archness and piquancy, though not to be denied, belong more to the *soubrette* than to the lady-in-waiting. We have pointed out the faults which Miss Pateman’s acting seems to us at present to show. They are faults, however, from which an actress who has had patience and intelligence enough to thoroughly ground herself in the first principles

of her art may be accredited certainly with the desire, and possibly the means, to free herself.” — *Times*, Nov. 2, 1876.

Since her first appearance on the metropolitan boards Miss Pateman has played in various pieces at the Olympic, notably *Lady Eveline* in a revival of ‘The Wife’s Secret,’ and the leading female rôle in Charles Reade’s drama ‘The Scuttled Ship,’ first performed there in April 1877. In April 1878 she was in the original cast of ‘Proof; or, a Celebrated Case,’ first performed on Saturday, 20th of that month, at the Adelphi Theatre. Miss Pateman sustained in the drama the part of *Adrienne*.

PATEMAN, ROBERT. Made his first appearance on the London stage September 30, 1876, at the Olympic Theatre, as *Carigue* in the play of ‘The Duke’s Device.’

PATTISON, KATE. Born in Chelsea. Made her *début* on the occasion of the late Mr. Compton’s benefit at the Theatre Royal, Manchester, March 26, 1877, in the comedietta ‘To Oblige Benson.’ Miss Pattison had been previously associated with Miss Emily Faithful in the conduct of the ‘Victoria Magazine,’ and accompanied that lady during a year’s tour in the United States. First appearance in London at the St. James’s Theatre in ‘A New Way to Pay Old Debts,’ Mr. Hermann Veziu playing the character of *Sir Giles Overreach*. Miss Pattison was afterwards engaged by Mr. Chatterton and played at the Princess’s Theatre, subsequently accepting an engagement at the Lyceum, under the management of Mrs. Bateman.

Miss Pattison's acting has attracted the favourable notice of competent critics who are unanimous in conceding that she is possessed of the valuable stage qualities of a good delivery and clear articulation. Miss Pattison is now (October 1878) on tour in the provinces with Mr. and Mrs. Kendal, playing the part of the *Countess Zicka* in 'Diplomacy.'

PAUL, MRS. HOWARD (*née* ISABELLA FEATHERSTONE). Born at Dartford, Kent. Was well known in London as an actress and singer of great promise some twenty-five years ago. It has been remarked of her (*Athenæum*, April 25, 1868) that she sacrificed for second-rate objects an amount of natural vocal endowment rarely combined (at least in this country) with such genius for the stage as she possesses, which might have made her the Malibran of England, and as such an artist of European renown. One of Miss Featherstone's most important parts was *Captain Macheath*, in 'The Beggars' Opera,' which she played at the Strand Theatre in 1853. She also appeared at the Haymarket Theatre in this character with great success, Monday, October 24, 1854. The same year Mr. and Mrs. Howard Paul first appeared together in a dialogue play which attained a considerable degree of success in the provinces. It was entitled 'Locked Out,' and was from the pen of Mr. Howard Paul. Later, in 1858, husband and wife appeared in an "entertainment" entitled 'Patchwork,' described in a contemporary journal as "a clatter of fun, frolic, song, and impersonation carried on by performers of unflinching dash." For some years

Mr. and Mrs. Howard Paul conducted this entertainment in London and elsewhere with well-merited support from the public. Mrs. Howard Paul returned to the stage in 1869, and in February of that year appeared at Drury Lane as *Lady Macbeth*, with Mr. Phelps and Mr. Charles Dillon acting on alternate nights the leading rôle. She has since performed in other plays on the London and provincial stage, her most recent appearance being at the Opera Comique in 'The Sorcerer,' comic opera by Arthur Sullivan, produced in April 1878.

PEMBERTON, MRS. JOHN C. See FOWLER, EMILY.

PHELPS, EDMUND. Made his professional *début* in the provinces, and, after three or four years' practice there, appeared for the first time on the London boards at Sadler's Wells Theatre, November 21, 1860. Sustained the part of *Ulric* in the tragedy of 'Werner.'

"Mr. Edmund Phelps, a son of the popular and respected manager of the above-named theatre (Sadler's Wells), has, in the course of the last few days, made his first appearance on the stage, and, by a highly creditable impersonation of the part of *Ulric*, in the tragedy of 'Werner,' has at once gained an enthusiastic verdict of approval from an audience critical and educated in the most legitimate school of acting. The character is one which does not possess any special recommendations to sympathy, yet it has the merit of not taxing to an excessive degree the exertions of the artist to whom its embodiment is entrusted. Save in the third and fifth acts, it is more a question of manly bearing and plain-speaking than of nicety of expression or histrionic display. Mr. Edmund Phelps possesses natural advantages

for his profession, which, united with industry and perseverance, cannot but lead him to distinction. He is tall and well formed, has a graceful and chivalrous bearing, and a pleasant and sonorous voice; though evidently a novice, he is easy and unaffected in his action, and dresses with an amount of neatness and taste that betokens artistic thought and care. . . . The chief evil Mr. Edmund Phelps has to avoid is that of mannerism. Because he follows—and he could hardly do better—his father's footsteps, he is not forced minutely to copy his father's style. He possesses undoubted intelligence, and many very excellent qualities. Let them have clear scope, a fair field, and the favour of an audience who have a genuine respect for his name, and his reputation will be of a truly enviable description."—*Daily Telegraph*, Nov. 24, 1860.

Among characters which were subsequently performed by Mr. Edmund Phelps during his father's connection with Sadler's Wells Theatre, the following may be mentioned, viz., *Leonardo Gonzago* in 'The Wife,' December 10, 1860; *Faulconbridge* in a "revival" of 'King John,' February 16, 1861; *Edgar* in 'King Lear' (at the Princess's Theatre during Mr. Samuel Phelps' engagement there), May 23, 1861; *Prince Henry* in 'King Henry IV.,' September 14, 1861, at Sadler's Wells; *Nemours* in 'Louis the Eleventh,' September 21, 1861, at the same theatre. On the occasion of his father's farewell performance at that theatre, Thursday, November 6, 1862, in Shakespeare's 'Julius Cæsar' (Mr. Samuel Phelps playing *Brutus* and Mr. Creswick *Cassius*), Mr. Edmund Phelps sustained the character of *Marc Antony*. In 1863 Mr. Edmund Phelps became a member of Miss Marriott's company when she undertook the lessee-

ship of Sadler's Wells, and played, among other characters, November 5, 1863, *St. Lo*, in a revival of Lovell's play of 'Love's Sacrifice'; and on November 9, 1863, *Sir Gerard Fane*, first performance of Westland Marston's drama, 'Pure Gold.' During an engagement of Miss Helen Faucit at Drury Lane Theatre in 1864, October 17, Mr. Edmund Phelps played *Pisanio* in a revival of 'Cymbeline.' Wednesday, April 3, 1865, first performance at the same theatre of Falconer's drama, 'Love's Ordeal,' he performed the part of *Eugène*. At the same theatre, in 1866, October 20, first performance of an adaptation of 'Faust,' by Mr. Bayle Bernard, Mr. Edmund Phelps played the part of *Faust*. At the same theatre, January 21, 1867, in a revival of George Colman's comedy of 'John Bull,' he appeared as the *Hon. Tom Shuffleton*. Mr. Edmund Phelps has appeared at the principal theatres in London and the provinces from time to time in almost every line of character in the legitimate drama, to the study of which, during his professional career, he has chiefly directed his attention.

PHELPS, SAMUEL. Born at Devonport, in 1806. Was apprenticed to a printer in early life; but relinquished the printing trade for the dramatic profession, which he entered in 1828, making his first appearance at York. Made his professional *début* on the London stage at the Haymarket Theatre, under Mr. Benjamin Webster's management, August 28, 1837, as *Shylock*, in the 'Merchant of Venice.'

"Mr. Phelps, an actor of some provincial celebrity, appeared last night at this theatre (the Haymarket) in the

part of *Shylock*. His representation of the character was correct and judicious, but not remarkable or striking. . . . Kean threw something of sublimity into the character of Shylock; we felt as if an incarnate fiend stood before us. Such an effect as this Mr. Phelps had no power to produce. . . . He performed the trial scene very ably and gave great effect to several passages. . . . Upon the whole, Mr. Phelps' performance of this part is entitled to considerable praise, and shows him to be a valuable acquisition to the London stage. He was extremely well received."—*Morning Chronicle*, Aug. 29, 1837.

From 1837 to 1839 Mr. Samuel Phelps was one of the leading actors at Covent Garden Theatre, under Mr. Macready's management, appearing in most of the original pieces first produced there under that distinguished tragedian's auspices. (See FAUCIT, HELEN.) In August 1839, at the Haymarket. Mr. Phelps played *Iago* ('Othello'), with Mr. Macready, Mr. Power, Mr. Benjamin Webster, Mrs. Warner, and Miss Helen Faucit in the cast. During 1840 and 1841 Mr. Phelps was engaged at the Haymarket, and occasionally at Drury Lane Theatre (sometimes with Mr. Charles Kean), playing in the poetic drama such parts as *Darnley*, in 'Mary Stuart' (January 1840); *Gabor*, in 'Werner' (October 1840); *Macduff*, &c. In January 1842, he took part in the performances inaugurating Mr. Macready's management of Drury Lane, playing *Antonio* ('Merchant of Venice'); *Lord Norland*, in Mrs. Inchbald's comedy 'Every One Has His Faults'; and, subsequently, the same month, *Stukeley*, in 'The Gamester.' Later in the year (July), he appeared at the Haymarket Theatre, in the character of *Sir Giles Overreach*,

the elder Farren playing *Marall*; and at Drury Lane as *Faulkland* ('The Rivals'); *Old Dornton* ('The Road to Ruin'); and *Iago*.

"Mr. Phelps was the *Iago*, and the best we have seen since Mr. Young; his rugged looks and plainness of speech, became the assumed blunt honesty of the knave extremely well, and his chuckling levity, though at times too obvious, was in keeping with the character; still it was not perfectly satisfactory, wanting the higher attributes of the ideal character."—*Athenaeum*, Oct. 22, 1842.

The same year (December 10), at the same theatre, he sustained the part of the *Earl of Lynterne*, first performance of Westland Marston's 'Patrician's Daughter.' This was one of the most careful impersonations in that unsuccessful but clever play. During 1843 Mr. Phelps played the following original parts, viz., *Lord Tresham*, in Browning's poetic melodrama, 'A Blot on the Scutcheon'; *Lord Byerdale*, in Sheridan Knowles' play, 'The Secretary'; *Dunstan*, in Smith's tragedy of 'Athelwold'; and (at Covent Garden Theatre) *Gaston de Foix*, in Boucicault's drama, 'Woman.'

In 1844 the 'New Theatres Regulation Act'* having been passed, placing all theatres upon an equal footing of security and respectability, leaving no difference, except in the object and conduct of the managements, Mr. Samuel Phelps, in conjunction with Mrs. Warner, entered upon the lesseeship of Sadler's Wells Theatre, then dilapidated

* Mr. Phelps was the first London manager to take advantage of this Act, by which all theatres were enabled to do what the so-called patent theatres had been privileged to attempt, the performance of the five-act poetic drama.

and almost forgotten. He re-established the house, and, in time, promoted it to a position second to no other theatre in London. It became the home of the Shakespearian drama. It was opened under its new régime, Monday, May 27, 1844, with the representation of 'Macbeth.'

"Mr. Phelps we have never before seen in *Macbeth*, and it was certainly the ablest performance in which he has yet exhibited. Since Edmund Kean's we have seen nothing better for vigour and vivid effect. It is essentially distinct from, and stands in contrast with Mr. Macready's, which, however fine and classical in its conception, is but too obviously open to the Scotch sneer of presenting 'a very respectable gentleman in considerable difficulties,' so studied is it in all its parts and subdued into commonplace by too much artifice. . . . The straightforward and right earnest energy of Mr. Phelps' acting, on the contrary, made all present contemplate the business as one of seriousness and reality, while the occasional pathos of his declamation thrilled the heart within many a rude bosom with delight. The spectators were visibly agitated and incapable of resisting the impulse."—*Athenæum*, June 1, 1844.

The experiment was a success. Sadler's Wells Theatre was now crowded night after night, not merely by the denizens of suburban Clerkenwell and of the neighbouring Islington, but by visitors from the remote and more aristocratic quarters of western London. Mr. Phelps' principal characters, before he entered upon theatrical management, had been *Macbeth*, *Shylock*, *Othello*, *The Stranger*, *Mr. Oakley*, *Werner*, *Sir Peter Teazle*, and last, not least, *Virginius*. The Werner and Virginius Macready had hitherto completely appropriated to himself; but Mr.

Phelps showed that these characters had now found a second competent representative, albeit not attached to the theatres royal. The foregoing characters, and many more to be enumerated, Mr. Phelps introduced for the first time to an audience at Sadler's Wells Theatre. On Monday, July 29, 1844, he appeared there, for the first time, as *Hamlet*; and in the following October he produced 'King John,' with a degree of spectacular effect not exceeded by Mr. Macready's doings at Drury Lane.

"There is great merit in Mr. Phelps' performance of *King John*. The dialogue with Hubert, in which he makes known that the life of Arthur is an impediment in his way, was given with much subtleness, and he was highly successful in rendering the restless anxiety and infirmity of purpose which mark the latter part of John's career."—*Times*, Jan. 30, 1849.

Mr. Phelps soon established a reputation which placed him in the front rank of his profession. "He is not only a modest and intelligent man, but a skilful and able performer—an actor of intense passion. In the more pathetic passages of a part, comic as well as tragic, he gives a tone of reality to the action that commonly transports the audience into the precise spirit of the scene." In 1845 (March) he performed *Richard the Third* for the first time; and, on the 16th of June of the same year, *Richelieu* (of this play Mr. Phelps was the original *Joseph*: see FAUCIT, HELEN). "In regard to the way in which it was put on the stage, the whole of the costumes, scenery, and accessories were appropriate, and the performers carefully studied and well-drilled throughout."

On the 27th August, 1845, he produced 'The Fatal Dowry' of Massinger; and, in November, 'King Lear.'

"Mr. Phelps' performance of *Lear* may be easily excelled in royal dignity and in physical vigour; but as a pathetic piece of acting is unrivalled. Mr. Phelps never forgets the father—never seeks to surprise, but contents himself with exciting pity for the wrongs that the outraged parent suffers, and the natural relations that are insulted in his person. It is much to the actor's credit that he sacrificed his professional ambition to the proprieties of the scene. Having restored the curse to its original place in the drama, Mr. Phelps was judiciously careful not to give it undue effect by being too vehement. He chastened and toned it down to the proper emphasis required by its rightful position. Was it on that account less effective with the audience? Not a whit."—*Athenæum*, Nov. 8, 1845.

The same year he placed the 'Winter's Tale' on the stage of Sadler's Wells. Saturday, July 25, 1846, having vastly improved the theatre in the recess, externally and internally, he opened the season with 'Henry the Fourth,' himself playing the part of *Falstaff*.

"Mr. Phelps, whose particular *forte* is the pathetic, and who can represent some man of solid worth stricken down by adverse circumstances, as well as any one on the stage, selects the character of *Sir John Falstaff*. Seek not for an unctuous reading of the part in Mr. Phelps, for his very *physique* denies it; but do not fail to recognise the hearty enjoyment of the humour in the manager's delineation. He does not look very fat or talk very fatly, but there is much fun of a peculiar order about, and as he is usually alive to the pathetic natural, so does he enter into the fun natural likewise. His lecture to the prince, in the character of the king (is not this lecture often omitted in the acting

version?) was amusingly pompous, and his soliloquy on honour, with the modulations of the word 'No,' capitally delivered. It was not the least entertaining part of the exhibition to watch how the audience took the part of *Falstaff*. They welcomed him not with the frigid acknowledgment of those who are merely curious to see how a new actor interprets a character, but they hailed the character itself. It was the comic part of the evening, and the pleasantries, the rhodomontades and dilemmas of 'plump Jack' created that sort of laughter which, in Westminster, pertains to a new broad farce."—*Times*, July 29, 1846.

In the following year (1847), Wednesday, January 13th, Mr. Phelps produced, at Sadler's Wells, Beaumont and Fletcher's play of 'A King and No King,' "with that diligent care and those appropriate appointments of scene and costume which made famous this little theatre under his management." The interest excited by the announcement of the play was immense. The house was crowded. The best judges of the drama were present. The performance was a complete success. The "revival" was heralded as the most important step which had yet been taken in the serious task of restoring the poetic drama to the English stage. Mr. Phelps acted the character of *Arbaces*, Mr. Marston that of *Tigranes*, Mr. Bennet *Bessus*, Miss Laura Addison *Panthea*, and Miss Cooper *Spaconia*. On Wednesday, June 2, 1847, Mr. Phelps closed the season with Lovell's 'Provost of Bruges.' The following, his fourth season, he "opened" with 'Cymbeline,' playing *Posthumus*. Tuesday, December 7, 1847, Mr. Phelps took part in the performances at Covent Garden Theatre, in behalf of a fund for the purchase of

Shakespeare's house at Stratford-on-Avon. He played *Prospero*, in a selection from 'The Tempest' (Act 1, Sc. 2). January 1848, at Sadler's Wells, he "revived" 'Twelfth Night,' sustaining the character of *Malvolio*.

"The *Malvolio* of Mr. Phelps is a part by which he will be remembered. The making-up is so complete that the actor's person cannot be identified until he speaks. The execution of the part is equally complete; elaborately finished—thoroughly carried out to the minutest particular."—*Athenæum*, Jan. 29, 1848.

During the season 1849-50 he placed on the stage 'The Honest Man's Fortune,' remodelled from Beaumont and Fletcher by Mr. Horne (author of 'Gregory VII.'). Mr. Phelps playing *Lord Montague*, 'the honest man'; and, on Monday, October 22, 1849, 'Anthony and Cleopatra,' on a scale of expense and effect exceeding all the former efforts of the management. Mr. Phelps acted *Marc Antony*, Miss Glyn *Cleopatra*. (See GLYN, ISABEL.) In 1851, on the occasion of Mr. Macready's farewell of the stage at Drury Lane Theatre, Mr. Phelps played *Macduff* to the great actor's *Macbeth*. Saturday, December 6, 1851, at Sadler's Wells, Mr. Phelps played, with remarkable success, the part of *Sir Pertinax Macsycophant*, in 'The Man of the World.' In 1852 he revived 'All's Well that Ends Well,' and gave the character of *Parolles*, one of his most important and interesting impersonations. In 1853, Saturday, October 8, he produced 'The Midsummer Night's Dream,' and played *Bottom*.

"Every reader of Shakespeare is disposed to regard the 'Midsummer Night's Dream' as the most essentially unactable of all his plays. It is a dramatic poem of the utmost grace

and delicacy; its characters are creatures of the poet's fancy, that no flesh and blood can properly present—fairies that 'creep into acorn cups,' or mortals that are but dim abstractions, persons of a dream. . . . In some measure we have found reason to modify our opinion on these matters, since we have seen the 'Midsummer Night's Dream' as produced by Mr. Phelps. . . . Mr. Phelps has never for a minute lost sight of the main idea which governs the whole play, and this is the great secret of his success in the presentation of it. He knew that he was to present merely shadows; that spectators, as Puck reminds them in the epilogue, are to think they have slumbered on their seats, and that what appeared before them have been visions. Everything has been subdued as far as possible at Sadler's Wells to this ruling idea. The scenery is very beautiful, but wholly free from the meretricious glitter now in favour. . . . Nor should we fail to remark upon the very perfect taste shown in the establishment of a harmony between the scenery and the poem. . . . It remains for us only to speak of the success of Mr. Phelps as *Bottom*, which he presented from the first with remarkable subtlety and spirit, as a man seen in a dream. In his first scene, before we know what his conception is, or in what spirit he means the whole play to be received, we are puzzled by it. We miss the humour and we get a strange, elaborate, and uncouth dream-figure, a clown restless with vanity, marked by a score of little movements, and speaking ponderously with the uncouth gesticulation of an unreal thing, a grotesque nightmare character. But that, we find, is precisely what the actor had intended to present, and we soon perceive that he was right. Throughout the fairy scenes there is a mist thrown over *Bottom* by the actor's art. The violent gesticulations become stillness, and the hands are fixed on the breast. They are busy with the unperceived business of managing the

movements of the ass's head, but it is not for that reason they are so perfectly still. The change of manner is a part of the conception. The dream-figure is dreaming, there is dream within dream; *Bottom* is quiet, his humour becomes more unctuous, but *Bottom* is translated. He accepts all that happens quietly as dreamers do; and the ass's head we also accept quietly, for we too are in the middle of our dream, and it does not create surprise. Not a touch of comedy was missed in this capital piece of acting, yet *Bottom* was completely incorporated with the 'Midsummer Night's Dream,' made an essential part of it, as unsubstantial, as airy and refined, as all the rest. Quite masterly was the delivery by Mr. Phelps of the speech of *Bottom* on awakening. He was still a man subdued, but subdued by the sudden plunge into a state of unfathomable wonder. His dream clings about him, he cannot sever the real from the unreal, and still we are made to feel that his reality itself is but a fiction. The pre-occupation continues to be manifest during his next scene with the players, and his parting, 'No more words; away; go away,' was in the tone of a man who had lived with spirits and was not yet perfectly returned into the flesh. Nor did the refinement of this conception, if we except the first scene, abate a jot of the laughter that the character of *Bottom* was intended to excite. The mock play at the end was intensely ludicrous in the presentment, yet nowhere farcical. It was the dream. *Bottom* as *Pyramus* was more perfectly a dream-figure than ever. The contrast between the shadowy actor and his part, between *Bottom* and *Pyramus*, was marked intensely; and the result was as quaint a phantom as could easily be figured by real flesh. We have said a good deal of this revival, for it is very doubtful whether the 'Midsummer Night's Dream' has ever yet, since it was first written, been put upon the stage with so nice an interpretation of its meaning. It has pleased us beyond measure to

think that an entertainment so refined can draw such a throng of playgoers as we saw last Saturday sitting before it, silent and reverent, at Sadler's Wells."—*Examiner*, Oct. 15, 1853.

In 1854, Saturday, October 14, Mr. Phelps produced 'Pericles, Prince of Tyre,' the most laborious and the most ambitious of the "revivals," for which his management had now become famous. The following year he dealt with the 'Comedy of Errors,' which was received with remarkable favour; and, in 1856, 'The Merry Wives of Windsor' was performed, concerning which, and his representation of *Sir John Falstaff*, the following criticism appeared:

"We have been sometimes tempted to think that if Mr. Phelps had early taken to comedy, and particularly to what are technically termed character-parts, he would have accomplished a more profitable reputation than that he now enjoys as a tragedian. Mr. Phelps' successes in such characters as *Mr. Justice Shallow*, *Bottom*, the weaver, *Sir John Falstaff*, and *Sir Pertinax Maccyphont*, are all manifestly the result of consummate art, bearing the marks of elaborate study as they do. They may be thought deficient in the points of spontaneity and mellowness, and are subject to the green-room charge of 'hardness'; but the thoroughgoing earnestness with which the definition is made complete, even to the minutest details, must be accepted as a compensation."—*Athenæum*, Oct. 11, 1856.

The same year, on Saturday, November 15, he placed 'The Taming of the Shrew,' with the Induction, upon the stage, and acted in it the part of *Christopher Sly*. This play numbered the twenty-ninth of the Shakespearian dramas introduced by Mr. Phelps to the audiences of Sadler's Wells during the twelve years he had now held the theatre.

“An excellent type of low, dogged, habitual inebriety is presented by Mr. Phelps in his impersonation of *Christopher Sly*, the comic hero of the ‘Induction’ to the ‘Taming of the Shrew.’ The play, revived at Sadler’s Wells on Saturday, has not been acted in its entirety, save at the Haymarket in 1844, within the memory of many generations—although ‘Katherine and Petruchio,’ as Garrick’s abridgment is called, has always been a favourite afterpiece. From the effect of the representation at Sadler’s Wells we may gather the inference, that our immediate ancestors were not such mere blockheads in theatrical affairs as rigid Elizabethans would have us suppose. The story in which Katherine and Petruchio are the principal figures shakes the audience with laughter; and the ‘Induction’ with the tinker of Mr. Phelps, is a choice little bit of low comedy; but the dull tangled tale of Bianca and her sisters is scarcely worth the trouble of reviving, lacking as it does all the practical fun and ingenuity which belong to the ‘Comedy of Errors,’ while it is marked by the same puppet-like treatment of the personages that belong to that primitive work.”—*Spectator*, Nov. 22, 1856.

In October 1859, Mr. Tom Taylor’s play, ‘The Fool’s Revenge,’ was brought out by Mr. Phelps, who sustained the part of *Bertuccio the Jester*—which became afterwards one of his favourite and most popular impersonations.

“Mr. Phelps played the Jester unevenly; the bitter speeches were very well given; the gibing, mocking spirit well sustained; but where tenderness or rage was to be portrayed, he fell into rant and extravagance. It is a sad thing to think of, but Mr. Phelps is beginning to be spoilt by his audience; they so idolise him, and so enthusiastically applaud his passion when torn to tatters, that he is not so good a second-rate actor as he was when he first undertook the manage-

ment of the theatre. . . . It is needless to say that the play was successful; for so educated and peculiar is this audience, that to them the dulllest platitudes and truisms, if set in blank verse, would be more acceptable than the raciest wit of modern dialogue. Moreover, the mere plot of the piece makes it an excellent *melo-drame*, and the interest, however much damped, is not extinguished by the weight of the language. Applause was constant throughout, and Mr. Phelps was called at the end of each act.”—*Daily News*, Oct. 19, 1859.

Saturday, September 8, 1860, he commenced his first season of sole management of the theatre with the performance of ‘As You Like It,’ himself playing *Jaques*. In 1861 he appeared, for a brief season, at the Princess’s, in *King Lear*, *Hamlet*, and other parts; and, on Saturday, September 21, at his own theatre, performed, for the first time, *Louis the Eleventh*, in a version of Casimir Delavigne’s play of that name.

“Mr. Phelps is a true artist, and never plays a part which he has not carefully studied nor of which he has not some general notion that may be expressed by close attention to details. His power of embodying character in manner and appearance was never more clearly shown than on his first entrance as *Louis XI.*—there was the very man before the audience. The tottering yet decided step, the down-cast yet searching look, the sharp, quick, decided manner of one accustomed to be obeyed, the penetrating eye, the shrewdness, the odd mixture of cowardice and decision, were almost at once to be recognised, and never suffered to drop out of sight. From the first entrance to the fall of the curtain the assumption of character was complete; perhaps at times a little too much care was apparent; such a determination to give full force to certain passages resulted in a weakening of the general effect, in a want

of concentration, and, if the word may be here used, of lubricity—faults which, as they are the very opposite of slovenliness, a few evenings' practice will no doubt remove. The dying scene, so horrible in its exhibition of physical suffering in conjunction with the highest degree of moral depravity, was most truthfully portrayed; not only in feebleness of manner, but in an expression of face that was almost terrible in its weakness and suffering, and in that unmistakable look of exhaustion which it would seem next to impossible to counterfeit. Mr. Phelps' performance of *Louis XI.* cannot fail to be looked upon as one of the most remarkable of his numerous successful personations, and as another proof of his conscientious devotion to his art, at a time when finished acting is certainly not the rule upon the stage."—*Standard*, Sept. 23, 1861.

In 1862 (October) Mr. Phelps commenced a series of farewell performances at Sadler's Wells, by way of taking a formal leave of his Islington patrons. He appeared in the first of the series as the *Cardinal*, in 'Richelieu.' Thursday, November 6, 1862, his farewell benefit took place. The play was 'Julius Cæsar'; Mr. Phelps acting *Brutus*, Mr. Creswick *Cassius*, Mr. Edmund Phelps *Marc Antony*. Mr. Samuel Phelps had conducted Sadler's Wells Theatre for a period of eighteen years, during which time he had placed no less than thirty-four of Shakespeare's plays before the public. For some years Sadler's Wells maintained itself exclusively by the performances of the Shakespearian drama, and it would have been in vain to have gone elsewhere for such plays as 'Antony and Cleopatra,' 'Timon of Athens,' 'Pericles,' and 'Love's Labour Lost.' On its humble stage these, with many other of the poet's plays, were conscientiously

enacted; and among them all those which were afterwards produced as spectacles by Mr. Charles Kean at the Princess's. Subsequent to the year of his retiring from the management of Sadler's Wells Theatre Mr. Phelps has appeared in few new characters of importance. Saturday, October 10, 1863, 'Manfred' was revived at Drury Lane, after a slumber of thirty years, and he played in it the title rôle.

"His performance of the character was chiefly remarkable for his careful enunciation of the text; the harmony of the numbers and the distribution of the emphasis evidently claiming the first place in his attention. To variety of action and the transitions from thought to passion and from passion to description with which the dialogue abounds he was less attentive; indeed nearly ignoring their necessity. The best acting scenes were the second in the first act and the fourth of the second."—*Athenæum*, Oct. 17, 1863.

Mr. Phelps' last original part of any note was that of *Trapbois*, in 'King o' Scots,' performed at Drury Lane, in October 1868. He has appeared at London theatres since that date in some of his favourite and best known characters.

PINERO, ARTHUR WING.

Born in London, 1855. Son of a solicitor, and grand-nephew of Captain Thomas Wing, who fought on board the 'Victory' at Trafalgar. Was educated for the legal profession. First appeared on the stage at the Theatre Royal, Edinburgh, on the 22nd June, 1874. Continued at that theatre, under the management of Mr. and Mrs. R. H. Wyndham, until the 6th February, 1875, when it was destroyed by fire. On the 1st March following joined the com-

pany of the Alexandra Theatre, Liverpool, under Mr. Saker. First appearance in London, April 15, 1876, at the Globe Theatre, in the character of *Mr. Darch*, in Wilkie Collins's play of 'Miss Gwilt.' Joined the Lyceum company, September 4th of the same year, and played *Claudius* to Mr. Irving on his first "Hamlet tour," in all the principal theatres in the United Kingdom. Subsequently played *Lord Stanley*, in the Lyceum revival of Shakespeare's 'Richard III.'; *Shrowl*, in Wilkie Collins's 'Dead Secret,' &c.

"Praise must also be awarded particularly to the performance of *Shrowl* by Mr. Pinero."—*Daily News*.

Is author of '£200 a year,' a piece first played at the Globe Theatre, London, in October 1877, and of 'La Comète; or, Two Hearts,' an original drama in four acts.

PITT, HENRY MADER.

Born in Albany, U.S., September 16, 1850. Entered the dramatic profession 1865, appearing at the Theatre Royal, Sheffield, in a comedy entitled 'Under the Rose.' Was connected with the same theatre, playing various light-comedy parts, until 1870. August 1872, accepted engagement as stage-manager of the Queen's Theatre, Manchester. In May 1873, joined Craven Robertson's 'Caste' company, playing the following characters, viz., *George D'Alroy* ('Caste'), *Lord Beaufoy* ('School'), and *Angus McAlister* ('Ours'). First appearance on the London stage at the Standard Theatre, June 1874.

"Mr. H. M. Pitt plays well and carefully as *Lord Beaufoy*, not the least of his good qualities being his distinct

enunciation. There is an ease and repose in his acting which shows coming strength."—*Standard*, June 1874.

May 1875, Mr. Pitt assumed the management of 'The Two Roses' company, playing the following parts: *Jack Wyatt* ('Two Roses'), *Claude Redruth* ('Forgiven'), *Tom Penryn* ('Apple Blossoms'), *Jones* ('Two Thorns'). In April 1876, he appeared at the Theatre Royal, Bristol, as *Lord Chilton* in Marshall's 'False Shame,' since which time he has performed this character with much success at nearly every principal provincial theatre in the United Kingdom.

PITT, MRS. H. M. See ADDISON, FANNY.

POWER, CLAVERING. Son of the late Edward Power, Esq., of the Middle Temple, barrister-at-law. Born in London, 1842. Educated at King's College, London. Entered the Madras Army as ensign December 1859, and subsequently joined H. M. 105th Regiment. Served for five years in India, and retired from the service as lieutenant in 1870. In that year entered the dramatic profession, and in October made his *début* on the London stage at the Victoria Theatre as *Woodcock* in the farce of 'Woodcock's Little Game.' Afterwards, on tour in the provinces, played the part of *Caleb Deccie* in Albery's comedy, 'The Two Roses.' Has been engaged as "leading actor" at several theatres in the provinces. In 1877-8 fulfilled engagements at the Folly and Alhambra Theatres in London, appearing for the most part in opera bouffe—the 'Grand Duchess,' 'La Fille de Madame Angot,' &c.

REED, MRS. GERMAN (*née* PRISCILLA HORTON). First attracted notice in London as an actress in melodrama at the Victoria Theatre, under the management of Messrs. Abbot and Egerton, and when Mr. Sheridan Knowles and Miss Mitford endeavoured to support its interest by allowing their plays to appear on its boards. Was playing at that theatre in February 1834 as *Kate* in Sheridan Knowles's drama 'The Beggar of Bethnal Green.' In 1835 (August) appeared at the English Opera House, in a Scotch ballad opera called 'The Covenanters,' and an agreeable trifle, performed under the title of 'Domestic Arrangements.' In 1836 (January) was zealously contributing to the success of a new burletta first performed in that month at the St. James's Theatre, entitled 'Monsieur Jaques.' In a revival of 'The Tempest,' at the Theatre Royal, Covent Garden, October 1838, played the part of *Ariel*. At the same theatre, during the following year, played in English opera. Tuesday, March 16, 1840, sustained the part of *Ophelia* at the Haymarket Theatre, under Mr. Benjamin Webster's management, in a "revival" of 'Hamlet,' with Macready and Phelps in the principal parts.

"The only striking novelty in the performance is the *Ophelia* of Miss P. Horton, which approaches very nearly to the wild pathos of the original in one scene, and is touching and beautiful in all. A little more of the love-lorn maiden, and a little less of the professional vocalist, would render it as perfect as a stage representation of such a character could well be."—*Athenæum*, March 21, 1840.

At the same theatre, during the same year (Tuesday, December 8), Miss P. Horton sustained the part of *Georgina Vesey*, first performance of the late Lord Lytton's play of 'Money.' In 1841 was still a member of the company of the Haymarket Theatre, appearing in various comedies. In 1842 (November 16), at Drury Lane, under Macready's management, played with some success the part of *Philidel*, in a "revival" of Purcell's 'King Arthur'; and in March of the following year, appeared in the title rôle of the fairy spectacle 'Fortunio and His Seven Gifted Sisters.' In 1844 (January 1), at the Haymarket, "in one of the neatest and smartest of the elegant series of extravaganza for which the town is indebted to Mr. Planché," Miss P. Horton performed the part of *Graceful*. She continued a member of the Haymarket company until the end of the season 1846. At this period of her career she is mentioned in a contemporary journal as "one who ought to have been by this time the first *contralto* on our stage, now that Mrs. Shaw has left it." During the Keeley management of the Lyceum Theatre, 1844-7, she acted in extravaganza and pantomime, produced there annually at Easter and Christmas, with great success. Miss P. Horton, in fact, was the mainspring of this class of entertainment at the Lyceum under Mrs. Keeley's régime, and at the Haymarket, under that of Mr. Benjamin Webster. Tuesday, December 7, 1847, Miss P. Horton acted (with the leading players of the day), at Covent Garden Theatre, the part of *Ariel* ('Tempest,'

Act 1, Sc. 2), in aid of the "Fund for the Purchase and Preservation of Shakespeare's House at Stratford-on-Avon." In 1849 she played in the various Shakespearian "revivals" of Mr. and Mrs. Charles Kean, at the Haymarket. From 1850 to 1854 Miss P. Horton appeared from time to time at the Haymarket, Drury Lane, and Olympic Theatres, for the most part in extravaganza. The latter year she went on a "starring" tour in the provinces "with a sort of entertainment or medley song, in which the different European styles of singing are represented or parodied." This entertainment—produced in conjunction with Mr. German Reed, a gentleman of considerable musical ability, to whom she had been married in 1844—was the forerunner of the amusing and popular series of drawing-room plays given for so many years by Mr. and Mrs. German Reed at "The Gallery of Illustration," Regent Street, London, and now (1878) at St. George's Hall, Langham Place. Miss P. Horton's last appearance on the stage proper took place in 1858.

REEVE, WYBERT, Born in London, 1831. Entered the dramatic profession at Bradford, Yorkshire, in 1849, playing the part of *Frederick* in 'The Wonder.' Afterwards joined the York circuit, appearing in various juvenile leading parts, as *Azael*, *Sir T. Clifford*, &c. In 1852, at Plymouth, produced his first dramatic piece, a farce, entitled 'An Australian Hoax.' In 1855 joined the Bath and Bristol company. The same year wrote and produced a farce entitled 'Supper Gratis,' acted during the summer months in Mr. Roxby's circuit. In 1857 became a member of the Theatre

Royal, Manchester, company, with whom he acted for four consecutive seasons, as light and eccentric comedian. During this engagement, produced a comedietta entitled 'A Match for a Mother-in-law,' and was also part author of the successful pantomime entitled 'Blue Beard.' On leaving Manchester to enter upon the management of the Cardiff, and subsequently of the Swansea and Ryde Theatres, was presented with a testimonial by his professional colleagues of the Theatre Royal. In 1862 managed the Theatre Royal, Sheffield, under the lesseeship of Mr. Charles Pitt, a position which Mr. Reeve resigned in 1865, for the purpose of opening the New South Shields Theatre. In 1867 he became lessee of the Theatre Royal, Scarborough, of which he is now (1878) proprietor. At Sheffield wrote and produced 'Pike O'Callaghan,' an Irish two-act piece, which was afterwards played in London at the Surrey Theatre; a three-act comedy, 'Not so Bad After All'; and the three successful pantomimes entitled 'The Dragon of Wantley,' 'Robinson Crusoe,' and 'Little Red Riding Hood.' First appearance on the London stage, October 1869, at the Lyceum Theatre, as *John Mildmay*, in 'Still Waters Run Deep.'

"Mr. Reeve possesses the necessary qualifications to render his assumption of *John Mildmay* essentially popular—a pleasing *physique*, deep sonorous voice, distinct enunciation, gentlemanly self-possession of no common order, and a thorough knowledge of stage business; all are brought to bear in his representation, the result being a genuine and well-deserved success."—*Standard*, October 1869.

Subsequently Mr. Reeve produced and appeared in his come-

dies of 'Won at Last,' and 'Not So Bad After All,' at the Charing Cross Theatre, with success. In 1871 (after playing in the provinces) he returned to London and appeared at the Olympic Theatre as *Walter Hartwright*, on the production of Wilkie Collins's play 'The Woman in White.' Shortly afterwards, during Mr. George Vining's illness, Mr. Reeve sustained the part of *Fosco* in the same play, and so satisfactorily, that he has since performed this character more than fifteen hundred times in various cities of the United Kingdom, Canada, and the United States of America.

"Mr. Reeve's intellect is, manifestly, of an alert order, compact, vital, sympathetic, and fed by a vigorous imagination. His voice is fresh and bright; his individuality is unique and pleasing; his bearing is notably refined and very agreeable. He used no stage tricks to entrap attention, but, in a mood of quiet power and skilful precision, he embodied the character and lived it out through its experience. He had not been five minutes on the stage before the presence was felt of an original nature, and a dramatic artist of the best school—because the school of simplicity."—*New York Tribune*.

Is a member of the Dramatic Authors' Society. Has written, among other pieces, 'Never Reckon Your Chickens, &c.,' a farce performed at the Olympic Theatre, and received with much favour; 'Parted,' a four-act comedy-drama; 'The Better Angel,' a four-act play, and a piece entitled 'I Love You'; and he has also produced dramatisations of 'George Geith' and 'No Name' (the latter made at the request of Mr. Wilkie Collins).

ROBSON, E. M. Born in London, January 12, 1855. Nephew

of the distinguished comedian the late F. Robson. First discovered a partiality for a dramatic career through being permitted to play one of the children in the burlesque of 'Medea,' with his uncle, during that admirable actor's last "starring" tour in Ireland. First professional engagement, 1871, at the Elgin Theatre, under Mr. Edward Price's management. Has since played at the leading provincial theatres, notably in Edinburgh, Liverpool, and Birmingham, several of the late Mr. F. Robson's more important conceptions.

"Mr. E. M. Robson deserves a paragraph to himself. A low comedian who does not forget his art and rush at every opportunity into burlesque is such a *rara avis* that his appearance should be specially recognised. . . . His acting in 'Plot and Passion' was almost the perfection of art, and shows that he is capable of great things, if he only continues to cultivate and not to squander his talent."—*Liverpool Mail*, June 17, 1876.

"As *Captain Backstay*, Mr. E. M. Robson proves himself, as usual a useful burlesque actor. The very look of him is provocative of laughter, and his personation in the more farcical touches is sustained with an impenetrable gravity that often proves quite irresistible."—*Scotsman*, December 18, 1876.

Made his first appearance on the London stage at the Aquarium Theatre, August 3, 1878, in the part of *Captain Spooneysoft*, in a piece entitled 'That's Why She Loved Him.'

ROLLS, MRS. ALEXANDER. See BARRY, HELEN.

ROUSBY, CLARA MARION JESSIE. Made her first appearance on the London stage at the Queen's Theatre, Long Acre, December 19, 1869, as *Fiordelisa*, in

Tom Taylor's drama 'The Fool's Revenge,' founded upon Victor Hugo's 'Le Roi s'Amuse.'

"Persons who take interest in theatrical events have for some time past looked forward with curiosity to the appearance in London of Mr. and Mrs. Rousby, two performers hitherto of merely provincial reputation, whose merits, discovered by a sort of accident in an obscure corner of the kingdom by a distinguished dramatist and man of letters, were by him generously proclaimed to the world a few months ago. The play chosen for the occasion of what is, we believe, virtually their first metropolitan appearance, was Mr. Tom Taylor's 'Fool's Revenge.' . . . A fresher and more genuine interest was awakened by Mrs. Rousby's performance of the part of *Fiordelisa*. A fine countenance, a lithe and graceful figure, and a voice capable both of soft utterances and of passionate declamation, are not the only, nor even the chief stage qualifications possessed by this lady, who, judging from her appearance on Monday, can hardly be said to have emerged from girlhood. Her style of acting is essentially refined. In proof of this let anyone note carefully her artless confession of interest in the young cavalier who plays at night under her balcony; or her simple appeal to the old duenna to permit her to finger her lute with just 'one touch, to show him I am listening'; and let him compare this, in his memory, with the detestably artificial utterances, the offensive self-consciousness and transparent coquetry of the powdered and rouged young *ingénue* of the French stage. And yet that the gamut of this young actress's powers has a wider range than all this indicates must have been evident to anyone who heard her cry of terror at the approach of the libertine Duke, or witnessed her flushed and startled look as he came nearer to lay his hand upon her, or the shrinking and repugnance, mingled with something of the fascination with

which the mind contemplates inevitable danger, manifest in her attitudes and gestures throughout this powerful scene."—*Daily News*, Dec. 22, 1869.

In January 1870 Mrs. Rousby sustained the part of the *Princess Elizabeth* in a five-act historical play, in blank verse, by Mr. Tom Taylor, entitled, 'Twixt Axe and Crown,' first performed at the Queen's Theatre, London.

"The chief figure is the *Princess Elizabeth*, who through the entire course of the action is floating 'twixt axe and crown,' her enemies constantly seeking an opportunity to crush her with a charge of high treason. The foibles proper to 'Queen Bess' in her later days are as yet undeveloped, and the Princess is shown as a being scarcely short of absolute perfection, who, far from encouraging the conspiracies formed for her sake, remains unshaken in loyalty to her sister. By the introduction of Courtenay, Earl of Devonshire, a romantic tinge is given to her character. The 'White Rose,' as he is called, is the type of the *preux chevalier*. On him the Princess bestows her heart without reserve, and when the death of her sister has raised her to the throne, the first intelligence she receives is that of his death in a foreign land. But the feelings of the woman are not allowed to predominate over the dignity of the Queen, and when shouts have announced the accession of Elizabeth, she is aroused from her grief, and determines that henceforth her country shall be her only love. This extremely ideal view of the Princess's character is, of course, open to all sorts of objections, but the consistency with which it is carried out cannot be too highly appreciated. Not only indeed is the author consistent with himself, but he has found an actress who completely realises his lofty conception. This is Mrs. Rousby, who, not long ago, made her *début* in the 'Fool's Revenge,' and who now, as the *Princess Elizabeth*, gives a delineation of

character, in which the natural and the ideal are combined with a harmony to which it would be hard to find a parallel. That the features are those which might be supposed to belong to *Elizabeth* in her early days is a mere accident, but it is an accident that adds to the truthfulness of the performance. Mrs. Rousby, however, is an artist who has no need to rely on fortuities. Without rant or exaggeration she closely portrays all the varied emotions to which the royal maiden is subjected; and while by her melodious delivery she gives full value to the verse, she speaks in that thoroughly natural manner which, under like circumstances, is rarely to be found beyond the precincts of the Théâtre Français."—*Times*, Jan. 27, 1870.

"Mrs. Rousby was excellent as *Elizabeth*, and showed the possession of high powers. Timid at first, and over-complaisant, she warmed as she proceeded, and in the scene at the close of the fourth act, and in that in which she heard of the death of her sister and of Courtenay, displayed intelligence and tragic fire."—*Athenæum*, Jan. 29, 1870.

Among other noteworthy plays in which Mrs. Rousby has appeared on the London stage the following are entitled to special mention, viz., 'Joan of Arc' (Tom Taylor), first performed at the Queen's Theatre in April 1871, Mrs. Rousby sustaining the leading rôle; 'Griselda' (Miss Bradon), produced at the Princess's Theatre in November 1873, Mrs. Rousby in the title rôle; 'Mary Queen o' Scots' (W. G. Wills), first performed at the same theatre in February 1874, Mrs. Rousby in the title rôle; 'The Gascon; or, Love and Loyalty' (adapted by W. Muskerri from the French of M. Barrière), produced at the Olympic Theatre in February 1876, Mrs. Rousby playing the part of *Mary Stuart*.

Mrs. Rousby has also performed leading parts (of which the following will suffice as examples) in various revivals of the legitimate drama in London. In February 1871, at the Queen's Theatre, she acted *Rosalind* ('As You Like It'); in April 1873, at Drury Lane Theatre, she sustained the part of *Cordelia* ('King Lear'); in May 1876 in a revival of 'The Wife' (Sheridan Knowles) at the Olympic Theatre, she played *Mariana*. Mrs. Rousby has also appeared with much success at the principal theatres in the provinces in the various plays already enumerated.

ROUSBY, WYBERT. Was an actor of provincial repute previous to his first appearance on the London stage, which took place at the Queen's Theatre, Long Acre, December 19, 1869, in the part of *Bertuccio* (Triboulet) in Tom Taylor's drama 'The Fool's Revenge.'

"Mr. Rousby, who is a gentleman of rather slight figure and proportions, has a face capable of much and varied expression, and is evidently well trained in all the business of the stage. His voice is good, and his delivery clear and resonant. He is a master of the rare art of correct emphasis. He knows how to fill up his time on the stage with the restless activity proper to the character of the jester with his misanthropic hatred of the frivolous and profligate court of the Duke, his cruel spirit of revenge, and his tenderness for the sole object of his affections—his daughter, whose existence is the secret of his life. Careful elaboration is suggested by every point of Mr. Rousby's acting in this part, from the picturesque Mephistophelian attitudes, of which he has so great a variety, to the manifold wrinkles of his malignant smiles. Indeed the faults of his performance lie on this side, though it

was not without some of those bursts which at least appear spontaneous, and which excite the feelings of the audience for that reason. . . . The very completeness of Mr. Rousby's art will, no doubt, detract something from the curiosity with which his future performances will be looked forward to; and many of his points are undoubtedly traceable more to the school to which his style belongs than to the promptings of his own genius."—*Daily News*, Dec. 22, 1869.

Following the above date Mr. Rousby appeared on the London stage in those plays of importance first produced at the Queen's Theatre in which his wife played the leading rôle. (See ROUSBY, CLARA MARION.) In Mr. Tom Taylor's drama, 'Twixt and Crown,' he was in the original cast as *Courtenay*; in 'Joan of Arc,' by the same author, he played, on the occasion of its first performance, the part of *La Hire*; and (at the Princess's Theatre) in W. G. Wills's drama, 'Mary Queen of Scots,' the part of *Knox*. In February 1871 Mr. Rousby appeared at the Queen's Theatre as *Orlando* in a revival of 'As You Like It,' Mrs Rousby playing *Rosalind*; in April 1873, at Drury Lane Theatre, he sustained the part of *King Lear* in a revival of Shakespeare's tragedy, his wife acting *Cordelia*. Since 1876 Mr. Rousby has not appeared on the London stage in any part requiring notice.

ROYCE, EDWARD WILLIAM. Born at Eversholt, Beds, August 11, 1841. Entered the dramatic profession in the year 1860, as an auxiliary at Covent Garden Theatre, in the opera of 'Un Ballo in Maschera.' Specially studied operatic and character dancing. In 1861 was engaged at the Lyceum Theatre,

and danced in the 'Fair Scene' of Edmund Falconer's drama 'Peep o' Day.' Christmas, 1863, at the old Theatre Royal, Leeds, first sustained the part of *Harlequin* in the pantomime of 'The Yellow Dwarf.' Has since played *Harlequin* with great success at theatres at the following principal towns, viz., Leeds, York, Sheffield, Hull, Lincoln, Nottingham, Manchester, Glasgow, Edinburgh. While playing the character at the York Theatre in 1868 Mr. Royce was the means of saving the life of a little girl of the ballet whose skirts had unfortunately become ignited. For this act of bravery he received a testimonial from the Royal Society for the Protection of Life from Fire.

At Leeds Mr. Royce was the original *Welch* in Chas. Reade's drama of 'Foul Play,' concerning which the author, in a letter to the editor of the *Manchester Examiner* (June 26, 1868), said that "it owed a large share of its success to the talent and zeal of the performers, and especially of those who played the minor characters." Has been a member of the travelling companies of Mr. John Coleman and Captain Disney Roebuck. In 1872, at the Prince of Wales's Theatre, Liverpool, played the part of *Varney* in Halliday's revised burlesque of 'Kenilworth,' entitled 'Little Amy Robsart.' The same year accepted an engagement from the management of the Gaiety Theatre, in London, and first appeared at that theatre September 1872, in the part of *Whiskerandos* in 'The Critic.' At the St. James's Theatre, during the management of Miss Litton, played *Tom Cobb*, first performance of W. S. Gilbert's farcical comedy of that title. At the Gaiety Theatre has played the following





JOHN RYDER.

original parts, viz., *Dick Evergreen* ('My Awful Dad'), *Derrick* ('Young Rip Van Winkle'), *José* ('Little Don Cæsar de Bazan'), *Count Smiff* ('The Bohemian Gyrl'), *Valentine* ('Little Doctor Faust'), *Elvino* ('Il Sonnambulo'), and *Rudupolam* ('Rajah of Mysore'). In 1873 and 1874 Mr. Royce produced the Christmas Pantomime for the Messrs. Gunn of the New Gaiety Theatre and Theatre Royal, Dublin, and on various occasions he has undertaken the responsible duties of stage-manager and master of the ballet.

RUSSELL, HOWARD. Born in London, January 6, 1835. Entered the dramatic profession in 1858. First appearance in London, September 28, 1867 (having previously studied the rudiments of acting in the provinces), at the Victoria Theatre, in a drama entitled 'The Sin of a Life.' Subsequently became engaged by Mr. F. B. Chatterton for his theatres, and played various characters in the late Andrew Halliday's plays represented at Drury Lane, the Princess's, and Adelphi Theatres. Has had the advantage of supporting at those theatres some of the leading players of the day, including Messrs. Phelps, Fechter, Creswick, Anderson, King, Barry Sullivan, Mesdames Helen Faucit, Neilson, Hermann Vezin, Wallis, Geneviève Ward. Played the character of *Derrick* with efficiency, to the *Rip van Winkle* of Mr. Jefferson, during his last engagement at the Princess's Theatre. Has taken leading parts in some of the plays produced at the Crystal Palace, notably, *Polonius* ('Hamlet'), and *Phocian* ('Anti-gone'), the first produced by Mr. Tom Taylor, the second under

Mr. Wyndham's superintendence. Also played the character of *Claudius*, with Mr. Fechter in the title rôle ('Hamlet') at the Princess's Theatre in June 1872.

"Another highly meritorious impersonation was the *Claudius* of Mr. Howard Russell, of whose good qualities the part under notice only has afforded room for judgment. Mr. Russell adds to a good stage presence a clear ringing enunciation, powerful, while totally free from 'staginess,' or rant. This actor will prove a valuable addition to any legitimate cast."—*Standard*, June 13, 1872.

The production of 'The Wandering Jew' at the Adelphi, and revival of the play of 'Uncle Tom's Cabin' at the same theatre, brought Mr. Russell under notice of the public as a painstaking and efficient actor. He sustained the part of *Eros* on the occasion of the revival of 'Antony and Cleopatra' at Drury Lane Theatre, in 1876; and later (1878) has enacted the part of *Richard, Duke of Gloucester*, with considerable success, in 'Jane Shore' (revival) at the Princess's Theatre.

RYDER, JOHN. Born in 1814. Had attracted notice as an actor of much promise in the line of legitimate drama previous to his being enrolled in Mr. Macready's company, during that eminent tragedian's management of Drury Lane Theatre. This engagement was the first step in Mr. Ryder's advancement. In 1842 (October), in a revival at that theatre of 'As You Like It,' with Messrs. Macready, Anderson, Keeley, Phelps, and Mesdames Nisbett, Stirling, and Keeley in the cast, Mr. Ryder played the *Duke*. He appeared in most of the plays, original and revivals, produced under Mr. Macready's superintendence during his period

of management. At the Princess's Theatre, October 13, 1845, Mr. Macready playing *Hamlet*, Mr. Ryder sustained the part of *Claudius*. At the same theatre, in the year following, first performance, 20th March, of 'The King of the Commons' (White), Mr. Macready as James V. of Scotland, Mr. Ryder acted the character of *Sir Adam Weir of Lachemont*. In 1847, Monday, November 22, at the same theatre, in a play by Taylor (abridged by Macready), entitled 'Philip Van Artevelde.' Mr. Ryder played *Van den Bosch*; Mr. Macready and Miss Susan Cushman were in the cast. In 1850, Monday, Jan. 28, he played *Cenarus*, first performance of John Oxenford's version of Corneille's tragedy, 'Ariadne.' When Messrs. Charles Kean and Keeley entered upon the management of the Princess's Theatre, in 1850, Mr. Ryder became a member of their company, and on the opening night of their first season, Saturday, Sept. 28, appeared as *Antonio*, in a revival of 'Twelfth Night.' He subsequently took part in many of the performances for which Mr. Chas. Kean's administration became famous. Saturday, November 9, 1850, first performance at the Princess's of 'The Templar' (A. R. Slous), he sustained the part of *Aymer de la Roche, Grand Master*.

"The person most like a character in the piece is the *Grand Master* of the Templars, and we never saw Mr. Ryder play so well—quiet, yet spirited and careful."—*Examiner*, Nov. 16, 1850.

"Mr. Ryder, a sound, steady actor, is the very man for the *Grand Master*. The heaviness of office sits lightly upon him, and he is worthily accompanied by Mr. H. Fisher, who, though

usually of a bland demeanour, has put on the grim appearance of a bigoted Templar with wondrous geniality."—*Times*, Nov. 11, 1850.

"This gentleman (Mr. Ryder) looked the part magnificently, and acted with much judgment."—*Athenæum*, Nov. 16, 1850.

During 1851 Mr. Ryder appeared in various Shakespearian plays at the Princess's Theatre, and in February of that year acted the part of *Captain Channel*, in a revival of Douglas Jerrold's 'Prisoner of War.' February 9, 1852, in a revival of 'King John,' he sustained the character of *Hubert*, a part which he played subsequently at the same theatre in October, 1858. The same year, Monday, June 7, first performance of Lovell's play, 'The Trial of Love,' at the Princess's, he played *Colonel Boswell*. In 1853, Monday, February 14, in a revival of 'Macbeth,' Mr. Ryder acted the part of *Macduff*.

"The acting of the tragedy is perhaps less a subject of curiosity than the decorations, inasmuch as Macbeth and his lady were favourite characters with Mr. and Mrs. Charles Kean shortly before they opened the Princess's Theatre. . . . Mr. Kean's Macbeth is probably more familiar than Mrs. Kean's version of the Lady. . . . His despondent retirement to rest, or rather unrest; his leaning against the pillar as he passes it in utter despair, give a notion of heart-sickness which can hardly be surpassed. Then, for an exhibition of savage bravery, nothing can exceed the swashing combat at the end, in which he and Mr. Ryder fiercely threaten to hew each other to pieces. *A propos* of the latter gentleman, we should remark that he displayed a great deal of pathos in the character of *Macduff*, which was all the more effective from the general roughness of his bearing."—*Times*, Feb. 15, 1853.

Monday, June 13, 1853, Mr. Ryder sustained the part of *Salamenes*, in the grand performance of Byron's tragedy, 'Sardanapalus.' commented upon at the time as "the one piece of acting in that play on which there could not be two opinions in regard to its excellence." In the autumn of 1854 Mr. Ryder left the Princess's Theatre for a brief period and accepted an engagement to lead the "heavy business," supported by an efficient company, selected from other metropolitan theatres, at the Bower Saloon, Lambeth, under Miss Lydia Pearce's management. As to which engagement it was remarked in a contemporary journal that "he and his companions on this despised stage may easily find more laudable business to perform than that to which he, and others of respectable name, have lately been condemned at other establishments. In all probability at the popular saloon the higher drama will be preferred." The first week of his engagement, commencing Monday, August 21, 1854, Mr. Ryder appeared in three different characters:—*Macbeth*, *Othello*, and the *Stranger*. The first-mentioned part he had once before performed at the Princess's during the temporary indisposition of Mr. Chas. Kean, and had received great applause. In October 1854, Mr. Ryder rejoined the company of the Princess's Theatre, and reappeared on its stage the 9th of that month, as *Dymond*, first performance of Douglas Jerrold's play, 'Heart of Gold.' In January 1855, 'Louis the Eleventh,' translated by Dion Boucicault from Casimir Delavigne's historical play of that name, was performed at the same theatre, Chas. Kean as *Louis*; Mr. Ryder, *Coitier*.

"The character of Louis is everything; the others are next to nothing; and it is rather provoking to find such suggestive names as Philip Commines, Dunois, Tristan l'Ermite, and Olivier, the barber minister, turned to so little account. They are made shadows, without substance or colour. *Coitier*, the king's physician, is, next to the king himself, the most dramatic character, his bold demeanour and sarcastic indifference, whereby he controls the tiger whom he serves, are effective; but all this is borrowed from 'Quentin Durward.' The part was acted with much spirit by Mr. Ryder."—*Daily News*, Jan. 15, 1855.

In the same year, May, revival at the Princess's Theatre of 'Henry the Eighth,' on an unexampled scale of grandeur, Mr. Ryder sustained the part of *Buckingham*.

"Mr. Ryder, as the unfortunate *Buckingham*, was grand and imposing. His first scene was marked with laudable care, and his final address to the spectators of his execution was a fine example of oratorical speaking, and might be consulted as a lesson by those to whom eloquence is a mission."—*Athenaeum*, May 19, 1855.

"Mr. Ryder spoke the farewell address of *Buckingham* with a manly pathos that contributed greatly to the effect of one of the most beautiful *tableaux* in the piece."—*Times*, May 21, 1855.

In 1856, April 28, still at the Princess's Theatre, he appeared as *Polixenes*, in a sumptuous revival of 'The Winter's Tale'; and the following year, May 12, as *Bolingbroke*, in 'Richard the Second,' and July 1, as *Caliban*, in 'The Tempest.' In 1858, April 17, he acted the character of *Edgar*, in a revival of 'King Lear'; and in 1859, *Williams*, on the production of 'Henry the Fifth.' When Mr. Kean retired from the man-

agement of the Princess's Theatre in August 1859, Mr. Ryder remained a member of its company with Mr. Kean's successor, Mr. Augustus Harris.

On Wednesday, Nov. 2, 1859, Mr. Ryder played at the Princess's the part of *Giovanni Orseolo*, first performance of Edmund Falconer's drama 'The Outlaws of the Adriatic.' On Saturday, September 28, 1861, first performance in England of Brougham's 'Playing with Fire,' he acted the character of *Timothy Crabstick*. The same year, during the first engagement at the Princess's Theatre of Mr. Fechter, Mr. Ryder played *Iago* to that gentleman's *Othello*.

"Mr. Ryder's *Iago*, mephistophilean in appearance, quick in thought, picturesque in gesticulation, is probably a creation of Mr. Fechter's, inasmuch as it could scarcely have emanated from a veteran of the London stage. It was admirably fresh and finished, and the disciple, for such we presume he is, has this advantage over the preceptor, that he is able to give the old-fashioned English weight to his language. He is placed in a new position by the peculiar interpretation given by Mr. Fechter to the concluding speech of the play. *Othello*, instead of allowing *Iago* to retire, drags him towards the bed, and compels him to kneel before the murdered Desdemona. When he draws his dagger, all suppose that the author of mischief will be the victim, and the suicide therefore occasions more than usual surprise."—*Times*, Oct. 24, 1861.

In the following year, March 3, Mr. Ryder played *Othello* and Mr. Fechter *Iago*. In November 1861, at the Princess's, Mr. Ryder acted the part of *Falstaff* in a revival of 'The Merry Wives of Windsor.'

"Mr. Ryder has certain advantages of figure for the assumption, and though he lacks the unction which would be shown by a humorous actor, presents an outline that is at once intelligent and effective. He makes the most of the text, and throws the entire force of his conception into the character. The whole is evidently the effect of much study on the part of the actor, and is therefore the more deserving of special notice. What he has thoroughly thought out in the closet, he carefully depicts on the stage. The knightly qualifications of the jovial wassailer he marks with capital discrimination, while he solicitously softens the grosser features."—*Athenæum*, Nov. 30, 1861.

In 1862, February 10, at the same theatre, Mr. Ryder played *Jaques*, in a revival of 'As You Like It.' The same year, at Drury Lane Theatre, first performance of Boucicault's play, 'The Relief of Lucknow,' he sustained the part of the *Rajah Gholam Bahadour*. The following year, Monday, January 26, at the Theatre Royal, Westminster (Astley's), under Mr. Boucicault's management, first performance of that author's version of 'The Heart of Midlothian,' Mr. Ryder sustained the character of *David Deans*. At Drury Lane, Saturday, Oct. 10, 1863, revival of 'Manfred' by Mr. Samuel Phelps, Mr. Ryder acted the part of the *Abbot of St. Maurice*. He played in various parts at the Lyceum during Mr. Fechter's management of that theatre, 1863-7, and has since appeared as a "star" actor in London and the provinces. His latest (October 1878) appearances of importance on the metropolitan stage have been at Drury Lane Theatre in 'The Winter's Tale' and 'Macbeth.'

SANTLEY, KATE. Born in Germany. Her parents emigrated to Charleston, South Carolina, when she was a child, and Miss Santley there received her early education. Removing to England after the outbreak of the Civil War, she practised music as a profession for a brief period, but finally educated herself for the stage. Miss Santley made her *début* in the dramatic profession in Edinburgh, the first part of importance which she played being *Ophelia*. In the same city she acted *Fessica* to the *Shylock* of the late Mr. Charles Kean. Made her first appearance on the London stage at the Queen's Theatre in a burlesque on the well-known drama of 'The Stranger.' Afterwards Miss Santley accepted engagements at Drury Lane and the Strand Theatres, and then made a professional tour through the chief cities of the United States. Miss Santley's *rentrée* on the metropolitan boards at the Alhambra Theatre in 1872, when she assumed the character of *Cunégonde* in 'Le Roi Carotte,' was very successful. Since that time she has enacted principal parts in several of the opera-bouffes produced in London which have attained popularity, notably in 'La Belle Hélène,' 'Don Juan,' 'La Jolie Parfumeuse,' and, lastly, 'La Marjolaine.' In 1877-8, Miss Kate Santley undertook the management of the New Royalty Theatre for a season, but relinquished it April 1878, to fulfil various engagements at the principal theatres in the provinces.

SARTORIS, MRS. *See*
KEMBLE, ADELAIDE.

SCOTT-SIDDONS, MRS. A great grand-daughter of the famous actress Mrs. Siddons. At the beginning of her professional career, in London (1867), gave public readings at the Hanover Square Rooms from Shakespeare's plays. Made her *début* on the metropolitan stage, Monday, April 8, of the same year, at the Haymarket Theatre, in the character of *Rosalind* ('As You Like It').

"The favourable opinion of the histrionic qualifications of Mrs. Scott-Siddons formed by the distinguished auditory who listened last week with so much satisfaction to that lady's Shakespearian readings at the Hanover Square Rooms, was on Monday evening fully confirmed by a fashionable and crowded audience, assembled to witness her *début* on the metropolitan stage as *Rosalind*. A lady who can boast of a direct descent from the most illustrious of our actresses, comes accredited with the strongest recommendation to all who hold in reverence the names which adorn our Thespian annals; but Mrs. Scott-Siddons has a fair claim to theatrical distinction apart from hereditary honours. Well trained in the business of the stage through a course of provincial practice, there is nothing in the *débutante* which betrays the inexperience of the novice. Possessed of a fine expressive face, which may be called classical in its profile, and endowed with the advantages of a neat, symmetrical figure, Mrs. Scott-Siddons effectively supplies the external requisites for this most fascinating of Shakespeare's heroines. Her delivery of the text, on which she has manifestly bestowed much thoughtful study, is characterised by earnestness and intelligence, and her action is appropriate and unrestrained. Judging by the enthusiastic plaudits so frequently bestowed through the evening, her

performance would seem to have exceeded the most sanguine expectations her friends had entertained; but the good sense of the actress may be safely trusted to discriminate between the liberal applause which is intended to encourage a young aspirant, and the fervent spontaneous acknowledgment of a great triumph fairly won in the world of art. It is when *Rosalind* dons the doublet and hose that Mrs. Scott-Siddons gives her impulses full play; and the bantering of Orlando in the forest and the vivacious raillery of the imitative wooing were as effective as could be desired. That the young actress who has been received with so warm a welcome is deservedly entitled to the highest position on the metropolitan boards, it would be too much to affirm; but Mrs. Scott-Siddons is unquestionably a valuable acquisition to any theatre in which comedy is performed, and there may be latent powers which only need time and opportunity to favourably develop." — *Daily Telegraph*, April 10, 1867.

"Mrs. Scott-Siddons, the great-granddaughter of Mrs. Siddons, has been speedily promoted from the London reading platform to the metropolitan stage, and last night she made her appearance at the Haymarket Theatre as *Rosalind* in 'As You Like It,' the character in which she gave most satisfaction in her late readings at the Hanover Square Rooms. Mrs. Scott-Siddons's neat figure, pretty face, and pleasing arch delivery, qualify her for light comedy, and her ease, confidence, and freedom of gesture show that she has an aptitude for acting. Her reading of *Rosalind* is saucy and attractive, reminding us occasionally of the burlesque princes of the Strand Theatre, without the 'break-downs.' She wants the grand air of the *tragédienne*, which is not always an agreeable air, and many persons missing this, will vote her unequal to the embodiment of Shakespeare's lighter heroines. Her reception last night by a friendly audience will doubtless encourage her to adopt

the stage as a profession, and her sprightliness and evident intelligence will make her path easy. Her future will depend upon herself, her capacity for instruction, and the discretion of her advisers. If she is not exactly the shining star we were led to expect, she is a very lively and promising actress, who may be as easily spoiled as improved." — *Daily News*, April 9, 1867.

On Monday, September 2 of the same year, Mrs. Scott-Siddons reappeared at the Haymarket in the same character. In the autumn of 1868 she made her first professional appearance in America, giving readings at Steinway Hall, New York, from 'Macbeth' and 'As You Like It.' Subsequently, Mrs. Scott-Siddons entered upon an engagement at the Fifth Avenue Theatre in the same city. After a long absence from London she entered upon a brief engagement at the Haymarket Theatre in 1870, reappearing there on Monday, July 11 of that year, as *Pauline* in 'The Lady of Lyons,' and, during the same month, acting the part of the heroine in Dance's comedietta 'Delicate Ground.' Mrs. Scott-Siddons's next appearance of importance in London took place on Saturday, May 4, 1872, at the Queen's Theatre, on which occasion, "in the first original piece in which she had ever acted," viz., 'Ordeal by Touch' (Richard Lee), she played the part of *Coralie*. The piece was not a satisfactory success. Since the last-mentioned date Mrs. Scott-Siddons has been engaged on a "starring" tour in the United States and Australia.

SEDGWICK, AMY. Born in 1835. Had acquired reputation as an actress and much stage experience in the provinces previous to

her first appearance on the London stage, which took place Monday, October 5, 1857, at the Haymarket Theatre. The character chosen by Miss Sedgwick for her *début* was *Pauline* in 'The Lady of Lyons.'

"A more successful, and indeed a most successful *début*, has been that of Miss Amy Sedgwick as *Pauline* in the 'Lady of Lyons.' It has secured for her at once a high position on the London stage. We think the public much indebted to the Haymarket management for the generous readiness it always shows to obtain hearing for those who can only hope to win success."—*Examiner*, Oct. 10, 1857.

"This week we have had a *début* of more than ordinary promise. Miss Sedgwick, an actress well-known in the northern counties, has made her appearance as *Pauline* in the 'Lady of Lyons.' The intelligence that she displays is no rare qualification, for most of the new candidates for public favour who have lately solicited applause, have shown that they tolerably well understand the meaning of the part undertaken. It is in passing from the conception to the execution that a difficulty has been found, and as our recent *débutants* have not been of the audacious kind, the difficulty has been revealed, not by desperate leaps over the limits prescribed by Nature, but by a timid unwillingness to use the length of tether which Nature liberally accords. Now Miss Sedgwick acts not only with propriety, but with force; she makes her words and gestures tell, and, though in a quiet manner, marks out her character thoroughly. We suspect she is an actress whose progress will be worth watching."—*Spectator*, Oct. 10, 1857.

The week following, Tuesday, October 13, she acted the character of *Constance* in 'The Love Chase.'

"Miss Sedgwick is not without qualifications for the part, and her

assumption of it has proved that her natural attributes belong to the comic rather than the tragic art, and that in the former she can display vigour and feeling, as well as the possession of stage artifices. It was needful to show this. . . . With a full intelligence of the character and its conditions, Miss Sedgwick trusted to her native vigour for filling up the usual theatrical outline, and impressed the audience with the opinion that she *acted* well. She must get beyond this point, and render them unconscious that she is acting at all, while realising all the points of character with the utmost elaboration."—*Athenæum*, Oct. 17, 1857.

Saturday, November 7, 1857, first performance at the Haymarket of Mr. Tom Taylor's comedy, 'The Unequal Match,' Miss Sedgwick sustained the part of *Hester Grazebrook*, afterwards in the play *Lady Arneliff*.

"Mr. Tom Taylor has produced a new play at the Haymarket, which has met with a most unequivocal success. Although flat in some of its earlier parts, and weighted with two or three very uninteresting minor characters, it is, on the whole, spirited and entertaining, and the last of the three acts is new, amusing, and lively. The plot turns on the history of a blacksmith's daughter, who marries a baronet and disgusts her husband by her inaptitude for fine society, and finally, learning the lesson he wishes her to acquire, disgusts him still more by the change in her manners, her principles, and her feelings. At the end she throws off her mask of affectation, and having convinced her husband that simplicity is best, shows that she is simple still. This is the moral of the 'Unequal Match.' But another sense is also given to the words. There is a hollow-hearted coquette, who has once rejected the baronet before he came to his honour, and his wealth, who sneers at his humble choice, and determines to win back the heart she has once had

offered her. She succeeds so far as to entangle her old lover in a desperate flirtation, but in the end the wife makes her husband feel the superiority of honest affection and genuine worth, and the coquette is discovered to have entered on an 'Unequal Match.'

. . . . Miss Amy Sedgwick plays *Lady Arnecliff*. It is a difficult part to play, as she has to sustain three characters so different as those of a village maiden, a bride frightened by her guests, and a fine lady triumphing over a rival. She shows herself quite equal to the task she has undertaken, and acts throughout with an evenness of success which proves that her merits are many and high. There is not, we think, any very great promise in her performance; she will not console veteran playgoers for the loss of their old favourites, but she is a very useful accession to the strength of the London stage."—*Saturday Review*, Nov. 14, 1857.

"The character of Hester requires no small ability on the part of the actress who sustains it. In the first act she is the pretty rustic, placed amid a scene that brings additional lustre to her charms—a village beauty, marred by no humiliating contrast. In the second, she is the pretty rustic out of place, and not a little petted, but still fond and affectionate as ever, until jealousy of Mrs. Montresor converts her into an indignant wife. In the third act the rustic is lost altogether, and we have the woman of fashion, with whom manner is everything. Now, when we say that Miss Amy Sedgwick went through all these phases in a most satisfactory manner, as if perfectly at home in each of them, and marking out each of them as distinctly as possible, we give this young and rising actress 'the highest commendation.'"—*Times*, Nov. 9, 1857.

In February 1858, Miss Sedgwick appeared as *Beatrice* in a revival of 'Much Ado About Nothing' at the Haymarket Theatre.

"Miss Amy Sedgwick returned last night to a London audience, after some two months' absence—appearing for the first time as *Beatrice*, in 'Much Ado About Nothing.' The performance was, as might have been expected, a very satisfactory one, but the *ars celare artem* is still the one thing requisite; a little less artificial, a little less stogy in look, voice, and feature, and Miss Sedgwick would be the best high-class comedy actress on the boards."—*Daily News*, Feb. 23, 1858.

At the same theatre, in the following month, she sustained the part of *Julia*, in 'The Hunchback.'

"Miss Amy Sedgwick, by her performance of *Julia* in the 'Hunchback,' has still further strengthened her position with the theatrical public. When so many ephemeral successes take place, when an apparent triumph in one character is commonly followed by mere toleration in another, it is a great distinction on the part of Miss Sedgwick that she never loses ground. Her *Constance* and her *Julia* have more than confirmed the favourable impression made by her *Pauline*, to say nothing of the efficient support she gave to Mr. Tom Taylor's last new work, 'The Unequal Match.' After a close observation of her *Julia* we should say that the more tender side of this varied character is the most completely depicted. Of the indignation with which she listens to Helen's sneers at the fallen Sir Thomas, of the many passionate passages at the commencement of the third act, and even during the interview with Clifford, more might be made. There is an absence of that thorough abandonment to the feeling of the moment that can render *Julia* one of the most powerful characters of the modern drama. On the other hand, the softer emotions are adequately expressed. The lingering look at the shreds of the torn letter, the gentler appeals to Clifford's memory of a past affection, are exceed-

ingly pretty and natural. During the interview with Master Walter in the fifth act she moreover attains a degree of power that could scarcely be anticipated in the acts preceding; and the commanding position which she assumes in respect to her guardian as she warns him against the sacrifice of her happiness, is extremely well sustained. The whole character is, indeed, most creditably represented, and the impression it makes upon the public is, to all appearance, genuine."—*Times*, March 8, 1858.

"Miss Sedgwick's performance of *Julia*, in the 'Hunchback,' is a great improvement on her *Beatrice*, confirming our opinion that, while thoroughly taught, her teaching has had the effect of curbing her natural intelligence, and building up an artificiality and a staginess which she is only now breaking through. But beneath all this there is a natural strength, a forcible reality, an evidence of flesh and blood humanity, which, as we have said, is beginning to assert itself through the shallow casing of provincial training."—*Daily News*, March 2, 1858.

On June 30 and July 7, 1858, Miss Sedgwick performed the part of *Lady Teazle*, in a revival of 'The School for Scandal,' at the same theatre.

"The comedy of 'The School for Scandal' has been reproduced at the Haymarket Theatre, for the purpose of introducing Miss Amy Sedgwick in the part of *Lady Teazle*. She last night terminated her engagement with the impersonation of this character, in the presence of a crowded audience, who listened with the most profound attention to the masterpiece of Sheridan, and applauded its many admirable points with genuine enthusiasm. The excellent qualities which have distinguished Miss Sedgwick's recent dramatic experiences in the metropolis—the vivacity and intelligence which have marked all her exertions, and the fascinating and artistic expression which she has at all times so largely

at command—were plentifully exhibited in her embodiment of *Lady Teazle*. Stately and emphatic in her delivery of the serious passages of the text—light, graceful, and dexterous in the humorous sallies in which her ladyship indulges—ever equal to the situation, and fully adequate to a proper appreciation of the author—it may be justly acknowledged that Miss Sedgwick's performance of the part will rank with the best successes which she has hitherto achieved. Her interview with Sir Peter in the third act, in which she wins him over to the fulfilment of her pecuniary desires, and her dignified explanation of the mystery of the screen, were highly effective, and conceived and executed with abundant thought and care, and were warmly and deservedly applauded. Miss Sedgwick was several times recalled before the curtain, and was greeted with enthusiasm, and loaded with floral offerings."—*Daily Telegraph*, July 8, 1858.

On Saturday, March 12, 1859, still acting at the Haymarket, Miss Sedgwick supported the characters of *Juliana*, in 'The Honeymoon,' and *Kate Robertson*, in a new comedy written expressly for her by Mr. Palgrave Simpson, entitled 'The World and the Stage.'

"On Saturday night Miss Amy Sedgwick took her benefit. The house was crowded in every part, and the tone of the audience was enthusiastic as if a popular favourite of many years' standing had claimed the annual tribute to her exertions for the recreation of the public. Yet about a year and a half ago the very name of Amy Sedgwick was unknown to the great body of London playgoers. So striking an instance of rapidly-acquired popularity in a department of histrionic art that may be fairly called 'legitimate,' has not been known for a very long time. Not content with impersonating *Juliana* in the 'Honeymoon,' one of the leading

characters in her repertory, Miss Sedgwick produced on Saturday a new comedy, entitled 'The World and the Stage,' in which she played a part so prominent that she made herself thoroughly responsible for the success of the piece. As might be inferred from the title, the object of this work is to vindicate the heroines of the stage from the aspersions frequently cast upon them by the 'world.' With similar purpose Mr. Tom Taylor composed his 'Masks and Faces,' but *Kate Robertson*, the imaginary actress, represented by Miss Sedgwick, is a far more solemn personage than the historical Peg Woffington, and the new drama is throughout more serious in tone than its predecessor. . . . As far as the acting is concerned, the serious part of the piece rests entirely with Miss Amy Sedgwick."—*Times*, March 14, 1859.

In 1859, in September, she appeared as *Rosalind* in 'As You Like It,' and the same month as *Miss Dorillon* in Mrs. Inchbald's comedy, 'Wives as they Were and Maids as they Are.'

"Miss Amy Sedgwick made her reappearance last night at the Haymarket, and selected *Rosalind*, in 'As You Like It,' as her opening part. This actress, who has now established her reputation in London, was received, upon her first entrance, with a perfect ovation, and her acting throughout was greeted with considerable applause, and at the termination of the comedy she was called before the curtain. Notwithstanding this, it must be fairly owned that the applause was due rather to Miss Sedgwick's past success than to her impersonation of *Rosalind*, which, in many respects, was far from an effective performance. It needed life and flippancy; there was little or no archness or vivacity; indeed the keynote struck was of a lugubrious nature. Fancy and by-play were utterly wanting, and the sprightly *Rosalind* was divested of most of those charming characteristics with which Shake-

speare has invested her. It must be admitted that Miss Sedgwick has achieved legitimate successes, but *Rosalind* cannot be added to their number."—*Standard*, Sept. 20, 1859.

During 1860 (February) Miss Sedgwick appeared at the Haymarket as *Mrs. Haller* in 'The Stranger' with some success. On Wednesday, May 9 of that year, she acted the part of *Una*, first performance of Edmund Falconer's play, 'The Family Secret'; and on Saturday, June 23, *Miss Vandeleur* in the same author's drama, 'Does He Love Me?' In 1861 she accepted an engagement at the Olympic Theatre, "opening" on Monday, May 20, as *Lady Teazle*, and subsequently playing there in various original pieces and revivals until 1862. In that year she appeared at the Princess's in two of her well-known impersonations, *Julia* ('The Hunchback') and *Constance* ('The Love Chase').

"Miss Sedgwick has already grown somewhat too matronly for *Julia*. We miss the girliness that ought to serve as the excuse for her inexperience and excess of impulse. Miss Sedgwick's treatment of the part, indeed, is altogether too stogy. The lights and shadows are disposed in masses far too broad for a character not absolutely tragic, however much it may pass the bounds of genteel comedy. It is comedy still, though poetic comedy; and the error committed by the heroine is not a crime but an indiscretion. There was missing, therefore, the juvenile charm and the innocent gaiety which were meant by the dramatist as compensation for the want of steadiness and formation in the character of the as yet unformed country maid. The drama passes her through a course of development, and the steps of this should be carefully denoted by the actress. Miss Sedgwick, however, has no skill in minute

painting, but depends on certain dashing effects after long intervals of level elocution. This is a style of stage-art which is fast going out of fashion, and which is not likely again to be made popular."—*Athenæum*, Nov. 1, 1862.

In 1863 Miss Sedgwick renewed her engagement at the Princess's. In February she appeared there in the following plays, viz., 'One Good Turn Deserves Another' (*Phæbe Topper*), 'The Winning Suit' (*Princess Orelia*), and Mr. Cheltnam's dramatised version of 'Aurora Floyd' (the title rôle). In 1866 (October) she acted the character of *Lady Macbeth* at Drury Lane during the engagement there of Mr. S. Phelps and Mr. Barry Sullivan.

"Whatever opinion may be entertained, it is in favour of the Macbeth of Tuesday night that he was unconsciously assisted by Miss Amy Sedgwick, who, venturing for the first time in London on the personation of *Lady Macbeth*, gave a suggestive rather than a powerful rendering of the character. Her performance is not lacking in intelligence, but it is deficient in force, and much less decided in form and colour than could be desired."—*Daily Telegraph*, Oct. 3, 1866.

"The chief novelty in the cast is the performance of *Lady Macbeth* by Miss Amy Sedgwick. So completely is this lady identified with comedy that many have been curious as to the effect she might produce in a line so unusual. To say that she gives any indication that ideal tragedy will prove her *forte* would be too much; but she has evidently trained herself carefully to the part, and her remarkably clear delivery serves her to good purpose."—*Times*, Oct. 3, 1866.

"The *Lady Macbeth* was Miss Amy Sedgwick. . . . Her elocution has the merit of vigour and clearness, but there is no intellectual elevation—no

originality—in her conception of the part. Her intentions are good. She evidently does her best, and means to do her best, but her face wants expression, and her manner wants dignity for tragedy. In the courtyard scene after the discovery of Duncan's murder, she became almost lost in the crowd for want of sustaining power, and was hardly courtly and commanding enough to govern the banquet scene. Her performance taken altogether, shows cleverness and merit, but is not equal to the ability she displays in comedy."—*Daily News*, Oct. 2, 1866.

The following year, in a new piece entitled 'The Coquette' (Mead), first performed at the Haymarket, July 8, she sustained the part of the *Countess Blanche de Raincourt*. Since 1871 Miss Sedgwick has appeared but seldom on the London stage.

SHORE, J. G. First attracted notice on the London stage as a member of the company of the Adelphi Theatre in 1856. On Monday, February 11, of that year, appeared there with the Keeleys in a farce entitled 'That Blessed Baby' Moore, in which he played the part of *Mr. Finicle*. The year following joined the company of the Lyceum Theatre, and among other pieces first produced there, acted, in a pleasant little play by Leigh Hunt entitled 'Love's Amazements; or, How will it end,' the part of *Chevalier de Torsey*. This play was first performed on Wednesday, January 20, 1858.

"The dialogue throughout is admirably written, rising occasionally to the very highest flight, and being filled with many quaint conceits and pretty tropes and metaphors. The acting was excellent. Mr. Dillon is never so well suited as in the character of absorbing mystery with a

handsome person, a good heart, and very little brains. He played with great spirit and *verve*, and some of his bits of by-play were specially good. Mr. J. G. Shore, who is undoubtedly the most promising actor in that most difficult and most ungrateful line, the *jeunes premiers*, deserves special commendation for his gentlemanly bearing, careful reading, and clear utterance."—*Daily News*, Jan. 22, 1858.

In 1859 Mr. Shore became a member of the company of the Princess's Theatre, under the late Mr. Augustus Harris's management, and continued to act at that theatre for some years. In November 1861, in a revival there of the 'Merry Wives of Windsor,' Mr. Shore sustained the part of *Master Slender*. In 1864 at the Lyceum Theatre, in the revival by Mr. Charles Fechter, of 'Hamlet,' he played *Horatio*. Afterwards he joined the company of the Royalty Theatre under the management of the Misses Pelham. At that theatre on Monday, January 16, 1865, in a little comedy of more than usual brilliancy from the pen of Mr. John Oxenford, entitled 'Billing and Coaling,' Mr. Shore played the part of *Sir Thomas Turtle*. When Miss Marie Wilton, in conjunction with Mr. H. J. Byron, entered upon the management of the Prince of Wales's Theatre, Mr. Shore was engaged among their company. On Monday May 1, 1865, in a comediotta by Mr. J. P. Wooler, entitled 'The Squire of Ringwood Chase,' then performed there for the first time, he sustained the title rôle. The following year (1866), at the Princess's Theatre, in a dramatic version of Mr. Charles Dickens's 'Barnaby Rudge,' performed there for the first time on Monday, November 12, he sus-

tained the part of *Sir John Chester*. At the same theatre, on Wednesday, February 6, 1867, first performance of an original drama by Mr. T. Robertson, entitled 'Shadow Tree Shaft,' he played the part of *Captain Mildmay*. Since that time Mr. Shore has appeared at several theatres in the provinces, and, at intervals, on the stage of almost every theatre in London in a number of original plays, and revivals of plays, always exhibiting that same degree of care in his acting, for which he was distinguished in the early part of his career.

SINCLAIR, HENRY. Born in 1834. Entered the dramatic profession in 1853 at Ipswich Theatre, under the management of Mr. Hooper. Played at various provincial theatres, Bristol, Plymouth, Birmingham, Sheffield, and Liverpool, during that, and the succeeding, year, and first appeared in London at Drury Lane Theatre in the character of *Cassio* in Shakespeare's tragedy of 'Othello.' At the same theatre has played various Shakespearian leading and second parts, creating a very favourable impression in the character of *Macduff*. Mr. Sinclair has rendered good service to the histrionic art in such characters as *Richmond*, *the Ghost* (in 'Hamlet'), *Prince Hal* (to Mr. Phelps's *Falstaff*), *Henry VIII.*, *Romeo*, *Roderick Dhu*, *Fabian dei Franchi* ('Corsican Brothers'), and *Bassanio* ('Merchant of Venice'). Was the original *Henri de Sartorys* in Benjamin Webster junior's adaptation from the French of 'Frou-Frou,' a part in which he acted with much success.

"Mr. H. Sinclair as *Henri de Sartorys* is always a gentleman,

always a good actor, always identified with the part he has to play. Alike in the anxious, because bashful, scene with Louise and in the higher, more passionate, and more pathetic passages he gives real satisfaction. There is not a gesture that is out of place, not a word that it could be wished were differently spoken."—*Scotsman*.

In George March's adaptation of Victorien Sardou's comedy-drama of 'Nos Intimes' ('Our Friends'), Mr. Sinclair was a very able representative of *Dr. Tholosan*, a part which he has played with much ability at the Olympic Theatre in London.

"Mr. Henry Sinclair gave an exceedingly polished and natural delineation of the good genius of the drama, *Dr. Tholosan*."—*Standard*.

As a light comedian and character actor, Mr. Sinclair is possessed of considerable merit.

SOTHERN, EDWARD ASKEW. Born in Liverpool, April 1, 1830. Made his first appearance on the stage at the Jersey Theatre. In 1851 Mr. Sothorn went to the United States and made his *début* on the American stage (with which he has been so long and profitably connected), at the National Theatre Boston, in September 1852, in the part of *Dr. Pangloss* in a version of the younger Colman's comedy 'The Heir-at-Law.' Subsequently Mr. Sothorn went to New York, which may be regarded as his dramatic birthplace, since it was there he first began in earnest to study the histrionic profession. He became a member of the company of Wallack's, and afterwards of Laura Keane's Theatre. At this latter establishment, on May 12, 1858, he made his great hit in the character of *Lord*

Dundreary, in a piece by Tom Taylor, entitled 'Our American Cousin.' So great was its success that previous to the production of the play in London Mr. Sothorn had acted *Lord Dundreary*, the character in which the sole interest of 'Our American Cousin' centres, not less than a thousand times. On Monday, November 11, 1861, he played the part at the Haymarket Theatre for the first time.

"Whether the character (*Lord Dundreary*) by itself would sustain any degree of interest we much doubt, but in the hands of Mr. Sothorn, the gentleman who has been acting in it for so many hundred nights over the water, it is certainly the *funniest* thing in the world. The part is abstractedly a vile caricature of an inane nobleman, intensely ignorant, and extremely indolent. The notion once accepted by the audience that such an absurd animal could be the type of any class whatever, the actor was free to exaggerate to any extent the representation of the ridiculous. Mr. Sothorn, in the quietest way, takes full advantage of his position, and effectually subdues the audience to his mood. Laughter, at all times irrepressible, finally culminates in a general convulsion, which to our ears seemed quite a peculiarity—it was so strange, and yet so natural. The occasion was simply the reading of a letter from a brother in America, containing literally nothing more than that he feared a former letter had miscarried from his having forgotten to direct it. This, with certain inane comments on its contents, sufficed to enable Mr. Sothorn to produce the prodigious effect we have indicated. We are therefore disposed to believe that Mr. Sothorn, as an eccentric actor, is a man of no ordinary genius, and reasonably desire his further acquaintance. The public, we have no doubt, will be of the same opinion."—*Athenæum*, Nov. 16, 1861.

In December of the same year Mr. Sothern appeared at the Haymarket in a comedietta adapted from the French by himself, entitled 'Aunt's Advice.' In 1863 (March), in a piece called 'The Little Treasure,' selected for the *début* of Miss Ellen Terry, he played the part of *Captain Walter Maidenblush*. Saturday, April 30, 1864, at the same theatre, in 'David Garrick,' a play of some pathos, for which the stage is indebted to the ingenuity of the late T. W. Robertson, Mr. Sothern acted the title rôle.

"The character of *David Garrick* is the first that has really tested Mr. Sothern's powers beyond the Dundreary sphere. Its peculiarity lies in the second act, where an assumption of the most extravagant form of drunkenness is perpetually brought into contact with the real agony of mind which is now on the point of casting aside the mask of debauchery. The acting of Mr. Sothern in this difficult situation is very fine. The inebriety is furious; the manifested repugnance equally intense."—*Times*, May 6, 1864.

On Monday, June 13 of the same year, 'Lord Dundreary Married and Done For' (H. J. Byron) was produced at the Haymarket—Mr. Sothern as *Dundreary*.

"Those who insist on a plot as the basis of a dramatic piece will hardly consider the laws of theatrical composition have been here respectfully adhered to; but plenty of laughter is created by a series of whimsical absurdities, and with the majority this condition seemed to be considered all that it was essential to observe. . . . Supplied with a new series of those delightfully idiotic remarks, absurd rejoinders, and ridiculous ejaculations, whilst he becomes more and more entangled in mazes of inconsequential argument, *Dundreary* continues to

divert the audience, as much by what he says, as by what he does, and of the inimitable way in which such things can be said and done by Mr. Sothern the public do not require now to be informed."—*Daily Telegraph*, June 14, 1864.

During his accustomed autumn tour in the provinces in 1864, Mr. Sothern acted in 'Used Up'; and later in the year, at the Prince of Wales's Theatre, Liverpool (Monday, December 19), played the leading part, *Frank Jocelyn*, in a new play by Watts Phillips, entitled 'The Woman in Mauve.' It was a decided and brilliant success in the provinces, and was performed in London at the Haymarket Theatre for the first time, Saturday, March 18, 1865, Mr. Sothern appearing in his original character. In May of the same year he played the part of the *Honourable Sam Slingsby*, in a piece composed for him by Mr. John Oxenford, entitled 'Brother Sam.' In March 1866, in Glasgow, Mr. Sothern played for the first time *Frank Annerly*, in a new comedy by Mr. Westland Marston, entitled 'The Favourite of Fortune.' This piece was afterwards produced in London (April 2, 1866), at the Haymarket Theatre.

"Mr. Sothern made his reappearance at this house last night, after a few weeks' absence in the country, in a new comedy by Mr. Westland Marston entitled 'The Favourite of Fortune.' Mr. Marston is one of the very few living playwrights who trust to their own invention for plots and characters, and who has made a reputation second only to that of Sheridan Knowles as a writer of the poetical drama. His laurels have been chiefly won in the latter capacity; and much as the modern stage is indebted to him for works which are a credit to our

dramatic literature, the present production is, we believe, the first regular comedy, properly so called, which he has given to the boards. . . . Mr. Marston may be congratulated upon the ingenious construction of his comedy, the boldness with which he terminates his first three acts without having recourse to conventional 'situations', the purity and beauty of his dialogue, and the addition which he has made to our stock of stage-characters in the person of a wealthy widow whom he calls 'Mrs. Lorrington.' With singular good taste and judgment he has drawn a woman who is vulgar, and shows her vulgarity, not by Malapropisms and a liberally false use of the aspirate, but by the natural working of the story. If not intended to be the 'head centre' of the comedy, she becomes that centre, in our opinion, by the skill with which she is drawn; though those who surround her, with very few exceptions, are sketched with almost equal felicity. . . . The chief characters were thus distributed: *Frank Annerly*, Mr. Sothorn; *Tom Sutherland*, Mr. Buckstone; *Mr. Bromley*, Mr. Chippendale; *Hester Lorrington*, Miss Kate Saville; *Lucy Lorrington*, Miss Nelly Moore; *Mrs. Witherby*, Mrs. E. Fitzwilliam; and *Mrs. Lorrington*, Mrs. Chippendale, late Miss Snowden. *Frank Annerly*, if it had not been admirably acted by Mr. Sothorn, and Mr. Sothorn had not given it all the advantage of his well-deserved popularity, would scarcely have struck the critical portion of the audience as what is called a strong part. Mr. Sothorn's great merit consisted in his perfect naturalness. Tom Sutherland, though represented by Mr. Buckstone, is no more of a low comedy character than Captain Maydenblush in 'The Little Treasure,' but it plays such an agreeable and important part in the comedy that it stands upon an equality with *Frank Annerly*. . . . Mr. Sothorn has shown equal taste in selecting and appearing in an intellectual comedy in which the characters are well balanced. The piece was

deservedly successful." — *Daily News*, April 3, 1866.

"What makes this excellent comedy most remarkable is the truly artistic spirit in which the author has gone to work. We frequently find pieces depending on character without plot, and others depending on plot without character, but here the development of the one assists the construction of the other. The peculiarity of *Annerly's* temperament leads to the situations which are most striking in the story, and could not be exhibited under more favourable conditions. led down into a Sir Charles Coldstream, warmed into life and happiness by genial influences, and again petrified into a forced indifference that is in itself a passion, the character in the hands of Mr. Sothorn shows how much can be done by a consummate artist without obvious effort or obtrusive noise. The lovers of rant will say that Mr. Sothorn walks through the part; let us add that there is meaning in every step." — *Times*, April 5, 1866.

"These scenes between Hester and *Frank* are delicately written, and evoked from Mr. Sothorn a pathetic delivery which will raise his reputation as a general actor and afford evidence of power for serious drama which will enlarge the sphere of his professional employment." — *Athenaeum*, April 7, 1866.

In November of this year, at Edinburgh, Mr. Sothorn appeared as *Claude Melnotte*; his acting of the part is described in a contemporary local journal as having been "thoroughly successful, and impressed with a humour of its own." In December 1866, at the Haymarket Theatre, he sustained the part of *Harry Vivian* in a three-act comedy of Mr. Tom Taylor's, then first performed, entitled 'A Lesson for Life.'

"As an earnest student in his profession Mr. Sothorn has worked with a zeal which has rarely been excelled. The prominent characteristic of his

style is the air of modern refinement with which he surrounds the personage represented. There is nothing conventional about his movements, nothing which belongs to the stilted mannerism of the past school of histrionic art. We have the polished case of good society faithfully illustrated, the reality of nature in place of the artificiality of the stage, and a life-like portrait painted in vivid colours as an acceptable substitute for the faded caricature which has too often passed current with hasty observers for the semblance of a gentleman."—*Daily Telegraph*, Dec. 29, 1876.

On Monday, April 29, 1867, he acted the character of *Robert Derlin*, in a piece produced under the title of 'A Wild Goose.' In July ("opening" the 8th) 1867 Mr. Sothern appeared on the Paris stage as *Lord Dundreary*, but met with scanty encouragement. On Saturday, March 14, 1868, at the Haymarket Theatre, first performance of 'A Hero of Romance' (Westland Marston), an adaptation of M. Octave Feuillet's 'Roman d'un Jeune Homme Pauvre,' he sustained the part of *Marquis Victor de Tourville*.

"The story has not much originality or robust strength, but it is interesting, though much of the interest is forced out of the petty details of servitude and the etiquette of the servants' hall. The *Marquis de Tourville*, a ruined gentleman, accepts the advice of a friend, and consents to become a steward in a rich family named Dumont. He falls in love with Mdlle. Dumont, a young lady of the class known on the stage as haughty beauties. She treats him sometimes as a footman—sometimes as a friend; and the audience are shocked when they hear her order him in a pet to call her carriage, and delighted when he silently reproves her by ringing in a servant in livery. The disguised marquis is known to a

plotting governess in the family, who is anxious to share his title, and, by a variety of arts which need not be related, she does all she can to show him in the light of a fortune-hunter and adventurer. By an accident the marquis-steward and the haughty beauty are locked up in a ruined tower by moonlight, and the young lady, somewhat hastily, but naturally, accuses him of having plotted to get her in that awkward and compromising position. To show his good faith, with equal hastiness he leaps off the top of the tower into an unknown abyss below, dressed in strapped riding trousers. The reception of this scene, at the close of the fourth act, shows that theatrical audiences have not yet lost their appetite for 'sensational headers,' and the performance of it by Mr. Sothern, dressed as we have indicated, was both creditable to the actor and his tailor. This gymnastic proof of good faith is not, however, sufficient for the young lady, and it is not until the hero has done several other noble things, including the burning of a document which proves him to be the rightful owner of the Dumont estates, and a tottering old grandfather, Dumont, to be a villain, that he is allowed to marry the haughty beauty. . . . The comedy of the play has been well developed, and the character of a soft-headed, thick-speaking 'man of the world,' admirably played by Mr. Compton, is one of the few things to look back to with satisfaction. Mr. Sothern has one great qualification for the character he has chosen—that of the *Marquis*—he always acts like a thorough gentleman. In all the scenes requiring earnestness and dignity, he was good; in the few scenes requiring pathos, he was bad."—*Daily News*, March 16, 1868.

On Thursday, January 14, 1869, he played at the Haymarket the part of *Colonel John White*, on the occasion of the first performance of Mr. T. W. Robertson's comedy entitled 'Home.'

"A new comedy, called 'Home,' founded by Mr. J. W. Robertson on a French piece entitled 'L'Aventurière, and produced with decided success at the Haymarket, supplies Mr. Sothorn, who has been the leading actor at the Haymarket since Christmas, with a new part. . . . The merit of the piece consists in the smartness of the dialogue, which, however, is not up to Mr. Robertson's usual mark; and the ingenuity with which situations are obtained from a plot, not only simple, but so thoroughly transparent that its ultimate results may be foreseen from the very beginning. Its demerits are the very transparency of which we have spoken, and the circumstance that none of the characters sincerely enlist the sympathies of the audience. The adventuress is an adventuress after all, held up as an object of execration as long as the story lasts; and it is not till her power of mischief is gone that she makes an autobiographical appeal to Christian charity. Then her opponent, who lies without scruple, and can declare passionate love when he feels nothing but hate, seems a very insincere gentleman, whom one would not readily trust on important occasions, his victory being very much of the kind that is implied in the capture of one thief by another. . . . Though the personages, with the exception of Mountraffe, are not very strongly marked, they are all well played. Mr. Sothorn, who first became known to us as a representative of the most pronounced eccentricities, now takes a position as one of the very few actors who can play a gentleman in a piece where the gentleman is to be the central figure. The freedom from exaggeration which softened even the oddities of Dundreary accompanies him through all his delineations. The repartees which he utters in his new part are dropped easily and carelessly, as if without intention of forcing a joke; there is a gentle banter in his flirtation, and the violence of assumed passion is well bridled by irony."—*Times*, Jan. 16, 1869.

In May of the same year Mr. Sothorn acted the part of *Hugh de Brass* in Morton's farce 'A Regular Fix.' In May 1871, first performance in London of Mr. H. J. Byron's play, 'An English Gentleman,' Mr. Sothorn performed the part of *Charles Chuckles*. Mr. Sothorn's most important impersonations are, undoubtedly, *Lord Dundreary* and *David Garrick*, and these he has presented on the American and English stage over and over again during the past ten years, and, it may be added, with invariable success. Mr. Sothorn has himself stated that it is to the Americans he is indebted for whatever position he has attained, since without their encouragement he would long ago have abandoned the stage. His dramatic life, he has remarked, has not been altogether so cloudless as many perhaps have imagined. "The early part of it was chiefly occupied in getting dismissed for incapacity." It was his nature, however, to fight against obstacles. His present high position in the dramatic profession offers assurance that he has not worked and studied in vain. (*Times*, October 7, 1871.)

In 1878 (Saturday, May 11) he reappeared at the Haymarket, after a long absence in the United States, in a piece called 'The Crushed Tragedian,' by H. J. Byron, converted from the same author's play of 'The Prompter's Box,' originally produced at the Adelphi Theatre in 1870. Mr. Sothorn assumed the leading rôle, *Fitzaltamont*.

"Mr. Sothorn's appearance was the signal for a storm of applause, and for a long-continued roar of laughter. His *Fitzaltamont*, we may say at once, is, like his Dundreary, neither more nor less than an extravagant caricature.

He has broadened the lines laid down by Mr. Byron, who himself originally played the part, and the character is now taken into the regions of uproarious farce. From the crown of his head to the sole of his foot there stood the very ideal of what a crushed tragedian should be. He was husky of voice, as became an actor who in one night was wont to play Richard the Third, and the Stranger, and William, in 'Black-Eyed Susan,' to wind up with; he was melancholy of countenance, as became the poor devil, condemned to study nineteen parts a week; the sepulchral tones, the glaring eyeballs, the long hair, the wonderful 'stage walk,' and the melodramatic attitudes—all made this character stand prominently forward, to tickle the fancy of the audience, and to elicit repeated shouts of laughter. The part now is unmistakably broad farce, and there may be some to object that broad farce, carried through five acts, is just a little too much. *Fitzaltamont's* tragical declaration of love in the first act, and the sudden Richelieu-like inspiration upon which the 'drop' came down; his expressed scorn of a critical ruffian's rude remarks; his chagrin as he hears a London manager describe how heartily he laughed over his attempts at pathetic acting; and his reply to the remark of the banker who has not been in a theatre for twenty years, 'It is about the same time since I was in a bank,' in the second act; his determined efforts in the third to arouse the drunken actor who is to support the daughter of his old friend; his appearance after a histrionic triumph in the fourth; and his determination to marry Miss Mountcashel in the fifth, all caused great hilarity; and, although everybody had to admit that the 'business' was extravagant, there seemed to be no doubt existing as to its comicality." —*Era*, May 19, 1878.

The following month (June 1878) Mr. Sothern played the part of *Sydney Spoonbill*, in a

new comedy by Mr. H. J. Byron entitled 'The Hornet's Nest.' This impersonation, however, cannot be said to have brought any additional lustre to Mr. Sothern's fame as an actor. His present popularity in England rests almost wholly upon his admirable rendering of the two characters already specially indicated, viz., *Dundreary* and *David Garrick*. Their great success on the stage is solely due to Mr. Sothern, who created them.

"The first two acts of the comedy ('The Hornet's Nest') were found to be a little tedious by reason both of the excessive quantity and deficient quality of the jokes with which Mr. Sothern has been provided. As the piece advances the humour fortunately improves, till in the last act genuine fun is provided by the mode in which all the rogues . . . are, in a variety of ways, made to feel that they have indeed entered a hornet's nest. The piece received a welcome from the audience, which on the whole was well deserved. It has but little substance, and its tone, it is true, does not often rise above the level of farce, though occasionally a genuine comedy spirit is for the moment in the ascendant. The part of *Spoonbill* demands from the actor few qualities save an easy, self-confident manner, and an air of imperturbable self-command, and all this is thoroughly in Mr. Sothern's way." —*Daily News*, June 20, 1878.

"In 'The Hornet's Nest,' . . . first produced with indifferent success in New York, and now given for the first time in England, Mr. Byron has supplied a play that from one point of view is invertebrate and from another incoherent. Still, he has furnished Mr. Sothern with a comical character, and he has obtained a success. In chronicling this fact all is said that is really necessary. Criticism is impertinence and mistake. There is no plot to describe; there are no characters to analyse. The hero himself

is a cross between the Favourite of Fortune and Sir Simon Simple; the subordinate characters are so many lay figures, with whom Mr. Sothern deals as he pleases. . . . Mr. Byron's characters . . . burst into speech or song, indulge in protest or guffaw, at the bidding of Mr. Sothern. He meantime shows himself the most foolish of his sex through three acts to prove himself the wisest in the fourth act. It may be objected that such results as are presented would not spring from the agencies set in motion, that cause stands aloof from effect, and conclusion is dissociated from premise. This is true. The play is simple, sheer absurdity. It is, however, pervaded with abundance of jokes, good, bad, and indifferent; it enlists the sympathies of those who will allow themselves to be interested, and it piques the sense of drollery of those to whom the incongruous is a vindication of the impossible. Mr. Sothern meanwhile shows himself in the piece at his best, delivers his jokes with a manner so careless, easy, and unconscious as trebles their value, and moves up and down the play a being wholly preposterous and irresistibly comic. The visitor to the Haymarket should, indeed, fall into an old child's game, and open his mouth and shut his eyes, intellectually speaking, and receive what is sent him."—*Athenæum*, June 22, 1878.

SOUTAR, MRS. R. See FARREN, ELLEN.

SOUTAR, ROBERT. Eldest son of the late Robert Soutar, journalist. Is a comedian of established position; has written several farces, and is the author of various pantomimes which have been produced with success at the Brighton, Marylebone, and Victoria Theatres. Mr. Soutar has for some time held the position of stage-manager at the Gaiety Theatre under the lesseeship of Mr. John Hollingshead.

STIRLING, MRS. (*née* FANNY CLIFTON.) Born in London July 1816. Her first histrionic essay was at the Coburg Theatre. Afterwards she appeared at the Pavilion, playing a variety of parts in tragedy, comedy, and melodrama. On January 1, 1836, Mrs. Stirling first appeared at the Adelphi Theatre, then under the management of Mr. and Mrs. Yates, as *Biddy Nutts*, in 'The Dream at Sea.' The same month she played in a drama by Mr. Serle entitled 'The Ghost Story.'

"We were much pleased with the new actress, Mrs. Stirling. She is a very pretty woman, and there were grace, force, and propriety in her acting, which will, if we are not much mistaken, answer most satisfactorily much heavier calls than were made upon her on this occasion."—*Athenæum*, Jan. 9, 1836.

Mrs. Stirling acted at the Adelphi the succeeding season in various pieces produced there, melodramatic and farcical: 'Luke Somerton,' 'The Doom of Marana,' 'Catching an Heiress,' &c. Her qualifications as an actress were thus referred to in a contemporary journal: "Without becoming too prolix by going into particulars, we may safely assert that she (Mrs. Stirling) possesses in an eminent degree every requisite for a low-comedy performer; that she uses all with admirable tact and discretion, and that she is withal a very pretty woman." In 1836 she accepted an engagement at the St. James's Theatre, playing (in May) the leading character in "a very pleasing and neatly written burletta, entitled 'Love and Charity.'" In 1839 (November), at Drury Lane Theatre, she sustained, "with limited success," the part of *Beatrice* in

a revival of 'Much Ado About Nothing'; and the same year, at the same theatre, the leading female rôle in a piece entitled, 'A Night in the Bastile.' The year following Mrs. Stirling took the place of Miss Helen Faucit at the Haymarket Theatre as *Clara Douglas* in 'Money,' and in 1841, at the same theatre, sustained Mrs. Glover's character of *Mrs. Franklin* in the same play.

"The representation of 'Money' has been agreeably varied by the substitution of Mrs. Stirling for Mrs. Glover as the marrying widow; the talent that can give new attractions of a higher kind to the personation of two such opposite characters as *Clara Douglas* and *Mrs. Franklin*, both which had previously received the impress of powerful performers, is worthy of a more commanding position on the stage than that at present occupied by Mrs. Stirling." — *Athenæum*, May 8, 1841.

During Mr. Macready's second season at Drury Lane, October 1842, Mrs. Stirling appeared there as *Celia* in 'As You Like It,' as *Sophia* in Holcroft's 'Road to Ruin,' and as *Mrs. Foresight* in Congreve's 'Love for Love.' She also acted with great spirit with the late Charles Mathews the younger, in a farce written by him under the title of 'The Eton Boy.' In 1845 she joined the company of the Princess's Theatre, and appeared there with Mr. Macready, Mr. Wallack, Mr. and Mrs. Chas. Mathews, Mr. Compton, Mrs. Ternan, in several plays produced under Mr. Macready's superintendence. She acted at the same theatre with Miss Cushman during the first visit of that accomplished actress to England; on April 19, 1845, appearing as *Helen* (to Miss Cushman's *Julia*)

in the 'Hunchback.' Wednesday, October 15, 1845, at the same theatre, she sustained the part of *Cordelia* ('King Lear'), Mr. Macready in the leading rôle. The following year, Wednesday, May 20, she acted the character of *Madeline Weir*, first performance of 'The King of the Commons' (White), the part of James V. of Scotland being undertaken by Macready. In 1847, Tuesday, December 7, Mrs. Stirling took part in the special Shakespearian performances at the Theatre Royal, Covent Garden, arranged in behalf of the fund for the purchase of Shakespeare's house at Stratford-on-Avon. She played on this occasion *Mrs. Ford* in a selection from 'The Merry Wives of Windsor' (Act 3, Scs. 3 and 4; Act 4, Sc. 2). In 1848 Mrs. Stirling joined the company of the Olympic Theatre, and appeared there, September 4, as *Laura Leeson*, in 'Time Tries All,' then performed for the first time. "This was Mrs. Stirling's first appearance on these boards, and she was received with high welcome, which she merited by her able tracings of the finer shades of the part. No character could well be better suited to Mrs. Stirling's style than that of a fantastic maiden, who, mistaking the bias of her own feelings, banishes from her presence and his country the man whom she really loves. The drama is one in which the interest is mental and sustained by the heroine." The same year (1848), at the Olympic, she appeared as *Juliana* in the 'Honeymoon,' *Kate* in the 'Taming of the Shrew,' and, with distinguished success, as *Cousin Cherry* in the farce of that title. After the destruction by fire of the Olympic (March 29, 1849) Mrs. Stirling

accepted an engagement at the New Strand Theatre under Mr. Henry Farren's management. On October 10 she played there the leading rôle in 'The Reigning Favourite,' a piece translated by Mr. John Oxenford from Scribe's tragedy of 'Adrienne Lecouvreur.'

"Probably Mrs. Stirling never acted so finely as in the character of *Adrienne*, originally played by Mademoiselle Rachel. It is a very difficult part, since although a number of passions are to be displayed with great intensity, they must at the same time be expressed with quietness. Excepting in the death scene at the last, when she is a one with Maurice and Michonnet, her emotions are in a state of constant suppression. The intelligence with which Mrs. Stirling seized on points not of themselves salient, and the great, though quiet force with which she gave them, were admirable. There was a whole history of internal emotion, without anything like violent ebullition. In the cited speeches which she had to deliver in the course of the piece she laboured under a difficulty which did not exist on the Parisian stage. To the French public these speeches are all familiar, but to the English they were only rendered significant by Mrs. Stirling's excellent delivery."—*Times*, Oct. 10, 1849.

The same year Mrs. Stirling appeared as the heroine in Mr. Theodore Martin's version of 'King René's Daughter'; and as *Olivia* in a version by Tom Taylor of 'The Vicar of Wakefield.' In 1850, October 14, at the Olympic, she sustained the principal rôle in Stirling Coyne's 'My Wife's Daughter,' a version of 'La Femme de Quarante Ans.' Monday, January 13, 1851, at the same theatre, she played the part of *Martha Gibbs* in 'All that Glitters is not Gold' (Mor-

ton). The following April, in a dramatic version of Addison's 'Sir Roger de Coverley,' produced at the Olympic, Mrs. Stirling undertook the part of the *Widow*. The piece, though interesting, was not successful. After fulfilling a short engagement at the Olympic Theatre she returned to the Haymarket and reappeared there, April 21, 1852, as *Fanny Morrison*, first performance of Mark Lemon's play 'Mind Your Own Business.' On Saturday, November 20, 1852, first performance at the Haymarket Theatre of 'Masks and Faces,' Mrs. Stirling played the part of *Peg Woffington*.

"The plot of this piece, indeed, is its weakest point. The nominal hero, Vane, is a poor creature, weak as well as wicked, who excites no interest whatever, and does not deserve an amiable and loving wife. The principal figure is *Mrs. Woffington*, who is admirably drawn, and charmingly represented by Mrs. Stirling. The character is a delightful combination of grace, wit, spirit, nobleness of nature, and generosity. But this ideal *Woffington* is just such a creature as the still more celebrated Mrs. Clive was in reality; while Kitty Clive (who is also one of the *dramatis personæ*) plays an insignificant part. Triplet, the poor denizen of Grub Street, is an excellent sketch, embodied by Mr. Webster in that artistic and masterly manner for which he is distinguished, with fine touches of homely pathos."—*Daily News*, Nov. 22, 1852.

"Although we are by no means blind to the faults of this production, we have no hesitation in declaring it one of the most creditable dramas of literary pretension that have appeared on the stage for a long time. The positions and characters of the personages are by no means new. *Mrs. Woffington*, supplanted by the wife to give up the heart of her husband, cannot but recall to mind the actress Dumesnil, in the French *Petit*

comédie of 'Tiridate,' combating her affections for the son at the solicitation of the father. The miseries of the poet in his garret bear no small affinity to those of Kotzebue's 'Armer Dichter,' better known here through the medium of 'Monsieur Jacques.' Even the contrivance of thrusting a real face through a hole in a picture is one that has been already tried, and was used for farce purposes in Mr. Bernard's 'Mummy.' Fault may be found, too, with the sudden reformation of Ernest, whose deviation from virtue is much more clearly shown than his return to her laws. But all the objections that may be made on the score of want of invention and an inartificial manner of bringing a story to a conclusion, are over-balanced by the zeal and talent displayed in the dialogue, and in the substantial nature of the *dramatis personæ*. Not only is *Mrs. Woffington* rendered a new character by a happy combination of benevolence and mirth; not only does the starving poet acquire new individuality by the peculiarity of his details, but the minor personages, who are grouped about the principal figures, like Sir Benjamin Backbite and Co. in the 'School for Scandal,' are all sketched with care and minuteness. The dilapidated foppery of Colley Cibber, the known epicurism of Quin, immortalized by a famous epigram, the pompous asperity of the ill-natured critic, Snarl, and the platitude of the good-natured critic, Soaper, are each brought forward with due force, and when the whole party is assembled on the stage, a characteristic line is expected from each, and received with pleasure. Writing has evidently been a labour of love with the authors, and has occasionally led them into prolixity. Pleased with a chain of dialogue, it seems every now and then that they did not know how to let it drop. Such is the state of the modern drama that our actors do not often get a real substance to grasp. The Haymarket company gladly availed themselves of the rare opportunity afforded them by

'Masks and Faces.' Mr. Webster is an actor, above all others, whose capability of shining forth depends on the strength with which the character he represents is marked; and his representation of the distresses of the poor old poet, Triplet, always odd but sometimes intensely affecting, deserves to be placed as a pendant to his excellent delineation of the drunkard in 'Mind your own Business.' Stepping gracefully from seriousness to gaiety, and equally natural in both, Mrs. Stirling is completely in her element as *Peg Woffington*, and has all the benefit of a contrast in the girlish, effusive manner, which is very prettily assumed by Miss Rose Bennett in the character of Mrs. Vane. Sir Charles Pomander, a spiteful fop of the old school, is played with becoming coolness by Mr. Leigh Murray. These are the great personages of the play; but the lesser characters were also adequately sustained."—*Times*, November 22, 1852.

Mrs. Stirling, it may be noted, was the original *Mrs. Trotter Southdown* in Taylor's comedy 'To Oblige Benson,' first performed at the Olympic, Monday, March 6, 1854. This successful piece was an adaptation of 'Un Service à Blanchard,' by MM. Moreau and Delacour. Among other characters assumed by Mrs. Stirling during her long connection with the Olympic, the following are deserving of being specially mentioned, viz., *Lady Teazle* (June 22, 1855); *Mrs. Bracegirdle*, in the comedietta of 'The Tragedy Queen' (May 1856); *Miss Dorvillon*, in Mrs. Inchbald's comedy, 'Wives as they Were and Maids as they Are' (the same month); *Mrs. Levenson*, in Mr. A. C. Troughton's 'Leading Strings' (first performed October 19, 1857).

"The Olympic is a theatre with a distinct walk of art, and its spe-

ciality is a very attractive one. It furnishes a home to the drama of the drawing-room—to the light, playful representation of the domestic life of the higher orders, as distinct from the regular comedy of manners. . . . On the whole the efforts of the Olympic are successful, and 'Leading Strings' is one of the greatest successes in the line of drawing-room comedy which the theatre has attained. There is no strength of situation, no originality of conception, no fine play of character. But such qualities belong to a higher walk of the drama. 'Leading Strings' aims at and attains minor excellencies; but then its merits are the ones appropriate to the order of theatricals to which it belongs. . . . The more comic portion of the play is assigned to an old butler, who pries into the secrets of the family, and who favours the audience with constant exposition of his ideas on the proper education of a family. This part is so well played by actor, the 'make up,' the behaviour, and the by-play of the character are so admirably given, that Binnings, in itself not a very promising part, is quite a creation, and a distinct effort of theatrical genius. Mrs. Stirling, as the mother, exhibits one of the most finished and sustained pieces of drawing-room acting that have been seen in London for some years, and, from one end to the other her part is excellent. But in the other parts it seems as if, in England, it were impossible to trust entirely to the effect of this sort of play when kept within its legitimate limits, and as if some sort of concession must be made to the taste of the pit, and to the public liking for exaggeration and practical jokes."—*Saturday Review*, Oct. 31, 1857.

In February 1857, at the Lyceum, Mrs. Stirling played the leading female rôle, first performance of Mr. Tom Taylor's play, 'A Wolf in Sheep's Clothing,' an adaptation of Madame Girardin's 'Une Femme qui déteste son Mari.'

At the Olympic, in October 1858, in a melodrama by Mr. Wilkie Collins, entitled 'The Red Vial,' Mrs. Stirling sustained the part of *Madame Bergmann*. This play was of the most repulsive kind, and is alluded to in contemporary criticism as "the most brilliant failure of the day." Mrs. Stirling's acting was its one redeeming feature. Since 1858 Mrs. Stirling has rarely appeared on the London stage, and chiefly in the position of a "star" actress, mostly in characters in which she had already secured fame. In the spring of 1869 she gave her first dramatic reading in London, consisting of selections from 'The Midsummer Night's Dream.' She has since occupied herself principally with this work, and with her duties as Professor of Elocution at the London Academy of Music.

STIRLING, FANNY.

Daughter of Mrs. Stirling (Fanny Clifton). Made her *début* on the London stage July 25, 1860, as *Miranda*, in 'The Enchanted Isle.' On Monday, January 7, 1861, appeared at the same theatre in her first important part, viz., *Miss Vandeleur*, in Falconer's comedy, 'Does He Love Me?'

"Miss Stirling has great natural powers, and merely requires cultivation in the art which she has chosen to realise a decided success. Her portraiture of the heroine was exceedingly natural, full of girlish impulse, and occasionally revealing extraordinary powers of fascination. In person and style she much resembles her mother, and in time will probably become as attractive an actress."—*Athenæum*, Jan. 12, 1861.

In March of the same year, at the Haymarket, she played in a

new piece, 'A Duke in Difficulties,' written by Mr. Tom Taylor expressly for Mrs. and Miss Stirling, both of whom appeared in it—the former as *La Focunde*, the latter as *Colombe*. Miss Stirling has appeared on the boards of all the principal theatres in London.

SUGDEN, CHARLES. Born at Cambridge in 1850. Entered the dramatic profession in 1869 under the pseudonym of "Charles Neville," and first appeared at the Theatre Royal, Brighton, in 'Nobody's Child,' and subsequently at the same theatre in other small parts. During one week at that theatre acted as clown in the pantomime. From Brighton proceeded to Dublin and Edinburgh, enacting *Laertes* and other young men's parts in Shakespearian plays, comedy, &c. Next appeared at the Prince of Wales's Theatre, Liverpool, as *Bertie* in 'New Men and Old Acres.' Made his first appearance on the London stage Saturday, October 7, 1871, as *Ernest* in H. J. Byron's comedy, 'Partners for Life,' at the Globe Theatre under Montague's management. In 1873 appeared at the Gaiety as *Frank Rochdale* in the revival of Colman's 'John Bull,' in which Phelps, Charles Mathews, Toole, Vezin, Lionel Brough, &c. took part. In 1874 accepted an engagement at the Olympic, and played *William III.* in Tom Taylor's 'Clancarty' (for the first time appearing under his real name, Charles Sugden), and *Chevalier* in the 'Two Orphans.'

"Mr. Charles Sugden gave a very clever representation of *King William*. His get-up was remarkable, and the entire performance in its moderation and equality evinced power of no ordinary kind."—*Athenæum*.

January 16, 1876, Mr. Sugden appeared as *Charles Middlewick* in 'Our Boys'—first performed at the Vaudeville Theatre—a character which he sustained during three hundred nights. At the Prince of Wales's Theatre he has played *Captain Bradford* in 'Peril,' *Sir Harry Arucliff* in 'The Unequal Match,' and *Algie Fairfax* in 'Diplomacy.'

"Mr. Sugden has seldom been seen to greater advantage than in the character of *Harry Arucliff*, a part thoroughly well suited to a style which errs occasionally on the side of over-repression. The studiously subdued tone of Mr. Sugden's acting was in place here, and its admirable ease and simplicity are well known."—*Pall Mall Gazette*.

SULLIVAN, BARRY. Born at Birmingham in 1824. Made his first appearance on the stage at Cork in 1840. After studying for some time he joined the company of the Theatre Royal, Edinburgh. Previous to his appearance on the metropolitan stage had earned distinction in the provinces—notably at Manchester and Liverpool—as an actor of the poetic drama. Made his *début* in London, at the Haymarket Theatre, in the part of *Hamlet*, Saturday, February 7, 1852.

"Mr. Sullivan is slender of figure and graceful in his attitudes, but his vocal organ is very limited. His evident good taste prevented him from any attempt to strain it; but however well harmonised were the tones, the effects produced could of course be proportioned only to the capacity of the organ, and the result was a series of minute points and crotchety new readings as substitutes for physical powers. That Mr. Sullivan has mind, and can act well—that he possesses originality of conception and beauty of movement—

that he has studied hard and practised long—all this is evident. . . . His interview with the Ghost was, in its expression of reverence, grace, and significance, very fine; and than his 'closet scene,' we never remember anything more pathetic as well as picturesque. In a word, Mr. Sullivan acts with great care and pains."—*Athenæum*, Feb. 14, 1852.

"The *début* of Mr. Barry Sullivan, a provincial tragedian, at the Haymarket Theatre, is by no means devoid of interest. He is deficient in physique, and makes no very strong appeal to the sympathies; but his performance of *Hamlet*—the only character he has yet played—shows that he is a careful and intelligent reader, with a perfect knowledge of stage-business. The alteration of the phrase 'I know a hawk from a hernshaw,' into 'I know a hawk from a heron—psha!' might savour of trickiness, were not Mr. Sullivan's general manner, which is most thoroughly free from claptrap, a sufficient warrant that all he does is the result of deliberate conviction."—*Spectator*, Feb. 14, 1852.

In a lengthy criticism of Mr. Fechter's performance of the character of Hamlet, the *Saturday Review* of April 6, 1861, dwelling upon the novelties introduced by that actor into the generally received reading of Shakespeare's play, remarked: "When Mr. Barry Sullivan came out as *Hamlet* a few years ago, many persons attended the Haymarket for the mere purpose of hearing him say, 'I know a hawk from a heron—P'shaw !' instead of the ordinary reading; and there is no doubt that the novelties of Mr. Fechter are far more important and interesting. But young critics may be usefully warned that the conventional is not necessarily wrong, and that a great artist is not bound, as a matter of duty, to scorn the teachings of his predecessors. A

school-boy who commenced reciting the first book of 'Æncid' with the words 'Armorum virique cano,' would be the most unconventional Latinist in his class; but his originality would hardly exempt him from the penalties prescribed by the ancient code of birch."

At the Haymarket, Saturday, February 14, 1852, Mr. Barry Sullivan acted the character of *Angiolo*, in a five-act drama by Miss Vandenhoff, entitled 'Woman's Heart.' On the 19th of April of the same year, at the same theatre, he played the part of *Evelyn* in a revival of 'Money.' Saturday, February 12, 1853, first performance, at the Haymarket Theatre, of Lord Lytton's play, 'Not so Bad as we Seem' (written for, and originally played by, members of the Guild of Literature), Mr. Sullivan sustained the part of *Hardman*.

"Mr. Stuart played the Duke of Middlesex with volcanic energy and oppressive sense of ducal dignity, and Mr. Barry Sullivan that of *Hardman* in a manner which will not allow him to be dismissed at the tail of a sentence. The impression left by this gentleman's acting is, that he possesses a strong and clear dramatic intellect, but lacks somewhat of the flexibility required by the characters of comedy. Hence his playing in the earlier and more level scenes was somewhat stiff and cumbrous, though always judicious; but in the last act, the burthen of which rested mainly upon him, he came out with energy and fire, excited and sustained the interest of the audience all through, and obtained a succession of well-merited plaudits."—*Daily News*, Feb. 14, 1853.

The same year (April, first performance, at the same theatre, of Mr. Browning's play of 'Colombe's Birthday,' Mr. Sullivan acted the character of *Valence*. The same

year he accepted an engagement at the Standard Theatre, and played a leading rôle in Bennett's drama, 'Retribution' (revived). In 1855 he returned to the Haymarket Theatre, and in May appeared there as *Claude Melnotte*, to Miss Helen Faucit's Pauline ('Lady of Lyons'); in June as *Franklyn*, in 'Love's Martyrdom'; and subsequently, in the same month, as *Faques*, in 'As You Like It,' Miss Faucit playing Rosalind.

"*Melnotte* was impersonated by Mr. Barry Sullivan, who was decidedly successful in the estimation of the audience, having been called before the curtain twice during the play, though in our judgment he 'tore his passion' too much. We do not know whether any *convenientia temporis* induced the manager to select the 'Lady of Lyons' for representation; but certainly there are few popular plays in which the right of merit and the demerit of mere birth are more prominently set forth. The allusions of that kind were seized with avidity, and so loudly cheered by the audience that the spectator might almost fancy himself at an Administrative Reform Meeting."—*Daily News*, May 29, 1855.

"A new play, entitled 'Love's Martyrdom,' has been produced at this theatre with much success. . . . The story of this play we do not care to tell. It runs upon the love of a deformed hero, whose life is embittered by distrust of his own power of pleasing, for a heroine too high-spirited to bear distrust in love. It is something of a defect, perhaps, that this hero, *Franklyn*, is somewhat more passionate than is consistent with the possession that is ascribed to him of all virtue and wisdom; and in impersonating him Mr. Barry Sullivan, though he acts forcibly, must certainly be held to overact the rage. The consequence is, that by exaggerating greatly what is in the original play

exaggerated, perhaps, slightly, he represents what often appear to be coarse passions, where the author hoped that we might see exalting and refined emotions."—*Examiner*, June 6, 1855.

"We were pleased on this occasion by Mr. Barry Sullivan, who, in the melancholy *Faques*, appeared sedulously to avoid the sin of exaggeration with which he has hitherto been justly charged. This submission to criticism, intended for his advantage, however severely expressed, will go far to correct the provincial peculiarities that have grown into faults."—*Athenæum*, June 30, 1855.

Monday, October 8, 1855, at Drury Lane Theatre, Mr. Barry Sullivan appeared as *Tihrak*, in "a grand Egyptian drama" by Mr. J. Fitzball, then performed for the first time. He continued to play at the same theatre during the year following, and in 1857 accepted an engagement at Sadler's Wells, where he sustained several important parts in the line of the legitimate drama. Subsequently he fulfilled various engagements in the United States. On Monday, August 20, 1860, he reappeared on the London boards, at the St. James's Theatre, acting the character of *Hamlet*, in which, eight years before, he had made his first appearance on the metropolitan stage. In the interval Mr. Sullivan had devoted himself with assiduity to the active duties of his calling, and had reaped all the advantages that inevitably accrue from painstaking labour in any profession.

"The summer performances at the most western of theatres (the St. James's) take this week a tragic direction, in consequence of the engagement of Mr. Barry Sullivan, who has just returned from America. As on the occasion when some years ago he made his first appearance before the London

public, he has chosen *Hamlet* for the inauguration of his career. All the qualities that have rendered his memory estimable in the minds of playgoers he retains to their full extent. He is a careful, correct, and perspicuous declaimer, turning to good account his natural advantages of voice and figure, and he is, moreover, thoroughly versed in the routine of the part, which he has evidently studied with laudable assiduity. Though he makes no particular attempt to startle his audience, he is neither tame nor listless, and all that he does is well considered and quite to the purpose. A numerous audience witnessed his performance of *Hamlet*, and greeted him with a hearty welcome."—*Times*, August 22, 1860.

From 1860 to 1866 Mr. Sullivan devoted himself to dramatic affairs in Australia, where for some time he was the chief actor and manager of one of the principal theatres. In the latter year he once more returned to the London stage, and reappeared, on the 22nd September, at Drury Lane Theatre, as *Faulconbridge*, in a revival, by Messrs. Falconer and Chatterton, of 'King John,' and in the month following as *Macbeth*. Mr. Sullivan also played other characters in the drama of Shakespeare during the same engagement.

"The new *Faulconbridge* was safe with his audience from his very first utterances. Mr. Sullivan's conception of the character is nearer to that of Charles Kemble than of any other actor within the memory of contemporaries. There is an abundance, but not a superabundance of spirit in it; the utmost freedom, without vulgarity; a graceful ease, and not a braggart swagger. . . . Mr. Sullivan's success was not confined to the comedy or melodramatic element of the character. There were other portions, in which his display of feeling was given with a quiet but telling effect, no jot

of which was lost with the critical part of his audience, who were closely scanning his speech, action, bearing, and expression. His by-play was equally good; that is, his part in the drama was never forgotten. His very bow to King John was of a real Sir Richard to a substantial King; and when he bent over the body of the dying monarch there was earnestness of significance in the action, as if the gallant knight felt a respectful sorrow for the condition of his uncle. 'Old Drury,' in short, may be congratulated on its acquisition of Mr. Barry Sullivan. Some time has passed since he won golden opinions by his impersonation of Hamlet; but a certain lack of strength and want of practice were observable. Since then, however, his experiences in the colonies has made a considerable difference in this respect. As manager and chief actor of an Australian theatre he was compelled to venture what in England he might have avoided; and having, by his excellent conduct of his establishment, secured an extensive patronage, was enabled to make essay of his powers in the most trying parts. He succeeded, and now has so manifestly improved in health and physique, that he supported the part of *Faulconbridge* with the utmost ability and success."—*Athenæum*, Sept. 29, 1866.

"The careful revival of 'Macbeth,' which two seasons ago proved so advantageous to this theatre, is now invested with renewed interest through the circumstance of the ambitious Thane being represented on alternate evenings by Mr. Phelps and Mr. Barry Sullivan. . . . The points and force with which the first-named performer endows an assumption which may be complimentarily considered as framed on a close study of Mr. Macready's interpretation long since received from his staunch adherents the fullest acknowledgment. Mr. Barry Sullivan's rendering of *Macbeth* is much less familiar to the play-going public of this country; but if the sustained applause of such a strong gathering

as that of last evening be any criterion, the admiration of the earnest lovers of Shakespeare, who are nightly making 'Old Drury' their trysting place, will be found pretty equally divided. Without attempting an elaborate analysis of the character as presented by Mr. Sullivan, it would be difficult to indicate the numerous points of departure from those readings with which the town is familiar. It may be briefly stated, however, that Mr. Barry Sullivan strongly impresses his auditory with the conviction that, from the first supernatural soliciting of the witches, *Macbeth* is fully resolved to remove all obstacles in the way of his ambition, and that the letter to his wife conveys that intention. Lady Macbeth readily becomes the partner of his crime, but is thus hardly to be accused of being its instigator, and on those passages in the text which tend to support this view the tragedian places very forcible emphasis. There are some notable variations also from the usual mode of delivering the most familiar lines which will interest if they do not convince the hearer; and of these, 'Tide and the hour run through the roughest day,' may be quoted as a fair specimen. The performance throughout exhibits the characteristics of an actor who has at least had the courage to venture on novel ground, and who possesses the power to render justice to his own conception. It may be fairly objected to Mr. Barry Sullivan's notion of the rapidity with which the thought of the murder entered the mind of *Macbeth*, that his wife, who considers him 'too full o' the milk of human kindness,' could have had but little knowledge of the darker moods of his disposition, or else we must be enforced to believe that his nature entirely changed on being accosted by the witches. Whatever opinion may be entertained it is in favour of the *Macbeth* of Tuesday night that he was unconsciously assisted by Miss Amy Sedgwick, who, venturing for the first time in London on the personation of Lady Macbeth, gave a

suggestive rather than a powerful rendering of the character. Her performance is not lacking in intelligence, but it is deficient in force, and much less decided in form and colour than could be desired."—*Daily Telegraph*, Oct. 3, 1866.

In 1868 Mr. Barry Sullivan entered, for a brief period, upon the management of the Holborn Theatre, "opening" there Saturday, May 1, as *Evelyn*, in 'Money.' Since that date he has principally occupied himself with "starring" in the United States, Canada, Australia, and in England. He has accepted brief engagements in London in the intervening period (1868-78); his last performances of importance in the metropolis having been at Drury Lane Theatre, in 1876, as *Richard III.*, in Cibber's version of Shakespeare's play, and in the character of *Macbeth*, both of which impersonations were received by the public with much interest and well-merited commendation.

SWANBOROUGH, ADA: Born in London. Made her *début* in November 1861, at the Strand Theatre, as *King Christian*, in a comedietta adapted from the French by Mr. T. L. Greenwood, entitled 'Is it the King?' Miss Ada Swanborough has played many parts and "created" not a few at this theatre, long established as the home of English burlesque and the domestic drama. Of leading characters which she has from time to time undertaken the following may be mentioned as among the more important:—*Cicely Homespun*, in the 'Heir at Law'; *Estelle Fitzwalter*, in 'My Preserver'; *Matilda Gushington*, in 'Marriage at Any Price'; *Blanche*, in the burlesque of 'The Duke's Motto'; *The*

Caliph, in Mr. W. Brough's 'Caliph of Bagdad'; *Lady Constance de Grey*, in 'The Field of the Cloth of Gold'; *Countess d'Estrella*, in J. P. Wooler's 'Maid of Honour'; *Mabel Lyndwood*, in Burnand's burlesque, 'Windsor Castle.'

"The vocal talent of Miss Ada Swanborough has never been displayed to greater advantage than in the character of *Mabel*."—*Times*, June 1865.

In Burnand's extravaganza, 'Der Freischutz,' Miss Ada Swanborough played the part of *Agnes*, and in Brough's 'Pygmalion; or, The Statue Fair,' the part of *Venus*. At the Strand Theatre she sustained the part of *Alexina*, in a two-act drama by Sheridan Knowles entitled 'Alexina; or, True unto Death.'

"The weight of the acting fell on Miss Ada Swanborough who sustained the part of the heroine with so much feeling and judgment, that, familiar as we are with the general character of the persons and incidents, she created quite an interest in her fortunes and destiny."—*Athenæum*.

"In this character (*Alexina*) Miss Swanborough achieved complete success. It is one which requires no ordinary power for the conflicting emotions which rule the heroine are difficult of interpretation. The passionate love, and the kindly human heart, the patient watching of the assassin's designs, the light bantering tone which set at rest their suspicions, the wild despair that the approach of death induced, and the heroism that at length calmly met it, were represented with consummate skill."—*Standard*.

Other principal characters played by Miss Ada Swanborough at various periods of her career have been, *Pauline*, in the 'Very Latest Edition of the Lady of

Lyons'; *Leonie*, in 'The Ladies' Battle'; *Hardress Cregan*, in the burlesque, 'Eily O'Connor'; *Inez*, in Burnand's burlesque of 'L'Africaine'; *Kate McTavish*, in 'Old Soldiers,' &c., &c. On the 6th of May, 1875, Byron's three-act comedy, 'Weak Woman,' was produced at the Strand, Miss Ada Swanborough undertaking the part of *Helen Gaythorne*. December 5th of the same year she appeared as *Mrs. Sutherland*, in C. T. Cheltnam's comedy, 'A Lesson in Love.'

"This accomplished gentlewoman (*Mrs. Sutherland*) now finds an excellent representative in Miss Ada Swanborough, who plays with zest and ability. Indeed in no other character in which she has yet appeared has Miss Swanborough been seen to greater advantage."—*Morning Post*, Dec. 6, 1875.

In all the more successful comedies, comediettas, burlesques, and extravaganzas produced at the Strand Theatre under the present and past managements (1861-1878) Miss Ada Swanborough has borne a principal rôle.

SWINBOURNE, THOMAS.

Made his first appearance on the London stage Monday, September 15, 1862, as *Captain Randal Macgregor*, in Boucicault's spectacular drama, 'The Relief of Lucknow,' then first performed. Previous to his *début* in London, Mr. Swinbourne had for many years "starred" in the provinces with the late Miss Vandenhof, and obtained the good report of local journals. The following, among other characters from time to time played by Mr. Swinbourne in London, serve to illustrate the position held by him in the dramatic profession. He became a member of Mr. Bouci-

cault's company when that gentleman opened Astley's Amphitheatre as the 'Theatre Royal, Westminster.' On Monday, January 26, 1863, he appeared there as *Geordie Robertson*, in Boucicault's dramatic version of 'The Heart of Midlothian,' then performed for the first time. In the following year, Monday, January 30, at the Adelphi Theatre, he sustained the character of *Master Walter*, in a revival of 'The Hunchback,' Miss Bateman playing *Julia*. At Sadler's Wells

Theatre, June 16, 1866, first performance of Mr. Farnie's version of Mr. Charles Dickens's, 'Our Mutual Friend,' entitled 'The Golden Dustman,' Mr. Swinbourne acted the part of *John Harmon*. In 1867, Monday, January 21, at Drury Lane, in a revival of 'John Bull,' he played *Peregrine*. He acted *Belphegor* at the Holborn Theatre in October 1871, and since that time has appeared in London in various important rôles in the legitimate drama.

TAYLOR, FREDERICA.

Born in Philadelphia, U.S.A., of English parents, and brought to England in early childhood. Was educated for the stage. Studied singing under Signor Lago, of the Royal Italian Opera. Entered the dramatic profession in 1869 at the Oxford Theatre. Was subsequently engaged by Mr. Sefton Parry for a short season. In 1872-3 fulfilled various engagements in the provinces, and afterwards at the Brighton Theatre under the management of the late Mr. H. Nye Chart. Played at the Brighton Theatre *Ophelia*, *Helen* (in 'The Hunchback'), *Lydia* ('Love Chase'). At the end of 1873 was specially engaged by the management of the Theatre Royal, Birmingham, to personate *Oberon* in a revival of 'The Midsummer Night's Dream.'

"As *Oberon*, Miss Taylor had the great advantage of a clear and natural expression, even in singing, so that nearly every word and syllable were heard distinctly; and her vocal illustrations were greatly effective. She evidently took more trouble than singers usually do to act as well as sing, and hence every scene in which she appeared was an excellent success."—*Birmingham Daily News*.

From 1873 to 1875 Miss Taylor was on tour in the provinces, playing various important parts, notably *Amy Robsart* in Andrew Halliday's drama of 'Kenilworth.' In 1876 she was specially engaged to represent *Paulina* in Shakespeare's 'Winter's Tale,' revived at the Royal Alexandra Theatre, Liverpool.

"This character [*Paulina*] requiring great vigour and no less judgment,

was played by Miss Frederica Taylor with marked ability, the verdict of the audience being heartily with her.'—*Liverpool Daily Post*.

At the Theatre Royal, Birmingham, the same season she played *Hermione* ('Winter's Tale').

"The many attractions, the dignity, the womanly traits in the character of *Hermione* have made the impersonation a favourite one with most actresses, and last night a very pleasing and excellent rendering of it was given by Miss Frederica Taylor. In the amphitheatre scene her acting was especially forcible, and the representation of the statue at the close of the play was in effect exceedingly beautiful."—*Birmingham Daily Mail*.

Among other important parts played from time to time by Miss Taylor, the following may be noticed, viz.: *Miss Hardcastle* ('She Stoops to Conquer'), *Lady Isabel* ('East Lynne'), *Margaret Wentworth* ('Henry Dunbar'), *Esmeralda* ('Notre Dame').

TEARLE, GEORGE OS-
MOND. Born at Plymouth, March 8, 1852. Entered the dramatic profession March 26, 1869, at the Adelphi Theatre, Liverpool, appearing as *Guildestern* in 'Hamlet.' Afterwards travelled through the provinces and Scotland, accepting engagements at various theatres. In 1871 acted the part of *Hamlet* at Warrington. Made his first appearance on the London stage at the Gaiety Theatre, March 26, 1876, in the play entitled 'Rose Michel.' Returned to Liverpool, and again acted the part of *Hamlet* with some success. Subsequently played in 'Rip Van Winkle' at the Princess's Theatre,

London, during the last engagement of Mr. Jefferson. Since 1877 has been fulfilling various engagements in the provinces.

TEESDALE, HENRY ROBERT. Born in London, January 28, 1841. First appearance on any stage at the Margate Theatre in the autumn of 1867 for the benefit of Miss Amy Sedgwick. On that occasion played the part of *Sir Harry Arncliffe* in 'The Unequal Match.' Entered the dramatic profession January 1868 at Liverpool, under the management of Mr. H. J. Byron. Played a variety of characters at the Amphitheatre and Alexandra Theatre, including *Polixenes* in a revival of 'The Winter's Tale,' and *Antonio* in 'The Merchant of Venice.' Afterwards joined the Comedy company of Miss Marie Wilton in the provinces, and sustained the parts of the *Graf von Staufenberg* and *The Croupier* in Robertson's comedy of 'Play,' and *Captain Hawtree* in the same author's comedy, 'Caste.' First appearance in London at the Gaiety Theatre, December 21, 1868, on the occasion of its opening under Mr. John Hollingshead's management. Played the character of *Guy Chilstone* in 'On the Cards.' Remained at this theatre during a year and eight months. Was the "original" *Hon. Claude Lorrimer* in 'Uncle Dick's Darling.' Subsequently, in 1870, went to the United States of America, and entered upon an engagement at the Varieties Theatre, New Orleans. Played there *Digby Grant* in Albery's 'Two Roses.' Afterwards went to New York, and appeared at the Olympic, Niblo's, and Wallack's theatres. At the latter theatre enacted the part of *Bob Evans* in Boucicault's

play of 'Elfie.' Was also for some time with Mr. Wyndham's company in America. Returned to England in June 1872, and played a short engagement at the New Royalty Theatre under Mr. Bertram's management, and afterwards rejoined Mr. Hollingshead's company at the Gaiety for a season. Accepted an engagement at the Haymarket Theatre to play the part of *Ted Ashley* in Gilbert's play entitled 'Charity,' and, following this, appeared at the Vaudeville Theatre as *Dazzle* in the second revival of 'London Assurance.' In the spring of 1875 entered into an engagement with Mr. and Mrs. Bancroft to join the company of the Prince of Wales's Theatre, and at the present date (May 1878) is still one of its members. Among important characters sustained by Mr. Teesdale at this theatre may be mentioned *James Quin* in 'Masks and Faces,' and *Max Harkaway* in 'London Assurance.'

TERRISS, WILLIAM (*a non de théâtre*). Son of the late George Lewin, Esq., Barrister-at-law, and nephew of the eminent historian, the late George Grote. Born in London, 1849. Educated at Windermere College and Jesus College, Oxford. Was for a short time in the Royal Navy. Entered the dramatic profession, October 1869, at the Prince of Wales's Theatre, Birmingham. After playing various minor parts there for some months, became a member of the company of the Prince of Wales's Theatre, London, under Mr. and Mrs. Bancroft's management. Subsequently (1871) removed to Drury Lane Theatre, playing in the late Andrew Halliday's drama of 'Rebecca,' and later on as *Malcolm Græme* in

'The Lady of the Lake.' Afterwards joined the Strand company, enacting *Doricourt* in 'The Belle's Stratagem' during the 250 consecutive representations of the play at the Strand Theatre. Returned to Drury Lane Theatre on the production there of 'Richard Cœur de Lion,' in which drama he sustained the part of *Sir Kenneth*. Following the withdrawal of this play, Mr. Terriss essayed *Romeo* to the *Juliet* of Miss Wallis, and subsequently played *Captain Molyneux* in Boucicault's 'Shaughraun.' The drama last named had an extended run, and, after the Drury Lane season, was removed to the Adelphi stage. Mr. Terriss has played in various revivals at the Adelphi and Princess's theatres, and was selected by Mr. W. G. Wills to sustain the part of *Julian Peveril* in his drama 'England,' first performed at Drury Lane. On March 30, 1878, at the Royal Court Theatre, he played *Squire Thornhill* in the same author's play of 'Olivia,' then first performed.

"Mr. Terriss, the young *Squire Thornhill*, is very much to be commended, for in a most difficult and delicate situation he so bears himself that it is impossible to refuse the actor a certain measure of the sympathy we are unwilling to feel for the character; and his acting is good throughout the piece—easy, spirited, and gentlemanly."—*Times*, April 1, 1878.

On Monday, September 16, 1878, first performance at the Haymarket Theatre of H. J. Byron's "comedy-drama," entitled 'Conscience Money.' Mr. Terriss acted the part of *Sydney Sefton*.

"Mr. Terriss was excellent as *Sefton*, giving an altogether new presentation of villany. It is difficult to imagine an improvement more rapid or more distinct than that this young actor has

made since he quitted melodrama for comedy."—*Globe*, September 17, 1878.

"The powers of the best performers could hardly give plausibility or interest to a story of this kind, though Mr. Terry's (*sic*) energetic denunciation of his victim and well-simulated passion brought the second act of the play to a strikingly dramatic close."—*Daily News*, Sept. 18, 1878.

On Thursday, October 3, 1878, in a revival at the same theatre of 'The Rivals,' Mr. Terriss sustained the part of *Captain Alsolute*.

TERRY, EDWARD O'CONNOR. Born in London, March 10, 1844. First appearance on any stage, August 15, 1863, at the Mechanics' Institute, Christchurch, Hants, as *Wormwood*, in 'The Lottery Ticket.' Afterwards (1864) appeared at the following places, viz., Rochester, Guernsey, Sheffield, Newcastle, and the Isle of Man. At the Theatre Royal, Belfast, in the following years (1865-6), played, among other parts, *Tom Twig*, in 'Catching an Heiress,' *Touchstone*, *Asa Trenchard* ('Our American Cousin'), *Squire Chirvey* ('David Garrick'), *Tony Lumpkin*, &c.

"Mr. Edward Terry was the *Tony Lumpkin*. His representation of this piece of mischievous drollery was the feature of the play. There is an attention shown by Mr. Terry to minute comic details, which proves him to possess not only much judgment, but a rich fund of humour."—*Ulster Observer*, Jan 27, 1866.

First appearance in London, at the Surrey Theatre, September, 1867, as *Finnikin Fussleton*, in 'A Cure for the Fidgets.' Afterwards, the same year, he appeared at the Lyceum Theatre, under Mr. E. T. Smith's management.

as the *First Grave Digger*, in a revival of 'Hamlet.' In 1869 (August) Mr. Terry joined the company of the Strand Theatre, and, in a revival of Mr. Byron's burlesque, 'The Pilgrim of Love,' played the part of the *King of Toledo*.

"But the great man of the performance is Mr. Edward Terry, who has at once made his mark as a grotesque actor of most singular qualifications. His slim figure recalls to mind the four French dancers who appeared at the Princess's some two years ago. His habitual melancholy, which is itself expressed by the oddest postures, is relieved by frantic Terpsichorean explosions, varying the routine of the ordinary 'breakdown' with eccentricities after the manner of Callot. As a comic singer he is also a proficient; and a dismal ditty in which the unhappy monarch recounts the maladies he has suffered with very sorrowful mirth, is encoored no less than three times amid roars of laughter. Mr. Terry has fashioned for himself a character out of the *King of Toledo*, and about the impression made by this there can be no mistake."—*Times*, Aug. 1869.

At the Strand Theatre, during the time he was a member of its company, Mr. Terry played the following original parts, viz., *Kalyba*, in Burnand's burlesque of 'Sir George and A Dragon'; *Polyphloisboio*, in the same author's burlesque of 'Orion'; *Cassidy*, in Byron's comedy of 'Old Soldiers'; *Lieutenant Lamb*, in the same author's comedy of 'Old Sailors'; *Calino*, in a burlesque under the title of 'Nemesis,' written by Mr. Farnie; the *Widow Sheppard*, in 'Little Jack Sheppard' (burlesque), also by Mr. Farnie; *Joe Sally*, in 'Dolly's Delusion' (R. Reece); and *Captain Ginger*, in Byron's comedy, 'Weak Woman.' After fulfilling his long engage-

ment at the Strand, Mr. Terry became a member of the company of the Gaiety Theatre, under Mr. John Hollingshead's management. In 1877-8 he played there the following original parts, viz., *King of Spain*, in 'Little Don Cæsar de Bazan' (Byron); *Devilshoof*, in 'The Bohemian Gyurl' (Byron); and *Mephistopheles*, in 'Little Doctor Faust' (Byron). On Monday, September 2, 1878, at the Gaiety Theatre, Mr. Terry played the leading rôle in Burnand's comedy entitled 'Jeames' founded on 'Jeames's Diary' of W. M. Thackeray.

TERRY, ELLEN. (MRS. CHARLES KELLY, a *nom de théâtre*.) Born in 1848. Towards the termination of Mr. Kean's memorable period of management of the Princess's Theatre she made her first appearance on the stage in a child's part, that of *Mamilus*, in 'The Winter's Tale,' April 28, 1856. The *Times* (May 1, 1856), making note of the fact, remarks: "Miss Ellen Terry plays the boy *Mamilus* with a vivacious precocity that proves her a worthy relative of her sister, Miss Kate." On Monday, October 18, 1858, she acted the part of *Arthur* in the second revival of 'King John,' under Mr. Kean's superintendence, at the Princess's.

"The part of *Arthur* is played with great sweetness, clearness of enunciation, and delicate light and shade, by Miss Ellen Terry. The pride, the terror, and the love are all thoroughly childish and affecting, from the simplicity with which they are portrayed."—*Daily News*, Oct. 19, 1858.

In March 1863 Miss Ellen Terry made, what may be termed her professional *début*, at the Haymarket Theatre, in the part of *Gertrude*, in 'The Little Trea-

sure'—Mr. Sothern as Captain Maydenblush.

"The version of that charming little piece 'La Joie de la Maison,' which is well known in London as 'The Little Treasure,' has within the last few weeks been found pre-eminently useful. Revived at the Adelphi, it enabled Miss Marie Wilton to display talent for a wider range of impersonation than had been usually associated with her name. Performed now at the Haymarket, where it was originally produced, it presents Miss Ellen Terry in an entirely new light. But a short time since this young lady was known as the successor of her sister, Miss Kate Terry, in the representation of the most juvenile characters; and now she is matured into one of the happiest specimens of what the French call the *ingénue* that have been seen on any stage. There is nothing conventional or affected in her performance of the *Little Treasure*, but the young girl of buoyant spirits, kindly heart, impulsive emotions, and somewhat remiss education is presented in her natural shape, free and uncontrolled as her long back-hair. Particularly excellent is her assumption of that perfect confidence which arises from complete innocence of evil. Well may poor Captain Maydenblush be stricken with terror when she makes him an offer of her hand, with an audacity that the most impudent citizen of the *demi-monde* might strive in vain to acquire."—*Times*, March 25, 1863.

Her next appearance on the London boards requiring notice took place October 24, 1867, on the occasion of the opening of the new Queen's Theatre, Long Acre. The piece of the evening, by Charles Reade, was entitled 'The Double Marriage,' in which Miss Ellen Terry sustained the part of *Rose de Beaurepaire*. From the last mentioned date down to 1874 Miss Ellen Terry seems to have accepted no professional engage-

ments in the metropolis. In the last mentioned year, on February 28, she made her reappearance on the stage, at the Queen's Theatre, as *Philippa Chester*, in a revival of Charles Reade's drama, 'The Wandering Heir.'

"Playgoers need not severely tax their memory in order to revive agreeable recollections of the grace and vivacity of Miss Ellen Terry, whose professional career seemed to terminate with the retirement of her accomplished sister. The reappearance of this young actress on Saturday night was welcomed with a cordiality fairly expressive of the value attached to these pleasant remembrances; and the position vacated by Mrs. John Wood, through the claims of other engagements, could not have been more satisfactorily filled. Miss Ellen Terry possesses exactly the qualifications demanded by such a character as *Philippa*, and the undiminished brightness and buoyancy of her style became at once apparent in the scene when the hoyden dwells with such delight on her love of boyish pastimes, yet shows how much she retains of girlish modesty and simplicity. Hardly less effective when the action is transferred to America, and *Philippa* appears in male attire, was her generous devotion to the interests of James Annesley; . . . while the struggle under masculine garb to veil repeated signs of strong womanly affection was most artistically indicated. Mr. Charles Reade's drama of the 'Wandering Heir,' which possesses a highly interesting story wrought out with remarkable ingenuity, has thus become endowed with an additional element of attraction, and the prosperous career of a piece having a peculiar significance at the present time promises to be prolonged far beyond the hundred nights it has already nearly attained."—*Daily Telegraph*, March 2, 1874.

In the same year, on Saturday, April 18, at Astley's Theatre, she

played a leading rôle (*Susan Merton*) in Mr. Charles Reade's drama, 'It is Never Too Late to Mend.'

"The dramatic adaptation of Mr. Charles Reade's remarkable story, 'Never Too Late to Mend,' was produced at Astley's on Saturday evening with success. The play was well mounted, and the performance was creditable to the actors, the *Susan* of Miss Ellen Terry deserving especial commendation."—*Daily News*, April 22, 1874.

In 1875 (April), revival, at the Prince of Wales's Theatre, of 'The Merchant of Venice,' she acted the character of *Portia*.

"Although we are very far from having exhausted the subject of the accessories of this remarkable revival, we have left ourselves but little space to speak of the performers. In truth, excellent as the general effect is there is not much to be said of any individual performer with the single exception of Miss Ellen Terry. But that is a large exception. This is indeed the *Portia* that Shakespeare drew. The bold innocence, the lively wit and quick intelligence, the grace and elegance of manner, and all the youth and freshness of this exquisite creation can rarely have been depicted in such harmonious combination. Nor is this delightful actress less successful in indicating the tenderness and depth of passion which lie under that frolicsome exterior. Miss Terry's figure, at once graceful and commanding, and her singularly sweet and expressive countenance, doubtless aid her much; but this performance is essentially artistic. Nor is there to be found in it a trace of the 'pedantry and affectation' which distinguished critics have erroneously imagined to be essential features of the character. The lady clearly does not belong to the school who imagine that the whole art of acting consists in not acting at all. She is, on the contrary, very inventive in what the players call

'business'—her emphasis is carefully studied, and her action and movements all receive that subtle infusion of colour which raise them into the region of art, and always prevent them from becoming commonplace. But, instead of being less natural on this account, sincerity and truth are stamped upon her entire performance."—*Daily News*, April 19, 1875.

In May of the same year, at the same theatre, Miss Ellen Terry sustained the part of *Clara Douglas*, in a revival of 'Money,' acting with "an emotional power in which she is now unequalled" (*The Athenæum*, June 5, 1875).

"Nothing, however, will distinguish this revival so favourably as the exquisitely graceful, tender, and charming performance of *Clara Douglas* by Miss Ellen Terry. Not only are voice and gesture alike winning and sympathetic, but in a hundred little details which would escape the notice of any but an actress of the very highest capacity does Miss Terry prove her power. The expression of her face during the reading of the will which gives fortune to Evelyn is supremely beautiful; her moan of anguish as she hears the proposal to Georgina irresistibly touching, and the final reconciliation intense in its blissful serenity. Miss Terry has the rare gift of identifying herself with the personage she presents, and neither on our own stage nor on the French do we remember any exemplifications of womanly self-sacrifice and tenderness which surpasses the *Clara Douglas* at the Prince of Wales's."—*Standard*, May 31, 1875.

"But if the art of Mrs. Bancroft contains the rare charm of perfect and disciplined expression, that of Miss Ellen Terry is conspicuous for its sympathy and nature. Except Aimée Desclée, we can recall no actress in modern times who has possessed the gift of so absorbing herself in the creation that the actress is lost entirely, or who so thoroughly

compels her audience to follow the workings and anxiety of her mind. There is a certain thrill caused by the deep-toned voice, and a throb in the modulation of it, which are of the greatest gain. The whole staginess of the picture disappears, the artificiality vanishes when the new *Clara Douglas* chides her 'noble Evelyn.' We think of nothing but *Clara Douglas*; she opens her heart to us, and we understand her nature. The actress paints for us the perfection of gentleness and maiden modesty. A highly nervous and sensitive temperament is suggested by the wringing of the hands and half-concealment of the face. The voice is eloquent with persuasion, and the whole nature of the woman is steeped in tenderness. 'And now that there is nothing unkind between us—not even regret—and surely not revenge, my cousin, you will rise to your nobler self—and so farewell!' These are the words which ring in the ears, and so charm the audience with this creation. The poetry of deeply felt but unexaggerated grief is here given in all its truth and intensity. But, as we have hinted before, the extreme naturalness of such a performance as this has the effect of making prominent many of the artificial positions of the comedy. It is not acting, it is nature itself. But then, unfortunately, an inevitable contrast must be caused. For instance, the phraseology put into his mouth prevents a very natural Alfred Evelyn; and this character, remarkable for its staginess, becomes more so by the side of such a *Clara*—perhaps the most interesting and sympathetic that could be quoted."—*Daily Telegraph*, May 31, 1875.

Saturday, August 7, 1875, acting for one night only at the Princess's Theatre, she played *Pauline* in 'The Lady of Lyons.'

"The performance at the Princess's on Saturday last by Miss Ellen Terry of the character of *Pauline* in the 'Lady of Lyons,' gives to an entertainment intended for one night only,

and appealing to a very limited section of the public, an interest a similar occasion has seldom claimed. Its effect is to set the seal upon a growing reputation, and to make evident the fact that an actress of a high, if not the highest, order has arisen in our midst. One of the pleasantest, inasmuch as it is one of the rarest, tasks the critic is called upon to fulfil is that of heralding to the world the advent of genius. So vast a space separates, ordinarily, aspiration from accomplishment, the critic's duty becomes merged in that of the censor, and the public comes to regard him as one whose sole function is to point out inequalities of workmanship and failure of effort. In the case of things dramatic and histrionic, it is rarely indeed the critic can do more than suggest some promise of talent behind crude performance—some glimpse of meaning or intention in a commonplace rendering. There is, accordingly, a pleasure of no ordinary kind in announcing a fact Miss Terry's recent performances have fully established, viz., that an actress has developed in whom there is that perception of analogies, that insight into mysteries, and that power of interpretation, on which the world has bestowed the name of genius. Circumstances took Miss Terry from the stage at a time when men dimly perceived in her the promise which has since been realised. It is probable that some delay in that maturity of style indispensable to perfection in histrionic art has resulted from this break in her career. The interval can scarcely have been misspent, however, since Miss Terry reappeared on the stage with ripened powers and with improved method. After one or two attractive performances in parts which showed one side only of her talent, Miss Terry went to the Prince of Wales's Theatre and played *Portia* in 'The Merchant of Venice,' and *Clara Douglas* in 'Money.' To these rôles is now added a third, the result of the three being to prove Miss Terry a subtle interpreter of poetic character, and an admirable exponent of various

phases of passion. Physical advantages are, of course, an all-important portion of the stock-in-trade of an actress. The long, tender lines of a singularly graceful figure add wonderful picturesqueness to the illustrations Miss Terry affords. Her presentation of *Pauline* comprised a series of pictures each more graceful than the preceding, and all too good for the lackadaisical play in which she appeared. They would have been perfectly in place as illustrations to some border ballad or legend of the 'Round Table.' More important, however, than this gift of picturesqueness, magical as is its effect in illustrating art, is the power of getting inside a character and revealing it to the public. This, in the case of *Portia*, Miss Terry did, showing one of the loveliest of Shakespearian creations in colours in which few, among students even, had dressed it, flooding it, so to speak, with a light of illumination. As interpretation, her *Pauline* was less successful. *Pride*, which in the character of *Pauline* divides the empire with *Love*, in the interpretation makes scarcely a fight. Conceding, however, that the conception is wrong to this extent, the impersonation is singularly fine. A score of natural and artistic touches reveal the tenderness and longing of the woman's heart; while the rendering of the fourth act, in which *Pauline* seeks to force herself from the environing arms of her parents and join her departing lover, whose words of farewell sting her to madness, is one of those pieces of electrical acting that produce upon the mind an effect of which art in other developments seems scarcely capable. It is too early yet to gauge fully the talent which has revealed itself. It seems probable that Miss Terry's powers will be restrained to depicting the grace, tenderness, and passion of love. In the short scene in the third act, in which *Pauline* chides her lover for treachery, the actress scarcely rose to the requisite indignation. Limiting, however, what is to be hoped from her within the bounds indicated, what

chance is there not afforded? Juliet in the stronger scenes would be, we should fancy, outside the physical resources of the artist. Beatrice, Rosalind, Viola, Imogen, Miranda, and a score of other characters of the most delicate and fragrant beauty, are, however, all within what appears to be her range. In the present state of public feeling respecting the Shakespearian drama, it will be strange indeed if some manager does not take the opportunity of mounting some of those plays for which her talent is so eminently adapted. The period during which an actress can play such parts with effect is brief; and a portion of Miss Terry's career has already been lost so far as the stage is concerned. There will be regrettable waste if talent so specially suited to the Shakespearian drama is confined to Lord Lytton's facile sentiment and sparkling rhetoric."—*Athenæum*, Aug. 14, 1875.

In November of the same year, revival, at the Prince of Wales's Theatre, of 'Masks and Faces,' she supported the character of *Mabel Vane*; and in the following year (May), at the same theatre, *Blanche*, in a revival of T. W. Robertson's comedy, 'Ours.' In 1876 she joined the company of the Royal Court Theatre, and appeared there, in November, in a revival of 'New Men and Old Acres.' At the same theatre, March 30, 1878, first performance of W. G. Wills's play of 'Olivia,' founded on 'The Vicar of Wakefield,' Miss Ellen Terry played the title rôle.

"To do justice to the tact of the author, to his thoroughly skilful handling of his materials, and to the poetical taste and feeling, and the dramatic energy of the dialogues which he has written, would require far more space than can here be given. A similar remark may with equal justice be applied to the acting of the play. Miss Ellen Terry suppresses something of

the pertness and vanity of *Olivia's* character while giving prominence to her confiding innocence. Her temporary hesitation and distrust of her lover's rakish language are nevertheless distinctly and finely marked. Mr. Wills has introduced a pretty and touching scene, in which she takes leave of her family one by one, bestowing small presents and many kisses for the little ones; and herein the simple feeling of the actress was touching in a high degree. The crowning scene, however, is that in the inn, where by an irresistible impulse *Olivia* is seen to thrust from her violently, with both hands, the man who has outraged, betrayed, and insulted her. This outburst produced upon the audience a powerful effect."—*Daily News*, April 1, 1878.

Miss Ellen Terry is married to Mr. Charles Kelly, (Wardell), an actor of established position.

TERRY, KATE. (MRS. ARTHUR LEWIS.) Born in 1842. Made her first appearance on the stage at the Princess's Theatre, during the management of Mr. Charles Kean. Monday, February 9, 1852, acted there the part of *Arthur*, in a revival of 'King John.'

"Hubert, one of the most interesting characters in the piece, was played by Mr. Ryder with a great deal of manly pathos, to the effect of which the clever acting of Miss Terry as *Arthur*, greatly contributed. Here and there marks of training might be traced in this little girl; but she was much more easy and natural than is usually the case with juvenile performers."—*Times*, Feb. 10, 1852.

Miss Kate Terry's first public performance of importance took place at the same theatre, April 17, 1858, in the character of *Cordelia* ('King Lear'); Mr. Charles Kean played the King—one of his most marvellous impersonations—on the occasion.

"The meeting between *Cordelia* and her reconciled parent was especially pathetic; and Miss Kate Terry, who supported the character of the good daughter, deserves praise for the simple, beautiful style in which she expressed the natural feelings proper to the situations assigned to her in this wonderful drama."—*Athenæum*, April 24, 1858.

In 1857 (April) she played the part of *Ariel*, in a revival of 'The Tempest,' at the same theatre.

"With an enterprise and liberality rare in theatrical annals, Mr. Kean has produced three of his Shakespearian revivals within nine months. . . . 'The Tempest' is even more remarkable as an effort of labour and invention than its predecessors. . . . In this revival of the 'Tempest,' the whole interest of the play is concentrated and the whole burden thrown on *Ariel*. The task which Mr. Kean appears to have set himself is, to show *Ariel* in the greatest possible variety of situations, keeping up the notion of a spiritual being by the dazzling light with which he is surrounded, the suddenness of his appearance, and the swiftness with which he passes from spot to spot. . . . The part is taken by Miss Kate Terry, who brings to it youth, grace, and intelligence. In one point alone is there a departure from the conception of Shakespeare—*Ariel* does not sing."—*Saturday Review*, July 4, 1857.

In 1859 (March), towards the close of Mr. Charles Kean's long term of management, he produced Shakespeare's tragedy of 'King Henry the Fifth,' in which Miss Terry appeared:—"The union of England and France in one kingdom is the ambitious sentiment of the play, and the heroism of the English character the spirit that pervades the scenes. This is exemplified in the small, as well as the great incidents; and in none, in acting, did it come out more

significantly than in the little part of the Boy belonging to the Pistol group of characters at the end of the first act. Miss Kate Terry, as the impersonator of the brave youth, in the heroic and pleasing attitude with which he listened to the sound of the drum, and the measured march with which he followed delightedly the spirit-stirring music, showed us at once the sympathetic gallantry of the English lad going to the wars. There was in it an intelligible indication of the wonderful daring by which the battle of Agincourt was won. To men who were once such lads as he, nothing was impossible. The trait was well brought out; and that little bit of acting, in regard to its completeness, was the gem of the performance" (*Athenæum*, April 2, 1859).

Having fulfilled various engagements in the provinces, Miss Kate Terry joined, in 1863, the company of the Lyceum Theatre, under Mr. Charles Fechter's management, and, on January 15, appeared there as *Blanche de Nevers*, first performance of 'The Duke's Motto' (John Brougham). On October 31 of the same year, first performance of 'Bel Demonio,' at the same theatre, she sustained the part of *Lena*, "not only like one who has received instruction, but who has impulses of her own, or which, at all events, seem spontaneous." Saturday, May 21, 1864, at the Lyceum, revival by Mr. Charles Fechter of 'Hamlet,' in which he played the title rôle, Miss Terry supported the part of *Ophelia*. The same year she joined the company of the Olympic Theatre, and at the first performance there, Wednesday, November 2, of 'The Hidden Hand' (Tom Taylor),

played the part of *Lady Penarvon*, "in which character she proved that she is already a good actress, and contains the promise of being a better." The following year (1865), Saturday, March 4, first performance of a play entitled 'The Settling Day' (Tom Taylor), at the same theatre, Miss Terry undertook the character of *Mrs. Markland*. The same year (1865), in June, at the same theatre, in a revival of Shakespeare's 'Twelfth Night,' she acted the dual parts of *Viola* and *Sebastian*; in July, the character of the *Countess de Mauléon*, in Tom Taylor's drama, 'The Serf; or, Love Levels All.'

"With the five-act adaptation of the German drama which was produced at Covent Garden Theatre in 1828, called by the same title, 'The Serf,' and which employed the talents of Miss Jarman, Mr. Charles Young, and Mr. Charles Kemble, the Olympic piece has hardly anything in common. Mr. Taylor's drama opens in Paris, where Ivan Khorvitch, a young Russian artist, who has established a great reputation, has the honour of receiving in his studies the *Countess de Mauléon*, a pretty young widow of two-and-twenty, whose uncle has accepted the embassy to St. Petersburg. The countess constantly coming to sit for her portrait, has inspired the painter with a strong feeling of love, and an accident reveals the fact of its being as ardently reciprocated. Ivan has been fortunate enough to be the lady's champion, when a Russian noble, inflamed by wine and ignorant of her rank, has offered her some indignity at the opera. The artist and the count are about to meet in a duel growing out of this act of chivalry, when Ivan is pronounced to be a serf who has been sent to Paris for his education, and the count, by the death of a relative, is declared to be his lawful owner, so that the artist is compelled to acknowledge his antagonist his master in a sense for which he was wholly unpre-

pared. The humiliation of Ivan before the countess is his bitterest affliction ; but in the second act, when the scene is changed to a serf village in Southern Russia, he is made to appear under yet more unfavourable circumstances in the eyes of the aristocratic lady, who has followed him to the estate where he belongs, and to which he has returned with the hope of obtaining his promised freedom. Galled by the personal indignities to which he is subjected, and fired by the petty tyrannies to which he sees the serfs exposed under the dominion of their new lord, Count Karateff, Ivan rebels against authority, and is menaced with the knout, a threat which, when the second act terminates, seems likely to be carried into execution before the shrinking countess. In the third act, which takes place in the Campanile of the neighbouring château of Sitovka, Ivan shows the heroism of his character and his devotion to the countess, whose love is proof against his apparent degradation, by saving his sister Acoulina from the insults of Count Karateff, and, risking his own life to secure the safety of his beloved Marguérite. Ivan's supposed father, Khor, has been seeking to promote an insurrection of the serfs, and has explained to his reputed son that the vaults are stored with gunpowder, and that, by a pre-concerted signal, a slow match will be ignited, and an explosion will follow sufficient to destroy the castle and bury their hated tyrants in the ruins. As the countess has unexpectedly returned to the château, Ivan knows her position to be one of imminent peril, and only succeeds in frustrating the terrible scheme of vengeance at the risk of his own life. He prevents the signal being given ; Khor is shot by Ivan's friend in chance medley, and the old man having murmured forth a confession that he has murdered his master, claimed a son that he never had, and that Ivan is not a serf but the real lord of the estate, the curtain falls on the immediate prospect of the marriage of Ivan with the countess, and the probability

that the emancipation of the serfs will be the result of the change of owners. Miss Kate Terry, with that bright intelligence which illumines every character she undertakes, played the proud but devotedly-loving countess, and exhibited a grace of expression and an intensity of feeling which deservedly elicited the warmest recognitions of a thoroughly sympathetic audience."—*Daily Telegraph*, July 3, 1865.

In December 1865 Miss Terry sustained the part of *Margaret Wentworth*, first performance of Tom Taylor's dramatic version of Miss Braddon's novel, 'Henry Dunbar.' In 1866 (May), still at the Olympic Theatre, Miss Terry performed the part of *Edith Trevelyan*, the heroine, in a play by Leicester Buckingham, entitled 'Love's Martyrdom.' In 1866, Monday, October 1, she played the leading female rôle in 'A Wolf in Sheep's Clothing,' then first performed, at the Adelphi Theatre. The same year, in a play by Dion Boucicault, entitled 'Hunted Down,' first performed at Manchester, she undertook the part of *Mary Leigh*. In November of the same year, at the Adelphi Theatre, London, she appeared as the heroine in a piece called 'A Sister's Penance,' by Messrs. Tom Taylor and A. W. Dubourg.

"An unqualified success, merited alike by the interest of the situations and the excellence of the acting, was last night achieved at this theatre, when a new and original three-act drama, entitled 'A Sister's Penance,' kept a crowded house for more than three hours in that position of sustained attention which more decisively indicated the effect produced upon an audience than the most demonstrative applause. . . . Of Miss Kate Terry's acting in this interesting drama it is impossible to speak too highly, and the situation in the third act is espe-

cially interpreted by her with a force and tenderness of expression which it is not too much to say no other actress on the stage could equal. Heartily welcomed on her recovery from her late severe indisposition, her performance was throughout greeted with the warmest plaudits and the most unequivocal signs of admiration; and for real pathos, deep sensibility, and true feeling, her achievement has never been surpassed."—*Daily Telegraph*, November 27, 1866.

In 1867, Saturday, June 1, first performance, at the same theatre of Charles Reade's adaptation of Mr. Tennyson's 'Dora,' she sustained the title rôle.

"The second act . . . is remarkable chiefly for the variety and ingenuity of the touches of true life with which Miss Terry proceeds in her embodiment of *Dora*. Still thoroughly a country girl, simple, yet shrewd, with depths of womanly feeling and little feminine piquancies; meek as a mouse, but with something in her of the power of angels, she trips on her way of quiet lovingkindness in a shabby hat and cotton gloves, and morsel of silk cape over a dress with narrow skirt. Her uncle gives her money for fine dress; but of that, and of all that she can call hers to give, the utmost toll is taken for the sustenance of the unhappy outcasts. How touching it all is, and true with the real poetry of life, we feel throughout; the interest in the character rises steadily as the play goes on, and culminates as it should in the last scene."—*Examiner*, June 18, 1867.

August 31 of the same year, at the Adelphi Theatre, Miss Kate Terry made her farewell of the stage in the character of *Juliet*, and received an extraordinary ovation:—"It is understood that Miss Terry, having thus gathered in her laurels, will retire into private life. She is certainly a charming actress. Without much physical power, she could

nevertheless give, without ostensible effort, great force by an apparently involuntary gesture or motion to the expression of feeling or sentiment. As an artist she gained her ends by an economy of means, and never wasted her powers by overstepping the modesty of nature. Her strength, however, was tried in original parts, which she invested with grace and tenderness. Accordingly, our popular dramatists were ambitious to write characters for her. The last of such in which she appeared was Mr. Charles Reade's *Dora*, which, though not exactly the same as Mr. Tennyson's, was still a stage portrait of distinctive elegance. These parts, however, did not give Miss Kate Terry that standing with the public which she deserved, and she was justly desirous of showing her skill in more severe art before finally leaving the stage. She therefore commenced a series of parts from Shakespeare, Bulwer Lytton, and Sheridan Knowles. The public at once responded to the appeal, and were charmed with the delicate interpretation which she gave to *Beatrice*, *Pauline*, *Julia*, and *Juliet*. In all these parts Miss Terry was remarkable for the independence of her conceptions as well as for her spirit or her pathos. They had not in some instances, perhaps, the energy of which actresses of more robust *physique* are capable; but there was in all a fine poetic appreciation and a subtle judgment which satisfied the taste of the more refined among the audiences which she was now capable of commanding. These were both numerous and fashionable." (*Athenæum*, September 7, 1867.)

'JULIET.'—"Miss Terry's acting has always seemed to us to be more

intellectual than emotional—to have more head than heart in its composition. There has been a want of blood, of vitality, in many of her clever and highly-elaborated impersonations. Her voice and face have, to a certain extent, been against her; the former is thin and slightly heady; the latter wants openness and breadth of effect about the eyes. She is seen to most advantage in parts requiring repose of manner; but stage repose is, after all, a mere second-rate artificial trick that has no claim to stand by the side of force and passion.

. . . Miss Terry's *Juliet* is one of her best impersonations. Nearly everything she does in it is done with apparent effort; but the intention is excellent, and the execution only fails in parts from pure physical weakness. The potion scene in the chamber, for example, requires more bodily force than she is able to throw into it. The point in the scene with the Nurse at the close of the third act where *Juliet* ceases to be a weak, loving girl, and becomes suddenly a strong, self-reliant woman, was admirably marked. The balcony scene was a little artificial, but very charming; not perhaps girlish enough, and not so demonstrative as Mdle. Stella Colas made it. In elocutionary grace and power it was equal to Miss Helen Faucit's recent performance of the same character."—*Daily News*, August 28, 1867.

'BEATRICE and JULIA.'—"In 'Much Ado about Nothing' she misfitted herself with the part of *Beatrice*. *Beatrice* is of a robust nature—generous, frank, joyous in the very exuberance of life and health. She has Benedick much in her mind, out of much liking, and girls at him with hearty and maidenly good-humour. When she thinks herself suspected of disdain and scorn by women whom she loves and trusts, and is assured also that Benedick loves her, as she herself, too, believes, 'better than reportingly,' she frankly resolves to throw aside the humour that had been misconstrued, 'taming her wild heart to his loving hand.'

To this frank generosity of character belongs the warm indignation of *Beatrice* at Claudio's insult to Hero. One feels throughout—but nowhere more than in her dialogue with Benedick after the cruel wrong done to her cousin—that she is a noble, open-hearted, healthy woman. That this fine scene, in which the honest anger of *Beatrice*, showing her whole character in emotion, is poured out before her lover in words blended with a wholesome, unartificial sense of the relation between herself and him, should have been played as it was in those farewell performances by Miss Terry and Mr. Neville, is almost incredible. We hardly trust our distinct memory of the fashion in which it was perverted to little better than another comic scene of banter between *Beatrice* and Benedick, for the amusement of the gallery—and stalls. It was evident from this that Miss Terry had made a double mistake. Her nervous temperament is unsuited to the realisation of a *Beatrice*; it would seem also to have unfitted her for a perception of the character she had to represent.

"In the 'Hunchback,' on the contrary, the acting of Miss Kate Terry was, in the country-bred phase of the part of *Julia*, full of charming touches, and without straining for points, but rather an avoidance of strain, had a true pathos in the close of the third act which drew many tears. The failure in the scene in the fourth act, with Clifford as a secretary, was no failure of conception, but a want of strength to cover with the actor's art the tediousness of the writing by which an attempt was made to pile up the agonies of the situation. The long argument with herself of *Julia*, before she will look at the secretary who has Clifford's voice, remained with her as dull on the stage as in the book."—*Examiner*, Sept. 7, 1867.

'JULIET.'—"It is seldom that the theatrical chronicler has to describe a scene like that at the New Adelphi on Saturday, when Miss Kate Terry took

her farewell of the stage as *Juliet*. Successes, demonstrations, and ovations of a kind, may be made to order; but the scene of Saturday was one of those genuine, spontaneous, and irrepressible outbursts of public recognition which carry their credentials of sincerity along with them. The widespread feeling that the stage is losing one of its chosen ornaments, had been manifested by the full houses, more and more crowded on each successive night, which, even at this deadest of the dead season, have been attracted to the New Adelphi by Miss Terry's farewell performances. Their attraction came to its climax and its close on Saturday, when the theatre was crammed, from the orchestra to the remotest nook in the gallery where a spectator could press or perch, with such an audience as we have never before seen gathered within its walls. At the conclusion of the tragedy, in the course of which Miss Terry was called for at the end of each act except the fourth, when the good taste of the more intelligent part of the audience suppressed the demand, Miss Terry came on before the curtain in obedience to a thundering summons from every part of the house, and, almost overcome with the combined excitement of the part and the occasion, stood for some moments curtsying and smiling under the shower of bouquets and the storm of kindly greeting. Nor when she had retired with her armful of flowers—looking, in the white robe and dishevelled hair of *Juliet's* death-scene, as she used to look in *Ophelia*—was the audience satisfied. Again Miss Terry was recalled, and again she appeared to receive the loud and long-continued plaudits of the crowd. Then the stalls began to clear. But the storm of voices and clapping of hands continued from pit, boxes and gallery, through the overture of the farce, swelling till it threatened to grow into a tempest. The curtain rose for the farce; still the thunder roared. One of the actors, quite inaudible in the clamour, began the performance,

but the roar grew louder and louder, till at last Mr. Phillips came on in the dress of Friar Lawrence, and, with a stolidity so well assumed that it seemed perfectly natural, asked, in the stereotyped phrase of the theatre, the pleasure of the audience: 'Kate Terry!' was the reply from a chorus of a thousand stentorian voices; and then the fair favourite of the night appeared once more, pale, and dressed to leave the theatre, and, when the renewed roar of recognition had subsided, in answer to her appealing dumb-show, spoke, with pathetic effect, a few hesitating words, evidently the inspiration of the moment, but more telling than any set speech, to this effect:—'How I wish from my heart I could tell you how I feel your kindness, not to-night only, but through the many years of my professional life. What can I say to you but thanks, thanks, and good-bye!' After this short and simple farewell, under a still louder salvo of acclamation, unmistakably proving itself popular by its hearty uproariousness, the young actress, almost overpowered by the feelings of the moment, retired with faltering steps, and the crowded audience poured out of the house, their sudden exit *en masse*—being in itself one of the most flattering tributes to the actress whose last appearance had drawn them together.

"This remarkable manifestation of popular favour and regard is worth recording, not only as a striking theatrical incident, which those who were present can never forget, but because it proves that the frequenters of even the pit and gallery of a theatre where, till Miss Terry came, the finer springs of dramatic effect have very rarely been drawn on, can rapidly be brought to recognise and value acting of a singularly refined and delicate kind—so refined and delicate, indeed, that some of those who profess to guide the public taste have been apt to insist on its wanting physical power. On Saturday night it was made evident to demonstration, if other evidence had been wanting that Miss Terry had wrought her spells over the

frequenters of pit and gallery, as well as of boxes and stalls. In the interests of refined dramatic art this is a cheering set-off to many indications that seem to make the other way. It shows that if the theatrical 'masses'—those who are roughly lumped as the 'British Public'—are unable to discriminate nicely between diamonds and paste, and so take a good deal of coarse glassware for real stones, they are, nevertheless, susceptible to the influence of refined, earnest, intelligent and conscientious acting when they have the rare opportunity of seeing it.

"How well Miss Terry's acting merits all these epithets has been abundantly proved, not only through her recent course of farewell performances, in which she has filled a range of parts so widely different as to show a variety of power in itself as rare as the grace, refinement, intelligence, and feeling she has put into her acting, but through the whole of a career extending from four years old to four-and-twenty. If it is worth saying anything precise of her performances now, we may note here that she never gave a more triumphant answer to the critics who have charged her with want of power than in her acting of *Juliet* on Saturday. It was striking to observe the marked improvement on her first performance of the part last Tuesday. On Saturday her finest scenes were, unquestionably, those of fiercest (not of tenderest) passion, beautiful as were the latter in themselves. Perhaps the excitement of the occasion wrought most in unison with the feeling of *Juliet's* more violent passages of emotion. Perhaps the actress wished in this closing performance to assert her power in the point in which alone it had been questioned by fair and competent critics. But whatever the cause, in the scene where *Juliet* learns Romeo's banishment, in her agonised pleading with her parents, in her subsequent interview with Friar Lawrence, and—crown of the series—in the scene where she drinks the sleeping-draught, Miss Terry rose on Saturday to a

height she never touched before, and left us more than ever under the impression that the stage is losing in her more than even her warmest admirers have hitherto been content to believe."—*Times*, Sept. 2, 1867.

Following her retirement from the stage, Miss Kate Terry married Mr. Arthur Lewis.

TERRY, MARION. Made her professional *début* at Manchester, in July 1873, as *Ophelia*, in Shakespeare's 'Hamlet,' arranged by Mr. Tom Taylor. The same year, October 4, appeared for the first time on the London boards, at the Olympic Theatre, in a revival of a piece entitled 'A Game of Romps.' The following year, at the same theatre, Marion Terry played *Hero*, in a revival of Shakespeare's 'Much Ado About Nothing.' Subsequently she joined the company of the Strand Theatre, and appeared there in various plays of H. J. Byron—as *Clara Mayfield* in 'Old Sailors'; *Lilian Gathorne* in 'Weak Woman,' &c. At the Haymarket, in September 1876, first performance of W. S. Gilbert's drama, 'Dan'l Druce, Blacksmith,' Miss Marion Terry played the part of *Dorothy*. At the same theatre, on January 20, 1877, in a revival of the same author's play, 'Pygmalion and Galatea,' she sustained the latter character, *apropos* of which performance the *Athenæum*, January 27, 1877, published the following: "Miss Terry possesses what Mr. Ruskin calls 'a serenity of effortless grace.' Her expression has purity and earnestness in combination. The original charm which is her distinguishing attribute is no mere mask for incapacity. Depth and tenderness of feeling are discovered behind it, and the manner in which power

is expressed is surprising in one so young. These are the principal attributes of *Galatea*. . . . Miss Terry's performance displays at points a little crudeness. It is none the less, as a whole, an admirably suggestive representation."

TERRY, FLORENCE. Made her *début* on the London stage Wednesday, June 15, 1870, at the Adelphi Theatre, as *Louison*, in an English version of Molière's 'Le Malade Imaginaire,' entitled 'The Robust Invalid. Has fulfilled various engagements at London theatres since that time. Was the 'original' *Little Nell*, of Halliday's play of that title, first performed at the Olympic, Saturday, November 19, 1870.

"Much interest was manifested in the appearance of Miss Florence Terry as *Nell*. She has evidently been subjected to a severe training, and with an intelligent face and manner, has all the business at her fingers' ends. A slight stagginess and artificialness will probably disappear as the young lady grows older." — *Daily News*, November 21, 1870.

THOMPSON, LYDIA. (MRS. ALEXANDER HENDERSON.) Born in London, 1838. At the outset of her stage-career earned a considerable reputation as a skilful and accomplished dancer in fairy-spectacle and burlesque. Made her professional *début* as a principal dancer in the ballet at Her Majesty's Theatre in 1852. The following year (December 26) began her career in that line of dramatic "business" in which, afterwards, she took the lead in London, in acting *Little Silverhair*, in the Christmas piece produced at the Haymarket Theatre,

entitled 'Little Silverhair; or, Harlequin and the Three Bears.' In 1854 she played *Little Bo-Peep*, in the Christmas piece of that title produced at the same theatre. In December 1856, a contemporary journal, noticing the absence of Miss Lydia Thompson's name from the theatrical playbills of the Christmas season, remarked that "persons who miss from the pantomime ballets that popular and promising artist (Miss Lydia Thompson), may be appeased by hearing that she is dancing her way through the theatres of Germany with pleasant success." In 1859 (November 16), Miss Thompson appeared at the St. James's Theatre in a fairy spectacle which was received with much favour by the play-going public, entitled 'The Swan and Edgar'—*Cygnetta*, Miss Lydia Thompson, "by whom the dancing, of course, was exquisitely executed." At the same theatre, the following year, in a 'ballet-cum-burlesque,' entitled 'My Name is Norval,' she played the part of *Young Norval*. Monday, April 9, 1860, Miss Thompson appeared at the Lyceum Theatre in a burlesque, originally played by members of the Savage Club for a charitable purpose, entitled 'The Forty Thieves'; and, subsequently, November 5, 1860, as *Fanchette*, in 'The Pets of the Parterre,' written by Stirling Coyne. In 1861, August 19, first performance at the same theatre of Falconer's play, 'Woman; or, Love against the World,' she acted the character of *Norah*; and in an after-piece by the same author, entitled 'The Fetches,' &c., the part of *Mary Brady*. But Miss Lydia Thompson will be best remembered as a sparkling and extremely clever actress in burlesque, in which, for

many years, few excelled her on the London stage. Perhaps the best examples of her excellence in this department of the histrionic art have been witnessed in such pieces as 'Der Freischutz' (H. J. Byron); 'The Field of the Cloth of Gold' (W. Brough); and 'Blue Beard.' Miss Lydia Thompson, it may be added, has met with well-deserved success on the American stage. She has several times visited the United States with her so-called burlesque troupe. At present (October 1878) she is performing at the Folly Theatre, London, of which her husband is proprietor and manager.

THORNE, SARAH. Born in London. Entered the dramatic profession when a child, playing in pantomime, and various children's parts, at the Pavilion Theatre, London, during the time it was under the management of her father. Made her professional *début* in London at the Surrey Theatre under the management of Messrs. Shepherd and Creswick. Afterwards accepted an engagement as "leading lady" at the Theatre Royal, Dublin, where she had the advantage of being associated in the representation of principal Shakespearian characters with the late G. V. Brooke and Charles Kean. Among important characters assumed by Miss Thorne during this engagement, and the "starring" tours in Ireland and Scotland immediately succeeding it, may be mentioned the following:—*Desdemona* in 'Othello':

"The part of *Desdemona*, 'the gentle lady loved by the Moor,' was impersonated with grace and tastefulness by Miss Sarah Thorne, who evinced the possession of talent, and proved herself to be a child of genius

by adapting herself so admirably to the acting of Mr. Brooke."—*Dublin Freeman's Journal*, October 8, 1861.

Pauline in 'The Lady of Lyons,' *Portia* in 'The Merchant of Venice,' *Mrs. Haller* in 'The Stranger,' the *Duchess de Torrenueva* in 'Faint Heart Never Won Fair Lady,' *Helen Macgregor* to Lady Don's *Diana Vernon* in the operatic play of 'Rob Roy':

"Miss Thorne, who played *Helen Macgregor*, once more confirmed the high estimate we long since formed of her. She is one of the most conscientious actresses on the stage. No matter what may be the character she has to portray, it is never hastily presented to the audience. Her conception of it is the result of intelligent study, which is alike creditable to herself and gratifying to the public, who thus perceive that she has not been spoiled by their favour."—*Dublin Evening Mail*, May 26, 1863.

Margaret Aylmer in 'Love's Sacrifice,' and *Juliet* in 'Romeo and Juliet.' At the Brighton Theatre, August 1863, Miss Thorne played *Lady Audley* in the dramatic version of 'Lady Audley's Secret,' and *Zoe, the Octoroon*, in the melodrama of that name. April 1865 she appeared as *Leah* and *Juliet* at the Paisley Theatre Royal, subsequently enacting the same characters at the Prince of Wales's Opera House, Edinburgh. In the summer of 1865 Miss Thorne accepted an engagement at the Jersey New Theatre Royal. October 1865 to March 1866 she was engaged at the Royal Standard Theatre, London, performing the more popular of Shakespeare's plays with Messrs. Creswick and Ryder. After the retirement of Mr. Thorne from the management of the Margate Theatre, Miss Sarah Thorne became the lessee, conducting its

affairs with more or less prosperity, and to the great advantage of the visitors to that popular watering-place, for a period of seven years. Retiring from the lesseeship of the Margate Theatre, Miss Thorne undertook the management of the Worcester theatre until it was destroyed by fire in November 1877. More recently she formed a company for the purpose of supporting the late Mr. Charles Mathews on his provincial tours.

THORNE, THOMAS. First attracted notice on the London stage in 1862 as an actor at the Surrey Theatre. On Saturday, October 4 of that year he appeared there in a comic drama entitled 'Tom's Life,' in "which he played a number of characters suited to show the comprehensiveness of his capacity as a comic actor." Two years later, 1864, he joined the company of the Strand Theatre, with which he was connected until 1870, playing leading parts in many of the various farces, burlesques, and dramas produced there during the protracted term of his engagement. In 1870, in conjunction with Messrs. Montague and James, he entered upon the management of the Vaudeville Theatre, and produced there on the opening night, 'For Love or Money' (Andrew Halliday), and a burlesque entitled 'Don Carlos; or, the Infante in Arms.' Saturday, June 4, 1870, first performance at the Vaudeville Theatre of Albery's play 'Two Roses,' he acted the part of *Cabel Deecie*. On Saturday, September 9, 1871, first performance at the same theatre of Albery's play 'Apple Blossoms,' he sustained the part of the *Great Baggs*. Mr. Thorne took part in the successful revivals of

'The School for Scandal' and 'Road to Ruin' at his theatre during the years 1872-3. The first-named comedy had the unprecedented "run" of 412 nights, and he acted in it the part of *Crabtree*. On April 1, 1874, first performance at the Vaudeville of Albery's comedy entitled 'Pride,' Mr. Thorne played the part of *Barnabas Smith*. On Saturday, January 16, 1875, first performance at the same theatre of H. J. Byron's comedy 'Our Boys,' Mr. Thorne sustained the part of *Talbot Champneys*. This piece was still being performed nightly at the Vaudeville Theatre in October 1878, having reached considerably more than its thousandth representation.

THORNE, THOMAS WILSON. Entered the dramatic profession in October 1872. During the following year, in September, appeared at Drury Lane Theatre as *Lepidus* in a revival of 'Antony and Cleopatra.' Subsequently at the same theatre appeared as *Lennox* ('Macbeth') and *Walter Raleigh* ('Amy Robsart'). Has fulfilled engagements in London since at the Adelphi (1874), Covent Garden (1876), and Princess's Theatres (1875 and 1877).

TITHERADGE, GEORGE SUTTON. Born at Portsmouth December 9, 1848. Entered the dramatic profession in October 1866, at the Theatre Royal, Portsmouth, under the management of H. Rutley. From 1867 to 1872 was engaged at various theatres in the provinces, viz.: at the Theatres Royal, Stockton-on-Tees, Bath, Croydon, Glasgow, Southampton, and at the Lyceum Theatre, Sunderland. During a part





J. L. TOOLE.

of this time travelled with Charles Dillon, personating juvenile parts in Spakespeare's plays, and subsequently became engaged as "leading actor" at the Theatres Royal, Bradford and Newcastle-on-Tyne. In 1874 Mr. Titheradge played in the provinces the heroes in Albery's comedies, under the direction of Mr. Flockton. In 1874-5 he was "leading actor" at the Theatre Royal, Bristol, and afterwards, the same year, joined Miss Marriott on a provincial tour, playing such parts as *Matthew Elmore*, *Master Walter*, *Rob Roy*, &c. Was "leading actor" at the Theatre Royal, Birmingham, 1875-6. In 1876 became stage-manager and "leading actor" of the Chippendale comedy company, acting the parts of *Dr. Cantwell*, *Dr. Pangloss*, *Joseph Surface*, &c. In 1876-7 was "leading actor" of the English company under the management of Mr. George Anderson at the Corinthian Theatre, Calcutta. During this engagement was selected by the authorities to proclaim her Majesty the Queen "Empress of India" at the Calcutta durbar, January 1, 1877. First appearance in London October 6, 1877, at the Royal Court Theatre, as *Sir Francis Marsden* in 'The House of Darnley.'

"Mr. Titheradge, who made his first appearance in London as *Sir Francis Marsden*, succeeded in showing that he is a recruit not unworthy of a position in the company of the Court Theatre, and he passed through a very trying ordeal with considerable success."—*Standard*, October 8, 1877.

In 1878 Mr. Titheradge entered upon an engagement at the St. James's Theatre, playing the parts of *Clancarty*, *Iago*, &c., and "creating" the part of *Captain*

Saxby in Taylor and Merritt's play 'Such is the Law.'

TOOLE, JOHN LAWRENCE. Born in London, 1832. First attracted notice as an actor during his connection with an amateur dramatic club which gave periodical entertainments at the Walworth Institution. Made his first appearance on the stage proper at the Ipswich Theatre Royal, and in 1852 adopted the stage as a profession, accepting during that year an engagement at the Queen's Theatre, Dublin. Subsequently acted in the provinces for some eighteen months, principally in the Irish and Scotch cities. Made his *début* on the London stage July 22, 1852, at the Haymarket Theatre as *Simmons* in the 'Spitalfields Weaver.' Monday, October 2, 1854, at the St. James's Theatre, under Mrs. Seymour's management, played *Sam Pepys*, in 'The King's Rival' (T. Taylor and C. Reade), acting the same evening in a farce by Charles Selby, entitled 'My Friend the Major,' the part of the hero—"a sheriff's officer disguised as a friend, showing an amount of humour in his odd ball-room adventures which was well appreciated by the house."

"*Samuel Pepys* is a capital sketch extremely well embodied by Mr. Toole."—*Daily News*, Oct. 3, 1854.

"The authors, therefore, forgot the peril of extending a piece beyond the measure of its dramatic interest. Being themselves literary, and well versed in the memories of the times, they have fancied that *Samuel Pepys* (Mr. Toole), with his diary, must be an entertaining dramatic figure. He is made exceedingly conspicuous, but we do not often find a comic personage so little provocative of laughter."—*Times*, Oct. 3, 1854.

At the same theatre, the same

year, Mr. Toole played *Pierre*, in a piece entitled 'Honour before Titles.' From the St. James's Theatre Mr. Toole went to the Lyceum, and in September 1856, played there, with considerable success, the part of *Fanfarronade* in 'Belphegor' (Mr. Charles Dillon acting the title rôle), and of *Autolycus* in a burlesque by William Brough, entitled 'Perdita; or, the Royal Milkmaid.' Subsequently, at the same theatre, he appeared in a farce entitled 'Doing the Hanson,' in which he increased his reputation by his spirited eccentricities. Mr. Toole remained a member of the company of the Lyceum Theatre until 1859, when he accepted an engagement under Mr. Benjamin Webster at the New Adelphi Theatre. There, in January of that year, he acted in the burlesque of 'Asmodeus,' the title rôle. On May 9, 1859, at the same theatre, he "created" the part of *Mr. Spriggins*, in the amusing farce of 'Ici on parle Français,' a part which became subsequently, when acted by Mr. Toole, an especial favourite with the public. In August of the same year he performed with great success at the same theatre, *Augustus de Rosherville*, in a revival of 'The Willow Copse' (of this eccentric character, Wright was the original personator). In 1860, first performance at the same theatre of Watts Phillips's drama, 'Paper Wings,' Mr. Toole sustained the part of *William Kite*. The same year, at Drury Lane Theatre, in a drama by the same author entitled 'A Story of '45,' Mr. Toole acted the character of *Enoch Flicker*, "a character that stands out from the rest, and is so well performed by the excellent comedian to whom it is confided, that it is likely to be the

main attraction of the drama."—(*Athenæum*, November 17, 1860.) March 1, 1862, first performance at the Adelphi of 'The Life of an Actress,' he played *Wapshot*; and in the same year, Monday, April 14, at the same theatre, *Caleb Plummer*, in Dion Boucicault's dramatic version of 'The Cricket on the Hearth,' entitled 'Dot.'

"Best of all is the *Cabel Plummer* of Mr. Toole, which is a piece of really good acting, in which none of the pathos of the part is either sacrificed or caricatured, while every touch of Mr. Dickens' genial humour that still clings to it in the dramatic version is well re-produced. Mr. Toole's *Caleb Plummer* is an advance upon everything he has yet done above the range of burlesque and farce."—*Examiner*, April 19, 1862.

"Mr. Toole's *Caleb Plummer* is finished to the highest degree, with a greater depth of humour and pathos than, perhaps, this clever actor ever yet displayed."—*Times*, April 16, 1862.

"Nothing perhaps was more artistically conceived and executed than Mr Toole's *Caleb Plummer*, the imaginative toyman. The result attained was the goal of a mental process implying the workings of a peculiar aptitude that almost amounts to genius—nay, for what we know, may be genius of the most intense and refined sort. It impresses us with a greater respect for Mr. Toole than all the eccentricities in which he sometimes indulges the lavish humour with which nature has endowed him, and which, by art, he has cultivated to such a point of excellence."—*Athenæum*, April 19, 1862.

In 1864, Mr. Toole played the leading character in a farce by Brough and Halliday, entitled 'The Area Belle,' first performed at the Adelphi Theatre, Monday, March 7, of that year. The point of this piece was the singing

by Mr. Toole of an amusing ditty, 'The Horrible Tale,' which attained much popularity. In August (Monday, 8th) of the same year, he played *Mr. Lysimachus Tootles*, in a farcical piece entitled 'My Wife's Maid.' The following month, at the same theatre, in a piece written specially for him by Mr. John Oxenford, entitled 'Stephen Digges' (adapted from Balzac's novel 'Le Père Goriot'), Mr. Toole acted the title rôle:—"Stephen Digges is a serio-comic character, whose peculiarities at first excite laughter, then beget esteem, and at last the warmest sympathy. A passionate outburst at the end reveals symptoms of tragic intensity, which, notwithstanding the comparative limitation of physique, we feel to be capable of being cultivated by Mr. Toole to a high point of perfection."

"Mr. J. L. Toole's annual benefit took place last evening, when, in addition to other entertainments, there was produced a new and original drama in two acts, from the pen of Mr. John Oxenford, entitled 'Stephen Digges,' written, we believe, expressly for Mr. Toole, although, when first projected, it might have been intended for Mr. Robson. Few, indeed, would have thought of inditing a piece involving not merely serious but tragic incidents for the admirable and highly popular low comedian of the Adelphi Theatre; but after the exhibition of last night no dramatic writer will be slow in entrusting a serio-comic character to Mr. Toole, so decided was his success in his new part. . . . The whole interest of the play centres in *Stephen Digges*, if we except the old servant Betsey, who is an exceedingly well-drawn character. . . . These two characters were inimitably sustained by Mr. Toole and Mrs. Alfred Mellon. As for Mr. Toole he has made for himself a new fame, and his acting to be thoroughly understood

and appreciated must be witnessed."—*Standard*, Sept. 15, 1864.

"As *Stephen Digges*, the hero of this interesting story of the vicissitudes of life, Mr. Toole had a character to sustain which made the utmost demand on his powers, and the masterly manner in which he accomplished a very arduous task, will be accepted as a convincing proof that the range of his talents has not even yet been properly estimated. Thoroughly true to nature, the performance was replete with evidence of the highest kind of art. . . . The drama was a complete success."—*Daily Telegraph*, Sept. 16, 1864.

In 1865, January 30, in a revival of 'The Hunchback,' at the Adelphi (Miss Bateman as *Julia*), he acted the part of *Fathom*. At the same theatre, July 1865, first performance of 'Through Fire and Water' (Walter Gordon), he sustained the character of *Joe Bright*.

"Although the majority of characters to which Mr. J. L. Toole devotes his talents belong to the region of broad farce, and for the most part only derive their reality from the special ability of the actor to delineate individual peculiarity, he generally strikes into another line whenever he would make an impression of more than ordinary strength, as if convinced that his proper vocation was to follow the late Mr. F. Robson in semi-pathetic illustrations of plebeian life. . . . The action takes place in a stratum of society which is respectable, though humble, the groupings are simple, and the personages have all more or less of marked character, and are all more or less important, the principal figure in whom the interest of the piece culminates being more strongly marked than the rest, and so conceived as to command by turns the laughter and compassion of the audience, and to exhibit the most violently contrasted emotions. This figure is *Joe Bright*, a fireman, who is of course represented by Mr. J. L.

Toole. He is a thoroughly honest fellow, who achieves infinite honour and wins innumerable medals by a gallant discharge of his perilous duties, and is, withal, so modest, that he cannot bear to hear himself even slightly praised. . . . All the parts are good and all are well acted. That Mr. J. L. Toole, as *Joe Bright*, would represent to perfection the honest plebeian, good at heart, and thick of head might easily be foreseen; but there is novelty in the drunken outburst that brings the first act to its close. Droll inebriety is common enough upon the stage, and Mr. B. Webster in '*Janet Pride*' gives an admirable picture of the habitual drunkenness by which a man endeavours to silence the voice of an evil conscience. But the effect of ardent spirits rapidly imbibed by a man who is already distressed in mind, and who is suddenly converted from a comparatively rational being into an ungovernable savage, ready to commit any deed of violence, has been seldom, if ever, represented, and Mr. Toole has never more forcibly displayed his faculty for profitable observation than in his terrific exhibition of this peculiar phase of human frailty. Honor Bright, *Joe's* hard-headed, good-hearted, and somewhat grimly coquettish sister, not highly educated, but deeply convinced of the superiority of mind to brute force, is a capitally drawn character, capitally played by Mrs. A. Mellon, to whom Miss H. Simms as the more gentle Ruth is an agreeable contrast."—*Times*, July 3, 1868.

In May 1866, first performance of '*The Fast Family*' (B. Webster, jun.), adapted from M. Victorien Sardou's comedy, '*La Famille Benoiton*,' he acted the part of *Prudent*. In January 1868 Mr. Toole joined the company of the new Queen's Theatre, Long Acre, and in a comedy by H. J. Byron, entitled '*Dearer than Life*,' "created" the part of *Michael Garner*.

"The plot of '*Dearer than Life*' is comparatively simple. Its hero, *Michael Garner*, is an industrious tradesman who has acquired a comfortable subsistence by long years of honest labour. A strange compound of shrewdness and good-nature, a man whose natural quickness of perception is a little clouded by an unusually affectionate and trusting disposition, it is his lot to be married to a woman whose whole hopes are bound up in an only son. This son, at the commencement of the story, is about twenty-five years of age, employed in a merchant's office in the city. It is the old tale of temptation and weakness. By the influence of a wily and unscrupulous associate Charles Garner is led into betting and silly speculation. He is not deficient in good feeling, but he has ideas above his station. The story commences on the twenty-seventh anniversary of old *Garner's* wedding. By the '*scratching*' of a favourite, Charles has been irretrievably ruined. He is engaged to a pretty cousin, and this young lady, Lucy Garner, is loved with a strange earnestness by his worthless and perfidious friend, Bob Gassit. A curious old uncle appears in the form of Mr. Ben Garner, who is chronically under the influence of gin. Lucy is one of those true and constant lovers of whose existence plays and romances inform us. She knows her Charley is wild, but she is bent on redeeming and reforming him. She is quite proof against the insidious advances of Mr. Bob Gassit, and though she does not share Mrs. Garner's blind confidence on her side, she contrives to minister to the old lady's weakness. Old *Garner* has a shrewd suspicion that his son has not been doing right, but he never imagines that he has committed a crime. After a while it appears from Charlie's embarrassed manner that he is in trouble. Lucy finds this out, and taxes him with being in difficulties, and promises to relieve him by obtaining a sum of money which has been carefully hoarded up by his mother.

"In the meantime, the company invited to assist in celebrating the anniversary of the marriage arrives. Chief amongst these is Mr. Bolter, an old friend of *Michael's*, who has gained some small reputation for convivial talents. Young Garner, rather refined by intercourse with sharpers, sneers at Bolter, but *Michael* fraternizes with him, talks of old times, and sings a song about the grip of an honest man. The party adjourn to dinner, but while they are enjoying themselves, Mr. Kedgeley, the employer of Charles, appears, demands an interview with *Michael Garner*, and informs him that his son has forged and embezzled. The heart-broken father calls for the reprobate, urges him to fly from justice, and accuses himself of the crime. The last act is in a garret at Lambeth. The whole family have been reduced from comparative comfort to starvation. Old *Garner* is a messenger earning a few shillings per week. Lucy is a seamstress; Mrs. Garner is bedridden, and Gassit is still persecuting Lucy with his suit. True to her old love, the heroine resists all the devices of Gassit, and though her landlady is fighting for rent, bears out patiently to the last. Ben Garner, in a fit of maudlin repentance, comes up to the garret, begs his brother to forgive him, and leaves a bottle of gin, which the despairing messenger swallows. In the intoxication which follows, *Michael* loses all control of himself, and indulges in a bitter invective against his worthless son. This is overheard by Mrs. Garner, who shrieks out and falls as if dead. This misfortune sobers *Garner*; but at an opportune moment the long-lost son turns up, with abundance of money, to save his starving relatives. The piece ends with the defeat of the schemer, Gassit, and the reward of virtue in the persons of old *Garner*, his wife, and Lucy.

"Of course, the burden of the drama rests upon the shoulders of Mr. J. L. Toole, for whom it was written. Long ago, in 'Caleb Plum-

mer,' Mr. Toole proved that he not only possessed the quaintest and most genial humour, but that, like most genuine humorists, he had a large fund of pathos. Nothing could have been more natural, more touching, more effective than his representation of *Michael Garner*, the honest tradesman, the loving husband, the courageous and self-sacrificing toiler. The character may be rare, but that it is real was proved by the actor. Every situation in the piece was made striking and successful by Mr. Toole's thorough earnestness and his artistic attention to detail. The second act bears a dangerous resemblance to the second act of the 'Porter's Knot,' and with any other actor it might have been a failure. But Mr. Toole is thoroughly original, and the resemblance of the piece to that in which the late Mr. Robson achieved his greatest success only serves to show the contrast between the styles of the two actors. In some of the scenes he far excelled his impersonation of the old toy-maker, great as that was. The finest points were in the close of the second and the beginning of the third acts. The intense grief of the father when his son's guilt is revealed, the outburst of passionate affection when he implores him to fly from justice, and the utter despair which follows, were wonderfully realised. In the garret scene Mr. Toole improved upon himself. His delineation of the brave old man who could endure starvation with a pleasant face, and could be cheerful under the heaviest burden of misery, was only surpassed by the sudden exhibition of passion when excited by the drink which his worthless brother has brought him, *Michael* flamed out into a denunciation of his son's guilt. Again, on the conclusion of the drama, when the old man's ready wit, inspired by an unexpected good fortune, obtained a fair opportunity, Mr. Toole contrived to mingle, with consummate skill, the humour and the pathos of the situation." *Standard*, June 9, 1868.

The following year, at the same theatre, he played *Jack Snipe*, in a drama by Watts Phillips, entitled 'Not Guilty.' The same year, in December, at the Gaiety Theatre, in a play expressly written for him by Mr. H. J. Byron, under the title of 'Uncle Dick's Darling,' he performed the part of *Dick Dolland*.

"Mr. J. L. Toole has commenced an engagement at this theatre by performing the principal character in a domestic drama, new to London, written by Mr. Henry J. Byron, and entitled 'Uncle Dick's Darling.' *Dick Dolland* (Mr. J. L. Toole), familiarly called *Uncle Dick*, is by profession a 'Cheap Jack.' This profession has already been made familiar to playgoers by the Adelphi melodrama 'Flowers of the Forest,' in which an itinerant trader of the kind was represented first by the late Mr. Wright, afterwards by Mr. Toole; but Mr. Byron seems to have more immediately contemplated the Dr. Marygold of Mr. Charles Dickens than any character previously exhibited on the stage. *Dick* and his friend, Joe Lennard, a blacksmith, have taken charge of Mary Belton, a foundling, and, though she is expected to marry Joe, the ambitious *Dick* places her in a genteel boarding-school, kept by Mrs. Torrington. When her education is completed he pays her a visit, taking with him a formal proposal of marriage from Joe, but is considerably perplexed by a remark made by Mrs. Torrington, to the effect that Mary, being now by education a lady, must not marry a person of her guardian's rank in society. While he is seated on the steps of his van, meditating on this remark, he is further perplexed by the appearance of Mr. Chevenix, a gentleman of wealth and influence, who has fallen in love with Mary at the house of one of her school-fellows, and offers to make her his wife. On the following morning he is to call

for *Dick's* reply, and in the meanwhile the 'Cheap Jack' falls asleep. A considerable lapse of time apparently takes place, and when we see Mary in the second act she is the wife of Mr. Chevenix, living in great splendour, but far from happy, for her husband is a cold, austere man, evidently modelled upon Mr. Dombey, and she has imprudently set her affections upon the Hon. Claude Lorrimer, a *roué* of the *genus* 'exquisite.' *Uncle Dick* paying her a visit, is treated with rude hauteur by Mr. Chevenix, and is afflicted by the discovery that his darling encourages the dishonourable advances of Lorrimer. Another apparent lapse of time brings us to the third act, and we find Joe Lennard, working broken-hearted at his forge, and discussing with *Dick* on old times. From a newspaper the friends learn that Lorrimer has been lost at sea, and it speaks of him as a conspicuous personage in the great 'Chevenix divorce case,' and presently Mary is seen at the window, a wandering outcast. *Dick* is not inclined to admit her, but at last yields to the persuasions of the more tender-hearted Joe, and she dies in the presence of her old friends. At this point the scene suddenly changes. *Dick* is discovered on the steps of his van, as we saw him at the end of the first act, and we find that the marriage of Mary and Mr. Chevenix, with the misfortunes consequent thereon, has been merely a dream. As in the case of 'Victorine,' the drama has a practical result,—Mary marries, not Chevenix, but Joe. This is a very pretty and ingeniously constructed drama, here and there a little too prolix, and somewhat too much imbued with the sentiment that associates virtue with corduroy rather than with clothing of finer texture. Three of the characters afford good scope for acting. These are *Uncle Dick*, one of those half-pathetic, half-comic personages, whom for some years Mr. Toole has made his own; the engaging Mary, very nicely played by Miss Neilson; and Mr. Chevenix, whose

ridiculous formality is most happily elaborated by Mr. Henry Irving, and who, in the first act, seems to be made up into a resemblance of a celebrated statesman. The success of the piece is most decided."—*Times*, Dec. 15, 1869.

After a long and very successful tour in the provinces, Mr. Toole reappeared on the London stage at the Gaiety Theatre, in November, 1871, and played in 'Paul Pry' (the title rôle), 'The Spitalfields Weaver,' &c. Tuesday, December 26, of the same year, at the same theatre, he played *Thespis*, in a Christmas piece by W. S. Gilbert, entitled 'Thespis; or, the God's Grown Old.' In April 1872, still at the Gaiety, he performed the part of *Neefit*, first performance of 'Shilly-Shally' (A. Trollope and C. Reade); and in December 1873, *Mawworm*, in a revival of Bickerstaffe's comedy, 'The Hypocrite.' In 1874 (April), at the Globe Theatre, first performance of Mr. Albery's comedy, 'Wig and Gown,' he acted the character of *Hammond Coote*. In 1875 Mr. Toole went to the United States, and represented his best known impersonations in the principal American cities. His latest, and perhaps one of his most complete successes for some years past, has been in the part of *Charvales*, in Mr. Byron's comic drama, 'A Fool and his Money.'

TYARS, FRANK. Born in Kent, 1848. Entered the dramatic profession in 1870, and first appeared on any stage at the Standard Theatre, Bishopsgate. Sub-

sequently joined the companies of the Pavilion and Portsmouth theatres, and remained with them for some months. In 1876 was again connected with the "stock" company of the Portsmouth theatre as "leading man." Appeared at the Theatre Royal, Drury Lane, September 23, 1876, as *Norfolk* in 'Richard III.,' and afterwards as *Rosse* in 'Macbeth.'

"One of the best pieces of acting in the play was the *Rosse* of Mr. Frank Tyars. The manner in which the news of his calamity was conveyed by him to *Macduff* was touching and impressive."—*Globe*, October 1876.

In January 1877 played the character of *Kinchela* in 'The Shaughraun,' at the Adelphi Theatre. Reappeared at Drury Lane in the Easter following. May 1877 was engaged to perform at the Lyceum Theatre, under Mrs. Bateman's management, as *Dorval* in 'The Lyons Mail.' Subsequently accompanied Mr. Henry Irving on tour through the provinces, playing *Claudius* ('Hamlet'), *Cromwell* ('Charles I.'), *Richmond* ('Richard III.'), &c. Reappeared at the Lyceum in December 1877, as *Dorval* ('The Lyons Mail'), followed by *Cromwell* in 'Charles I.', and later (April 1878) as *Nemours* in the revival of 'Louis XI.'

"Mr. Tyars must be complimented on a vigorous and really able reading of the part of *Oliver Cromwell*. His share in the great scene we have alluded to was admirably carried out, and he, too, had more than once to come before the curtain in response to the plaudits of the audience."—*Era*, January 13, 1878.

VEZIN, HERMANN. Born at Philadelphia, March 2, 1829. Graduated at the University of Pennsylvania in 1847; being admitted to the degree of M.A. three years later. In 1850, partly through the influence of the late Charles Kean, Mr. Vezin entered the dramatic profession in England by accepting an engagement at the Theatre Royal, York, under the management of John Langford Pritchard. He played there various subordinate parts, including the character of *Balthasar* in 'Much Ado about Nothing,' during Mr. and Mrs. Charles Kean's representation of that play at the York Theatre. Afterwards accepted an engagement at Southampton, during which he had the opportunity of acting with the celebrated Mrs. Nisbett; and subsequently at the Theatre Royal, Edinburgh. In 1851 Mr. Vezin joined Mrs. Barnett's Company on the 'Ryde, Guildford, and Reading circuit,' playing leading characters,—*Richelieu*, *Claude Melnotte*, *Young Norval*, &c. First appearance in London on Easter Monday, 1852, at the Princess's Theatre, in the part of *Pembroke*, in 'King John,' when Mr. Charles Kean had the management of that establishment. During the season 1852-3, Mr. Vezin played *Chatillon*, in 'King John'; *Rosse*, in 'Macbeth,' and *Montgiron* in 'The Corsican Brothers.' In 1857 Mr. Vezin visited America. In 1859 on his return to England he took the Surrey Theatre, playing *Hamlet*, *Othello*, *Shylock*, *King John*, *Louis XI.*, &c.: "Mr. Vezin performs with ease, taste, and genial

enthusiasm. His manner is natural, unconstrained, and majestic. Not seldom he is warmed by a certain inspiration; and his conception of character is obvious." (*Athenæum*, June 25, 1859.) The first most important engagement undertaken by Mr. Vezin was in 1860, at Sadler's Wells, then under Mr. Phelps's management. He played, afterwards with marked success, the character of *Laertes*, to Mr. Fechter's *Hamlet*, for seventy-three nights at the Princess's Theatre, in 1861. Subsequently "opened" at the Lyceum with Mr. Falconer as *Mr. Arden*, in his comedy of 'Woman; or, Love against the World,' and afterwards acted the part of *Harry Kavanagh*, in the same author's drama, 'Peep o' Day.' In 1863, Mr. Hermann Vezin married Mrs. Charles Young, an actress of considerable reputation. After playing various important engagements at metropolitan and other theatres, in 1867 he produced the 'Man o' Airlie' (W. G. Wills), at the Princess's, playing *James Harebell*, a character with which Mr. Vezin's name will be inseparably associated in dramatic annals.

"Mr. Hermann Vezin has made an audacious experiment. He has ventured, in an era of burlesque, melodramas, and great triumphs of carpentering, to bring out on the stage a genuine and modern English tragedy, 'The Man o' Airlie,' by Mr. W. G. Wills. . . . in which the main interest is of a kind the mass of playgoers necessarily cannot appreciate, yet which produces on the majority of them the most overpowering effect.

"The writer had strolled, on the

second night of the performance, into the pit, knowing nothing of the piece or its author, rather expecting, in fact, a Highland melodrama, and he can bear unbiassed testimony to the depth of feeling several times displayed. Women, evidently of the lower middle class, who scarcely understood the bad Scotch in which the dialogue is carried on, were sobbing unrestrainedly; and if the stout Scotch tradesman who stood next him was not crying, why he ought to consult an oculist about the state of his eyes. The value of this emotion, as a test of the value of the piece, is increased by the fact that it was due exclusively to sympathy with mental pain of a rare and spiritual kind—the agony of a ruined and maddened poet; agony, no doubt, in part that of a bereaved husband, and therefore common to mankind, but in part also that of a blasted literary and poetic ambition, which might, under other treatment, have seemed ridiculous. To make shop-girls care—care to pain—because an ignorant simpleton in a plaid cannot get his, ‘sangs’ published, seems to us a triumph of art.

“Mr. Hermann Vezin has taken Burns for his model—as, perhaps, the only model obtainable—and acts the character well. He looks the simple, not ungainly Scotchman, with a genuine independence and a slight trace of vanity, and creates a sympathy for him in the audience which in the pit showed itself in the oddest forms. ‘Oh! hang it!’ said a man near us, ‘that’s a fine beggar!—what is he saying?’ and then, and all through the piece, extempore translations were offered in audible tones in four or five parts of the pit. His anxiety about his book; his fear for his wife, who cannot live in towns; his dread of dependence; his credulous simplicity—simplicity pierced by a vein of Scotch canniness as silk by a coloured thread—are all admirably brought out; and so is the nervous, impressionable nature of the man—the sensitiveness which may endanger his reason. In the third act the action

quickens. *Harebell* has accepted a situation as private secretary; his wife has died of the close city air, and the poet, frenzied by her loss, saddened and bewildered by the prostration of his hopes of literary fame, wearied with the incessant copying of letters and memoranda, gradually loses his reason; wakes for a moment to refuse to betray the man who has plundered him, and finally fancies he sees his dead wife, and walks over the stage with his arm in that of her invisible spirit, his face expressing a bewildered fondness, his left hand patting the air where her hand should have been, in the strained affection of insanity.

“Mr. Vezin did the scene well. There was no applause except from one fool of a claqueur, who, we hope, will read this opinion of his judgment; but over the house, dropping as it were from gallery to pit, descended a dead, strained silence—a silence such as we never but once remember in a theatre—succeeded, as *Harebell* vanished, by a roar of recall. Every side of an emotion of extraordinary complexity—insanity produced by grief, but shot as it were with literary vanity and regret, and tempered by natural sweetness, courtesy, and simplicity of nature—had, we are satisfied, been caught by the least trained portion of the audience.

“The exit is supposed to be followed by a suicide; an interval occurs of twenty years, during which the ‘sangs’ have become the delight of the people, and the curtain draws up on the preparations for inaugurating, by the side of the loch he loved, a statue to the poet of the poor. Under the stone representative of himself—the light gleaming on the graven young face and the living aged one, gibbering and mourning, amid starts of half-recollection—sits the supposed suicide, a lunatic beggar, till the ceremonial includes one of his own ballads. The well-known sounds clear the clouded memory; he adds the last verse; is recognised, and dies a beggar at the foot of the statue raised to celebrate his glory as a poet. No

words can fairly express the dramatic power of the scene to any cultivated mind. The blasted life of a poet culminates in a situation which makes his failure and his grand success, the fulfilment and futility of his hopes, his misery and his pride, his triumph and his utter fall, patent to men who, in all probability, never read a line of poetry in their lives. To make such a destiny so manifest—to show an artist utterly beaten down by a fate as remorseless as ever Æschylus imagined, yet in the moment of utter prostration, by the innate power of his art, beating that fate down, rioting in the rapture of a victory which leaves him an idiot beggar—is an effort for which, in an English playwright, we were not prepared; as little prepared as we were for its success. There is nothing whatever to break the unity of the work. The hope, and the failure, and the triumph of a poet, furnish the beginning and the end of a tragedy of which a great poet might be proud.”—*Spectator*, July 27, 1867.

“Mr. Vezin’s acting of the character of *James Harebell* is justly entitled to very high and hearty praise, and to praise for what is most artist-like and arduous in the undertaking. The chief power of Mr. Vezin’s impersonation was reserved for the crowning scene . . . executed with excellent taste, thoroughly intelligent intention, and most complete absence of exaggeration.”—*Times*, Aug. 5, 1867.

Another character which greatly increased the reputation of Mr. Hermann Vezin as a painstaking and judicious artist, was that of *Doctor Davey*, in a comedy of that name, adapted from the French, ‘*Le Docteur Robin*’:—“The points in the performance are three: one where he (Doctor Davey) tells a tale of a child on the roof of a house in pursuit of a flower, to the terror of her mother and the crowd in the street, in order to show that acting may exist without reference to the adjuncts of the stage;

another where he assumes the garb of a physician, and counsels the young lady on the state of her affections; and the third, where he feigns inebriety in order to disgust her with himself and induce her to accept the lover selected for her by her father.” The delineation was admirable in each of its phases. On October 3, 1868, Mr. Vezin sustained the part of *Sir Grey de Malpas*, first performance of Lord Lytton’s drama ‘*The Rightful Heir*’; and subsequently the character of *Philip Earncliffe*, in Burnand’s play ‘*The Turn of the Tide*’—a piece which had a considerable “run.”

In 1869, Westland Marston’s ‘*Life for Life*’ was produced at the Lyceum Theatre, in which Mr. Hermann Vezin played *Murdock Mackane*.

“Mr. Vezin’s representation of *Murdock* was admirable in all respects. It has those qualities in which our tragic acting is most deficient.”—*Athenæum*, March, 1869.

July 4, 1870, at the Gaiety he played *Dubosc* and *Lesurques* in ‘*The Courier of Lyons*.’

“Mr. Charles Reade’s romantic drama of the ‘*Courier of Lyons*,’ which has so often proved a ‘drawing’ piece at transpontine houses, has been carefully and effectively put on the stage of one of the most *recherché* theatres of the aristocratic west. . . . The double impersonation of Mr. Hermann Vezin is marked by much more refinement than is ordinarily imparted to either character. His *Dubosc* is a thoroughly cold-blooded villain, but not of the low and repulsive type generally shown, while his *Joseph Lesurques* is a high-minded, honest gentleman in every speech and action. Both these characters have been the medium for a good deal of ranting and extravagant declamation. It is, perhaps, needless to say that Mr. Hermann Vezin indulges in no

such propensity. Even in those passages where the flood of feeling is most let loose, as in the second act, when the evidences of condemnation gather thick around him, and every clue to his innocence seems lost, his energy and action are consistently those of an innocent man wrongly accused and in despair of succour. His repeated calls before the curtain the first night testified the appreciation of the audience to a performance equally powerful, pathetic, and pleasing."—*Examiner*, July 9, 1870.

September 9, 1871, Wills's 'Hinko' was performed for the first time at the Queen's Theatre, Mr. Vezin undertaking the principal character. In 1872 he played the part of *Martel* in 'The Son of the Soil' at the Court Theatre.

"Mr. Vezin's acting as *Martel* is probably the best he has yet exhibited. He was excellent in those passages which required the energetic expression of passion; and in that subtle and delicate underplay of which he is one of the greatest masters he surpassed himself."—*Globe*, Sept. 5, 1872.

During 1873 he played *Robert Audley* in 'Lady Audley's Secret,' and *Peregrine* in 'John Bull.' In 1874 *Sigurd* in the 'White Pilgrim,' and *Ford* in the 'Merry Wives of Windsor.' In 1875, at the Opera Comique, he played *Jaques* in 'As You Like It.'

"The *Jaques* of Mr. Vezin almost merits to be termed a creation. Even the elderly 'make-up' is new, and every line uttered gives evidence of thought."—*Times*, Feb. 27, 1875.

"Mr. Vezin's *Jaques* was admirable. It is difficult to imagine a presentation of this character according to received theories more ample and more satisfactory."—*Athenæum*, March, 1875.

At the Haymarket Theatre, October 2, 1875, he "created" the part of *Percy Pendragon* in Byron's 'Married in Haste.' The piece ran for a considerable time.

"But by far the most noteworthy performance in the comedy is that of Mr. Hermann Vezin, in the part of the eccentric uncle already referred to. Choleric uncles, who disown their nephews on slight provocation, and take them to their arms again on equally slender grounds, cannot be classed among dramatic novelties, nor does the addition in this case of a passion for *bric-a-brac* hunting, which often borders on the ludicrous, add any valuable touch of art to a long familiar creation. The effect which was produced by Mr. Vezin's acting was indeed almost entirely due to the earnestness of his manner, to the just emphasis of his delivery, and to the sincerity which was suggested by numberless details of action and expression, almost too subtle to be noted separately, yet in their entirety impressive in a high degree. His face and figure had been admirably 'made up' to represent age without exaggeration or caricature. This is a kind of impersonation in which Mr. Vezin has not often been seen; but it is in every respect a piece of acting of a very remarkable kind."—*Daily News*, Oct. 4, 1875.

During the year 1876 he acted *Macbeth* at Drury Lane; *Othello* at the Alexandra Palace; the *Man o' Airlie* at the Haymarket; and *Dan'l Druce* (the first performance of that play, September 11, 1876) at the same theatre with very great success. On the production at the Crystal Palace, June 13, 1876, of Sophocles' 'Œdipus Colonus,' the title rôle was assigned to Mr. Vezin, who won distinction by the performance. "As a declaimer of English, Mr. Vezin has no equal on our stage," remarked the *Times*. "If he could only have been permitted to speak the language which Sophocles has put into the mouth of *Œdipus*, we can imagine few performances of the sort to which we should listen with greater

pleasure. . . . We have used the word declaimer in this place advisedly, for of acting in its modern sense there is in the Greek drama no need, nor is there room for it. It is with his voice only that Mr. Vezin has here scope to show his powers as an actor, and he shows them to very excellent advantage." In 1877 he played *De Paldi* in the 'Danischeffs' at the St. James's Theatre, followed by the character of *Sir Giles Overreach*. Both were important successes. On March 30, 1878, Mr. Vezin sustained, at the Royal Court Theatre, the character of *Dr. Primrose* in Wills's 'Olivia,' a play which met with remarkable favour.

"Mr. Hermann Vezin's vicar has, by the very nature of the play, become a somewhat sententious and didactic person. Necessarily he loses in great measure that tempering power of humorously half-conscious revelation of his own weaknesses which is afforded him in the story as the supposed writer of the narrative; and, as we have said, he exists in the play chiefly as the father of the injured *Olivia*. But the figure of the vicar is always impressive, and no more pathetic performance could well be imagined than that of Mr. Vezin during and after the finding of his daughter; and again when he sinks to rest in the old simple but refined home, from which Mr. Wills's story does not permit the family to be removed."—*Daily News*, April 1, 1878.

Mr. Hermann Vezin is entitled to be ranked among the few refined and accomplished actors of the poetic drama now on the English stage. He has from the beginning of his career conscientiously studied acting as an art, and has devoted his talents, as far as the opportunity has been afforded him, to the thoughtful

impersonation of Shakespearian character, and of such parts as belong to the higher range of our dramatic literature. In the representation of these he has been uniformly successful, and has, at once, secured the attention of the critical, and the sympathy and appreciation of the thinking portion of the audience in whatever theatre he has appeared.

VEZIN, JANE ELIZABETH.
(formerly MRS. CHARLES YOUNG.)
Previous to her appearance on the English stage had gained a reputation as an actress in the "legitimate" drama in Australia. Made her *début* in London at Sadler's Wells Theatre, on September 15, 1857, in the part of *Julia* in the 'Hunchback.'

"Last night Mrs. Charles Young, a lady entirely new to the London stage, made her first appearance as *Julia*, in the 'Hunchback.' Of all the female characters in the ordinary English repertory there is none that affords greater room for display than this favorite creation of Mr. Sheridan Knowles, but on that very account it is one that renders prognostication respecting the future career of an artist peculiarly difficult. Several actresses have made it their especial aim to 'get up' *Julia* for a first part, and after producing a great effect in it have disappointed the public in their subsequent impersonations. With respect to Mrs. Charles Young, her performance last night was so promising that, were it not for the prudential considerations just named, she might be safely declared a decided acquisition to our histrionic force. From stage-trick she is thoroughly free, her expression even of the most intense emotions is easy and unexaggerated, and her delivery throughout is unaffected and natural. The overwhelming grief of *Julia* in the latter half of the play is most touchingly and truthfully delineated; but in the

force that is required to give some of the great 'points' of the character the young lady is deficient. The deficiency, we should say, is purely physical, for a more thorough apprehension of the meaning of the part, in all the situations belonging to it, could scarcely be desired."—*Times*, Sept. 16, 1857.

The same month she appeared at Sadler's Wells in the characters of *Imogen* in 'Cymbeline,' and the *Princess of France* in 'Love's Labour Lost'; and in the following month as *Rosalind* in 'As You Like It.'

"Mrs. Young on the present occasion performs it (*Rosalind*) on the Islington stage; not without some sweetness and considerable impulse, pleasant enough in its way, but without that art which is necessary to give variety to the perpetual wit which it is her province to utter. It is not by always speaking in a high key that the sayings of *Rosalind* can be made emphatic; there is in such a style of elocution the danger of monotony to be avoided."—*Athenæum*, Oct. 31, 1857.

In 1858 Mrs. Charles Young accepted a brief engagement at the Haymarket, returning to Sadler's Wells for the following season. In 1859 (February 24) she appeared there as *Juliet*; and in the month following (March 21) at the Lyceum, as *Pauline* in the 'Lady of Lyons.' In September of the same year, on the occasion of the opening of the Princess's Theatre, under Mr. Augustus Harris's management, she sustained the character of *Amoret*, in a play adapted from the French of Octave Feuillet ('Le Roman d'un Jeune Homme Pauvre', by John Oxenford, entitled 'Ivy Hall.' She repeated her impersonation of *Rosalind* ('As You Like It') on the occasion of the opening of Sadler's Wells Theatre under Mr.

Phelps's sole management, September 8, 1860. April 22, 1861, first performance at the Haymarket Theatre of Mr. Stirling Coyne's play of 'Black Sheep,' Mrs. Charles Young supported the part of *Ethel Maynard*. In 1861, August 19, at the Lyceum, first performance of Edmund Falconer's drama, 'Woman; or, Love against the World,' she acted the part of *Geraldine D'Arcy*. The same year, Monday, September 30, on the occasion of Edwin Booth's *début* at the Haymarket Theatre in the character of *Shylock*, Mrs. Charles Young played *Portia* ('Merchant of Venice'). At the same theatre in 1862 (Monday, March 10), first performance of Westland Marston's drama, 'The Wife's Portrait,' she sustained the character of *Clara Lindsay*. In 1863 Mrs. Charles Young was married to Hermann Vezin, and thenceforward appeared on the stage under that name. Saturday, October 8, 1864, at Drury Lane, under Mr. Phelps's management, 'Othello' was produced with the strongest cast that the profession then afforded. Mr. Phelps played *Othello*; Mr. Creswick, *Iago*; Mr. Walter Lacy, *Roderigo*; Mrs. Hermann Vezin, *Desdemona*; Miss Atkinson, *Emilia*. In 1866 Mrs. Hermann Vezin appeared at Drury Lane Theatre, in January, as *Mrs. Oakley* ('The Jealous Wife'); and in February as *Mrs. Haller* ('The Stranger'). Both impersonations were remarkably successful. The same year she sustained the part of *Cordelia* in a "revival" of 'King Lear' at the same theatre, and of *Lady Constance* in a revival of 'King John.' Saturday, October 20, 1866, first performance at the same theatre of Bayle Bernard's English version of 'Faust,' Mrs. Vezin sus-

tained the part of *Margaret*. The following year (1867) at Drury Lane Theatre, on Monday, January 21, she acted the part of *Mary Thornbury* in a revival of George Colman's comedy of 'John Bull'; and on August 22, at the Princess's Theatre, for the first time in London, *Peg Woffington* in a revival of 'Masks and Faces.'

"Mrs. Vezin has now attained such a position on the boards that her assumption of a new part is a matter of importance, and the merit shown by her in the versatile character referred to (*Peg Woffington*) demands notice. Mrs. Vezin is rather an actress of serious and poetic heroines, yet not of so stern a cast as to make it incongruous in her to attempt the lighter creations of the minor drama. In fact, *Peg Woffington* in her hands lost none of her vivacity, but revelled in her sportive humours and benevolent impulses to the delight of a sympathizing audience. Every scene, indeed, was marked by some special beauty; but in that with Triplet's children and guests in his garret, she was remarkably impressive. In all she was careful to preserve the moral as well as the comic element, and thus secured the respect of her admirers for the inner goodness of her heart as well as the outward gaiety of her conduct. The personal and professional were judiciously blended and distinguished, showing 'both in their union and partition' that as an artist Mrs. Vezin has claims on critical estimation."—*Athenæum*, Aug. 31, 1867.

On Saturday, October 3, 1868, at the Lyceum Theatre, Mrs. Vezin sustained the part of *Lady Montreville*, first performance of Lord Lytton's drama 'The Rightful Heir,' an amended version of the author's play 'The Sea Captain,' in which Miss Helen Faucit originally sustained the leading female rôle at its first production by Macready at Covent Garden

Theatre. In 1871, March 4, first performance of Albery's play of 'Two Thorns' at St. James's Theatre, Mrs. Hermann Vezin sustained the part of *Mrs. Minton*; and the same year, September 9, at the Queen's Theatre in 'Hinko,' by W. G. Wills, the character of *Markitta*. Since 1871 Mrs. Vezin has appeared in various Shakespearian revivals at Drury Lane (September 1876 as *Queen Elizabeth* in Cibber's version of Shakespeare's Richard the Third), and at other theatres, with her usual success. On Saturday, September 28, 1878, at Drury Lane, she acted *Paulina* in a revival of 'The Winter's Tale,' in which she "stood out among the rest by her perfect elocution and good acting" (*Times*, September 30, 1878).

"But if it cannot be denied that some of the parts were badly filled, it must be cordially admitted that one in particular was wholly admirable. To say that any important Shakespearian character could not possibly have been better acted must seem an extremely bold assertion; but it is more than difficult to see wherein an improvement could have been made in the *Paulina* of Mrs. Hermann Vezin. In broad conception and in detail her performance was alike of the highest excellence. Every line is made to convey its fullest meaning, and her beautifully distinct enunciation renders it unmistakable. In the midst of her violent tirade against the King, and even in her threat to the Lords,

" 'Let him that makes but trifles of his eyes
First hand me :'

this *Paulina* never loses her dignity; and the womanly tenderness with which she strives to soften her words when an anguish of remorse has overwhelmed Leontes is most true and touching. No warmer praise could

be given than to say, as may justly be said, that perfect justice was done to the noble speech which Shakespeare puts here into *Paulina's* mouth:—

“ ‘I am sorry for ’t ;

All faults I make when I shall come to know them

do repent. Alas ! I have show'd too much

The rashness of a woman,’ &c.

In the grand scene which ends the play, the exhibition of *Hermione's* statue to the Court, and its descent from the pedestal into the arms of the repentant husband, *Mrs. Vezin's* tenderness, and subtle exhibition of repressed joy, excitement, and triumph, aided greatly to produce the due effect.”—*Standard*, Sept. 30, 1878.

VOKES, FAWDON, Made his professional *début* in London as one of ‘*The Vokes Family*,’ December 26, 1868, at the Lyceum Theatre, in the pantomime of ‘*Humpty Dumpty*.’ (See also, **FREDERICK, JESSIE,** and **VICTORIA VOKES.**)

VOKES, FREDERICK MORTIMER. Born in London, January 22, 1848. Made his first appearance on any stage at the Surrey Theatre, in 1854, as the *Boy*, in a farce entitled ‘*Seeing Wright*.’ In 1868, December 26, made his professional *début* in London, at the Lyceum Theatre, as one of ‘*The Vokes Family*,’ in the pantomime of ‘*Humpty Dumpty*.’ The most successful pieces presented on the stage by ‘*The Vokes Family*’ have been the following, viz., ‘*The Belles of the Kitchen*,’ ‘*Phœbus's Fix*,’ ‘*The Wrong Man in the Right Place*,’ ‘*Fun in a Fog*,’ ‘*Bunch of Berries*.’ It is worthy of note that the pieces in which ‘*The Vokes Family*’ appear are for the most part invented and written by themselves, and many of the incidents pre-

sented are simply illustrations of droll events and adventures that have been met with during their travels. (See also, **JESSIE,** and **VICTORIA VOKES.**)

VOKES, JESSIE. Born in London. Was educated to the stage from childhood. At the age of four first appeared at the Surrey Theatre, and subsequently played there a round of juvenile characters. From time to time during the first period of her professional career played the following parts, viz.: *Teddy* in ‘*Dred*,’ with Mr. Creswick in the leading rôle; *Florence* in ‘*The Dumb Savoyard*,’ with Mr. Flexmore; *Mamillius* in ‘*The Winter's Tale*’ (at Sadler's Wells), with Mr. S. Phelps; *Tyoe* in ‘*The Pirates of Savannah*,’ with Mr. Charles Mathews; *Prince Arthur* in ‘*King John*,’ with Messrs. Phelps and Creswick; *Prince of Wales* in ‘*Richard III.*,’ with Mr. Barry Sullivan. Her first laurels were won as one of the children in ‘*Masks and Faces*,’ in which character she danced with her sister a jig with Mr. Benjamin Webster and the late Mrs. R. Honor, during a performance of that play at the Standard Theatre. In 1861 she started her career with her brothers and sisters as ‘*The Vokes Children*,’ subsequently changed to ‘*The Vokes Family*,’ at the Operetta House in Edinburgh. The success of that combination is now so well known, and has been so widely circulated, that it is unnecessary to enumerate in detail its history during a period now (in 1878) extending over ten years. ‘*The Vokes Family*’ made their *début* in London at the Lyceum Theatre, December 26, 1868, in the pantomime of ‘*Humpty Dumpty*.’ The travels

of the "family" have taken them over half the world. The Vokes's have crossed the Atlantic ten times, and the Rocky Mountains twice, have sojourned among the Mormons in Salt Lake City for a month, have passed through the great Yosemite Valley, and have viewed the Pacific Ocean from the bold headlands sheltering the Bay of San Francisco. They have played in every city of importance in Great Britain, Ireland, the United States, and Canada. Miss Jessie Vokes had the advantage of Mr. Creswick's instruction and friendship in educating her in the business of the stage, and of the late Mr. Flexmore's teaching in the art of dancing. Perhaps the most successful on the whole of the pieces in which the Vokes Family have appeared has been 'The Belles of the Kitchen.' (See also, FREDERICK and VICTORIA VOKES.)

VOKES, ROSINA. (MRS. CECIL CLAY.) Appeared on the stage as one of the 'Vokes Family.' Retired from it on her marriage. (See FREDERICK, JESSIE, and VICTORIA VOKES.)

VOKES, VICTORIA. Born in London. Began her career at

the Royal Surrey Theatre, London, when scarcely two years old, appearing, with Mr. Creswick, in a drama entitled the 'Avalanche.' She subsequently shared there with her sisters all the children's characters, making her first decided "hit" as the *Duke of York* in 'Richard the Third.' She afterwards played the same character with Mr. Barry Sullivan at the St. James's Theatre, and became popular in such characters as *Albert* in 'William Tell'; *Henri* in 'Belphegor'; and in such pieces as 'The Four Mowbrays,' 'Little Pickle,' &c. In 1861, with her brothers and sisters she first appeared at the Operetta House, Edinburgh, as one of 'The Vokes Children,' afterwards changed to 'Vokes Family.' Victoria Vokes won her earliest laurels as a vocalist; but she has also displayed some proficiency as a dramatic artiste, as was exhibited by her excellent performance of 'Amy Robsart' at Drury Lane, Monday, February 27, 1871, and her later assumption of *Margery* in 'The Rough Diamond.' During eight years she has been a special attraction in the Christmas Annuals, at Drury Lane. (See also, FREDERICK and JESSIE VOKES.)

WALLIS, ELLEN. Made her first appearance on the London stage at the Queen's Theatre, Long Acre, September 28, 1872, as *Marguerite de Montcalm*, in Sir Charles Young's drama, entitled 'Montcalm.'

"Attached to the story in a loose way is *Marguerite*, the sister of Montcalm, a little part performed with intelligence and grace by a young lady named Wallis, who thus makes her first appearance at this theatre."—*Daily News*, September 30, 1872.

At the same theatre, on October 19 of the same year, Miss Wallis played the part of *Mildred Vaughan*, first performance of Watts Phillips's drama, 'Amos Clark.' In September 1873, at Drury Lane Theatre, in Shakespeare's 'Antony and Cleopatra,' arranged by Andrew Halliday, she sustained the part of *Cleopatra*. On January 31, 1874, in a revival at the same theatre of Halliday's romantic drama of 'Amy Robsart,' Miss Wallis represented the heroine.

"Miss Wallis, who now takes the place of Miss Neilson, as the representative of the heroine, endows the assumption with a power and pathos completely controlling the sympathies of the spectators, and the most enthusiastic plaudits follow the strongly-marked situations in which the ability of the actress has most scope for display. Especial effect is given to the appeal to the queen for protection from the designing Varney, while still refusing to reveal the secret which imperils the life of Leicester, and the graceful earnestness of the impassioned utterances, the statuesque charm of the attitude in which she flings herself before the jealous Elizabeth, exhibit the histrionic powers of

Miss Wallis in the strongest light."—*Daily Telegraph*, Feb. 4, 1874.

In September 1874, at Drury Lane Theatre, Miss Wallis enacted the character of *Edith Plantagenet*, first performance of Andrew Halliday's drama, 'Richard Cœur de Lion.'

"The new grand military drama in four acts, entitled 'Richard Cœur de Lion,' produced on Saturday night before one of those enormous and eagerly-expectant assemblages annually collected on such occasions, is another of those dramatic versions of Sir Walter Scott's novels with which Mr. Chatterton is accustomed to tempt the town at this period of the year. . . . The dramatic interest of the present piece is very properly centred in *Edith Plantagenet*, who is personated by Miss Wallis in a highly effective manner. With a command of expression in tone and feature, giving the fullest meaning to every line, the actress unites a gracefulness of demeanour, which becomes especially prominent in this character. The statuesque attitude at the altar, where her lover overhears her vow never to accept the hand of Saladin; the presentation of the standard of her own embroidery with the impassioned ejaculation, 'Oh! that I were a man to wear a sword;' and her interview with Sir Kenneth when he appears as the mute Nubian slave, furnished available opportunities to Miss Wallis of confirming the audience in a high opinion of her ability."—*Daily Telegraph*, Sept. 28, 1874.

In February 1875, in a version by Colonel Richards of the drama of 'Norma,' produced in Edinburgh, Miss Wallis played the heroine. Saturday, September 28, 1878, in a revival at Drury Lane

Theatre, of Shakespeare's 'Winter's Tale,' she sustained the part of *Hermione*.

"Miss Wallis as *Hermione* practised so skilfully the perfect repose of statuary with which she begins the scene and the gradual transition as she wakes into life, like Pygmalion's Galatea, that the human interest vanquished all the archaisms and scene-shakings of the representation, and the audience were moved by a genuine feeling of sympathy with the fictitious woes of the persons in the drama. Thus the reproduction, the fate of which had trembled in the balance in the pastoral scene, came to a successful end; and the principal actors, followed by Mr. Chatterton, the manager, appeared before the curtain."—*Times*, Sept. 30, 1878.

"As a reciter of blank verse Miss Wallis lacks light and shade, and especially when it is necessary to be emphatic, contents herself too often with a monotonous delivery of measured monosyllables with an extra pause regularly at the end of every line. To some extent this probably arises from a fear of not being heard, for the young actress's intelligence frequently asserts itself unmistakably, and she usually suits 'the action to the word, the word to the action,' with much discrimination. Her gestures are, indeed, as a rule, particularly expressive, and the statue scene was especially well played, the movement coming precisely at the right moment."—*Standard*, Sept. 30, 1878.

WARREN, ALBERT H. Prior to June 1, 1876, had fulfilled various engagements at provincial theatres in studying the rudiments of his profession. On that date first appeared in London, at the Queen's Theatre, in the character of the *Duke of Exeter* in Shakespeare's 'Henry V.' Remained at that theatre for six weeks, and afterwards went to the Amphitheatre, Liverpool, to "create" the part of *Walter*

Temple in Paul Merritt's drama, 'Stolen Kisses.' Returned to London, and for a brief season played the characters of *Sir Leicester Dedlock* and *Lambkin* ('The Tailor Makes the Man') with Miss Jennie Lee and the Globe company, at the Standard Theatre. Easter Monday, 1877, appeared as the Spanish admiral *Don Diego de Valdez* in 'True to the Core' (revival), at the Adelphi Theatre. Subsequently entered upon an engagement at the Aquarium Theatre to play in 'Inconstant'; and on September 22 of the same year commenced a three months' engagement at the Globe Theatre, London, to appear in his original character of *Walter Temple* in 'Stolen Kisses.' On January 3, 1878, personated the part of the *Prince of Orange* in 'Fatherland,' at the Queen's Theatre; and on the withdrawal of that play, and the revival of 'Twixt Axe and Crown,' acted the character of *Sir John Brydges*. March 11, 1878, started on tour through the provinces to play the leading rôle in 'Stolen Kisses.'

WARD, GENEVIÈVE. Born in New York. Grand-daughter of Gideon Lee, one of the so-called "Fathers of the City." In the early part of her career, under the name of Madame Guerrabella, sang successfully in Italian opera at Havanna. Miss Ward made her first appearance in England as a tragic actress at the Theatre Royal, Manchester, October 1, 1873, in the character of *Lady Macbeth*.

"Perfect ease and a most scrupulously exact knowledge of her part must be conceded to the *débutante*. Miss Ward has a voice of great power; she has besides a good accent and a fluent utterance; her features are expressive, and she gesticulates

with ease and grace."—*Manchester Guardian*, October 3, 1873.

The character of *Constance* in 'King John' was played by Miss Ward at the same theatre during her first engagement. Went to Dublin the same year as "a star," appearing at the Theatre Royal in the principal parts of *Medea*, *Lucrezia Borgia*, *Adrienne Lecouvreur*, *Actress of Padua*, *Juliana* in the 'Honeymoon,' &c. First appearance in London at the Adelphi Theatre in 'The Prayer in the Storm,' March 28, 1874. Miss Ward undertook the double parts *Blanche de Valois* and *Unarita* in this drama, which ran for 162 nights.

"The lady [Miss Ward] displays an amount of power, a command over attitude, and a mastery of elocution which warrant the belief that our stage has received a valuable addition."—*Times*, March 30, 1874.

"Miss Ward has genuine power, and some of her pantomime in the situation in the third act in which she is represented as meeting her friends after a fifteen years' residence with savages, and complete forgetfulness of her native tongue, is fine and expressive."—*Athenæum*, April 1874.

In October of that year she commenced a series of performances at the Crystal Palace as *Julia* in 'The Hunchback,' and in the year following played *Rebecca* at Drury Lane. Afterwards entered upon a provincial tour, beginning April 1875, producing in Dundee, Lewis Wingfield's play, 'Despite the World,' and in Dublin, June 7, W. G. Wills's 'Sappho,' both written for her. September 20, 1875, she commenced another tour through Scotland. December 25, 1875, Miss Ward played *Antigone* at the Crystal Palace; and on February 4, 1876, played *Lady Macbeth* at Drury Lane for the

benefit of the Philadelphia Centennial Fund. In the same year she appeared in a series of *matinées* at the Gaiety Theatre. Went to Paris in 1877, and studied with Regnier, of the Comédie Française, all the French classical *répertoire* and much of the modern. Appeared at the Porte-Saint-Martin, February 11, 1877, as *Lady Macbeth* in Paul Lacroix's French translation of the tragedy.

"Dans la scène du somnambulisme du quatrième acte, elle a été positivement admirable, jamais le remord, ni les terreurs de l'hallucination n'ont été interprétés d'une façon aussi poignante; la salle toute entière était suspendue à ses lèvres et frissonnait avec elle."—*Revue Britannique*, March 1877.

August 29, 1877, Miss Ward appeared as *Queen Katharine* in Charles Calvert's revival of 'Henry VIII.' at the Theatre Royal, Manchester. Played this character there, and in Liverpool, fifteen weeks, appearing also at the same places in the characters of *Lady Macbeth*, and *Beatrice* in 'Much Ado About Nothing.' Played *Emilia* ('Othello') at the Queen's Theatre, London, March 2, 1878. Fulfilled a farewell engagement, previous to her departure (in August 1878) for America, in Dublin and in Manchester, enacting the character of *Meg Merrilies* to Sims Reeves's *Henry Bertram* at the Theatre Royal of the latter city.

"Miss Ward is entitled to claim that by identifying herself with the part she raised it above the melodramatic level. In her hands certainly *Meg Merrilies* became the dramatic feature of the performance."—*Manchester Examiner*, April 1, 1878.

"Miss Ward, by a marvelously weird make-up, magnificent declamation, and a death scene of rare and

ghastly power, placed her *Meg Merrilies* in the highest category of dramatic performances."—*Liverpool Post*, April 1, 1878.

WARDEN, J. F. Born in Hull, December 12, 1836. Entered the dramatic profession in August 1854, at the Theatre Royal, Scarborough, then under the management of Mr. Samuel Roxby. First appearance as *Lemuel* in the 'Flowers of the Forest.' After remaining in Roxby's company for about eighteen months, joined Charles Gill's circuit, playing during the season all the principal juvenile and light comedy characters. Was engaged, 1856, for the York circuit, under the management of the late Mr. Addison, playing *Evelyn* in 'Money,' and other important leading characters. Mr. Warden's next engagement was at Edinburgh, at the Queen's Theatre and Opera House, where, during the season of ten months, he played *Romeo*, *Claude Melnotte*, with the several lady "stars" who visited the city. Joined the Theatre Royal, Plymouth, August 1858, and afterwards accepted an engagement at the Exeter theatre, undertaking important parts, such as *Hamlet*, *Othello*, *Romeo*, *Richard III.*, *Macbeth*. Entered upon management at Torquay, Easter 1860. Joined the Jersey and Guernsey company in the May following. Married at Guernsey, July 1860, Miss Jenny Bellair, comedy and burlesque actress of the same company. September 1861 first appearance in London at the Surrey Theatre, under the management of Messrs. Shepherd and Creswick. May 1862 accepted engagement at the Queen's Theatre, Dublin, playing there for over two years the entire range of the leading business, legitimate and

melodramatic. Entered as lessee and manager of the old Theatre Royal, Belfast, in September 1864. Built a new theatre on the same site, opened in September 1871. Built the Londonderry theatre, opened in August 1877. During Mr. Warden's lengthened management in Belfast he has played several "starring" engagements at Dublin, Cork, Londonderry, Sunderland, Liverpool, Halifax (Yorkshire), Bolton, Glasgow, Edinburgh, &c.

WEBSTER, BENJAMIN. Born at Bath, September 3, 1798, As early as the year 1818 Mr. Webster was acting in London, at the Regency Theatre, with Gough and Santer, and Strickland, Osborn, Lewis, Mortimer, and the Beverleys. He made his first London success in 'Measure for Measure.' He was one of the leading actors of the Olympic Theatre during its management by Madame Vestris. In 1832 he was acting there in a highly successful farce, entitled 'Kill or Cure' (Charles Dance), with Liston and Mrs. Orger; and, at the same theatre, in November of that year, in a farce adapted from the French ('L'Homme de Soixante Ans') by himself, "took the part created by the inimitable Potier." The following year Mr. Webster became a member of the company of the Haymarket Theatre. Was in the original cast of Douglas Jerrold's play of 'The Housekeeper; or, the White Rose,' first performed there Wednesday, July 17, 1833. In October of the same year, at the same theatre, acted with the elder Farren and Mrs. Glover in Buckstone's farce, 'Uncle John,' then first produced. In December 1833, he was in the original cast of Douglas Jerrold's



CHARLES WARNER



comedy, 'The Wedding Gown,' then performed for the first time at Drury Lane Theatre. In May 1834, at the same theatre, in a revival of the 'Second Part of King Henry the Fourth'—Macready as the *King*, Blanchard as *Justice Silence*, Farren as *Justice Shallow*—Mr. Webster acted the character of *Bardolph*. In July of the same year, at the Haymarket Theatre, he played with Mr. Buckstone in Douglas Jerrold's three-act comedy, 'Beau Nash.' In 1835 (June), at the same theatre, he appeared with Charles Kemble in a revival of 'Much Ado About Nothing'—*Dogberry*, Mr. Benjamin Webster; *Verges*, Mr. Buckstone. In October 1835, Mr. Webster made his first appearance at the old Adelphi Theatre, in a piece entitled 'The Yellow Kids,' and "displayed so much original humour as, in our opinion, clearly to entitle him to be taken by the Press out of the class of 'useful actors,' and to be placed among the attractives" (*Athenæum*, October 31, 1835). Wednesday, January 4, 1837, he sustained the part of the *Marquis de Montespan*, first performance of the late Lord Lytton's drama, the 'Duchess de la Vallière,' at the Theatre Royal, Covent Garden; Messrs. Macready and Vandenhoff and Miss Helen Faucit were of the original cast. In June 1837, Mr. Webster entered upon the management of the Haymarket Theatre, and produced, on the opening night of the season, a tragedy, entitled 'The Bridal' (adapted from 'The Maid's Tragedy' of Beaumont and Fletcher), with Mr. Macready and Miss Huddard in the principal parts. In October 1837, Sheridan Knowles's play, 'The Love Chase,' was first performed at the Haymarket The-

atre; Mrs. Nisbett supported the character of *Constance*; Mr. B. Webster undertook that of *Wildrake*. This play was, from its first performance, perhaps the most successful of Mr. Sheridan Knowles's works, and soon became a permanent favourite at the theatre.

"We must enquire of Mr. Webster what on earth could have induced him to cast himself into *Mr. Wildrake*? It is as great a piece of insanity as if he had cast himself into the Thames. We should as soon have thought of his playing *Lady Macbeth*. It is a part which, to be properly filled, requires such an actor as Mr. Charles Kemble was in his youngest and best day. . . . Mr. Webster is a clever man in his way, but he should not do such out-of-the-way things as this."—*Athenæum*, Oct. 14, 1837.

In October 1838, the anniversary of the first performance of 'The Love Chase,' another of Mr. Sheridan Knowles's plays was produced at the Haymarket Theatre, 'The Maid of Mariendorpt.' The season 1839-40 was a very successful one for Mr. Webster's management. He had the good fortune to have a most brilliant company of players at his theatre, who succeeded in attracting to it large audiences. Among this company were Messrs. Macready, Warde, and S. Phelps, Mesdames Glover, Warner, Miss Helen Faucit, and Miss P. Horton. During the season Talfourd's play, 'Glencoe; or, the Fate of the Macdonalds,' was produced; and on Tuesday, December 8, 1840, the late Lord Lytton's play of 'Money.' Mr. Webster sustained the part of *Graves* in the original cast. In 1841-2 Shakespearian and other revivals of the poetic drama were produced at the Haymarket Theatre; and it was remarked in a

contemporary journal (May 1842), that it remained the only place in London where the banners of the national drama still waved—Covent Garden had ended disastrously for Charles Mathews and his wife, Drury Lane for Macready—“the minor rallying points for the scattered troops being merely outposts for the skirmishers.”

On Saturday, June 4, 1842, S. Knowles's play, 'The Rose of Arragon,' was produced by Mr. Webster; Mr. and Mrs. Charles Kean playing the leading parts. It had not the seeds of stage existence, and was a failure. The following season Mr. Webster opened his theatre with Mr. and Mrs. Charles Mathews (Madame Vestris), Mr. Farren, Mrs. Glover, Madame Celeste, and Mr. Buckstone, of his company. In June 1843, he performed, for the first time, with Madame Celeste, in a piece called 'Louison,' an adaptation from the French; and, subsequently (November 1843), with the same actress, as *Victor* in 'Victor and Hortense,' a French vaudeville. The same year Mr. Webster offered, for the encouragement of dramatic literature, the sum of £500 for the best modern comedy, illustrative in plot and character of British manners and customs. A committee of dramatic authors (not competitors), dramatic critics, and actors (male and female), awarded the prize on Saturday, May 18, 1844. Among the judges were the veteran actors, Charles Young and Charles Kemble, and Messrs. G. P. R. James, P. R. Moran, H. Ottley, J. Clarke Searle, and the Rev. Alexander Dyce. Ninety-eight comedies had been sent in and examined, and the judges were unanimously in favour of a piece entitled 'Quid pro Quo;

or, the Day of Dupes.' The author was Mrs. Gore. The play was produced, with a strong cast, on Tuesday, June 18, 1844, and was received with uproar and ridicule. In his farewell address of the season, 1843-4, Mr. Webster stated, that “for three years no comedy was to be got for love or money;” and that Mrs. Gore's was the best out of a hundred. None of the judges had ever supposed it could have been so egregious a failure. In August of this year Mr. Webster was presented with a costly *épergne* by the actors and actresses engaged at the Haymarket Theatre, “as a mark of their esteem for his private and professional worth.” In September 1844 Mr. Webster became proprietor of the old Adelphi Theatre, at the same time continuing his lesseeship of the Haymarket. At the latter theatre, Monday, November 18, 1844, 'Old Heads and Young Hearts' (D. Boucicault) was produced—*Littleton Coke*, Mr. Chas. Mathews; *Bob*, his clerk, Mr. Buckstone; *Tom Coke*, Mr. B. Webster; *Jesse Rural*, Mr. Farren; *Lady Alice Hawthorn*, Madame Vestris. In the following year (1845), April 26, at the same theatre, Douglas Jerrold's comedy, 'Time Works Wonders'—“a genuine and legitimate piece of dramatic writing, thoroughly up to the mark, rich in wit, and overflowing with talent”—was performed for the first time. The play was a great success. The following were in the original cast: *Bessy Tulip*, Madame Vestris; *Florentine*, Miss Fortescue; *Miss Tucker*, Mrs. Glover; *Clarence Norman*, Mr. H. Holl; *Olive*, Mr. Tilbury; *Goldthumb*, Mr. Farren; *Felix Goldthumb*, Mr. Charles Mathews; *Professor Truffles*, Mr.

Strickland. On January 6, 1846, Mr. Webster produced a dramatic version, by himself, of 'The Cricket on the Hearth,' and played in it the part of *John Peerybingle*, "precisely the kind of part for which the manager is most qualified by his talents as an actor. It was genial and touching; vigorous and true; highly finished in its details, yet natural in its general impression. The performer was at home in it; and, in its way, nothing could have been better."

The same year, at the Haymarket, Mr. Webster played *Cynon Foxall*, first performance of Sullivan's comedy 'The Beggar on Horseback'—a play which proved a satisfactory success; and the *Clown* in 'Twelfth Night,' the Misses Cushman (Charlotte and her sister) sustaining in the play the parts of Viola and Olivia. On Saturday, October 17, 1846, 'Queen Mary's Bower' (J. R. Planché), an adaptation of the libretto of M. Halévy's opera, 'Les Mousquetaires de la Reine,' was produced, and owed much of its success to the excellent acting of Mr. Webster as the *Laird of Killiecrankie*. The same year, in a revival at the Haymarket of Lovell's play, 'Look before you Leap,' he performed the part of *Jack Spriggs*. The following year (1847) Mr. Boucicault's comedy, 'A School for Scheming,' and Robert Bell's comedy, 'Temper,' were produced. In the first-mentioned Mr. Webster played *Job Sykes, M.P.*; in the second the part of *Mr. Hope Emerson*. This same year (1847) 'The School for Scandal' was revived, with Mr. Farren, Mr. H. Farren, Mr. A. Wigan, Mrs. Glover, Mrs. Nisbett, and Miss Helen Faucit, in the cast: Mr. Webster himself

played *Moses*. Wednesday, October 20, 1847, Westland Martin's play, 'The Heart and the World,' was first performed at the Haymarket Theatre. Of this play a contemporary journal remarks: "The prominent faults of the play are a too great subjectivity in the motives, dialogue, and characters, and an occasional defect of continuity in construction. The action is of so subtle a kind that it demands performers of nice perception and polished manners adequately to carry out the dramatic idea. The French stage might supply an appropriate *troupe*; but the English is so deficient of real artists that we know of no existing company capable of enacting such a drama with the requisite grace." On November 15, 1847, Mr. Webster produced, at the Haymarket Theatre, 'The Roused Lion' from the French 'Le Réveil du Lion,' and played in it the part of *Stanislas de Foublanche*. The piece attained an extraordinary success.

Tuesday, December 7, 1847, Mr. Webster took part in the performances at the Theatre Royal, Covent Garden arranged in behalf of the fund for the purchase of Shakespeare's house at Stratford-on-Avon, and acted the character of *Petruchio*, in a selection from 'The Taming of the Shrew' parts of Acts i. and iv. In 'The Wife's Secret,' performed at the Haymarket Theatre for the first time, Monday, January 17, 1848 (with Mr. and Mrs. Charles Kean in their original characters), Mr. B. Webster performed the part of *Fabez Sneed*. In April of the same year he sustained the character of *Michael Bradshaw*, in Morton's play of 'Old Honesty,' first performed at the Haymarket on Thursday, the 6th of that month

In his customary annual address, delivered on the 10th of July, 1848, at the close of the summer season, Mr. Webster stated, that since January 1847, he had incurred a deficiency of 8,000*l.* in his annual receipts, which he attributed to the encouragement of a second Italian Opera House. In 1848-9 Mr. Webster took part in the plays produced under the superintendence of Mr. Charles Kean at Windsor Castle, before H. M. the Queen and the late Prince Consort. On Wednesday, June 20, 1849, Marston's tragedy of 'Strathmore' was produced at the Haymarket, with Mr. and Mrs. Charles Kean in the principal parts.

The Haymarket Theatre season 1849-50 opened on October 1, with the following among its higher artists, viz., Mr. Macready, Mr. and Mrs. Charles Kean. Mr. Wallack, Mrs. Warner, and Mrs. Nisbett. On the opening night 'The Love Chase' (S. Knowles) was performed. On the 30th of the same month 'The Serious Family' (M. Barnett), adapted from the French 'Le Mari à la Campagne,' was produced, and was a triumphant success. Mr. Webster played *Mr. Charles Torrens* in the original cast. Thursday, May 9, 1850, Douglas Jerrold's comedy, 'The Catspaw' was first performed, Mr. Webster as *Coolcard*. During the next season (Monday, February 3, 1851), Macready made his last appearance at the Haymarket in the part of 'King Lear,' the Queen and Prince Albert being present. In March of the same year Mr. B. Webster played *Tartuffe*, in a literal version of Molière's comedy by Mr. John Oxenford. "The power and finish of this performance was excellent." The same month (March 3, 1851) an ori-

ginal piece by Douglas Jerrold, entitled, 'Retired from Business,' was performed, Mr. Benjamin Webster acting the part of *Captain Gunn*. This play was a great success. In 1852 a season of English opera was inaugurated at the Haymarket Theatre. The same year, April 24, Mark Lemon's play, 'Mind your own Business' was first performed, Mr. Webster playing in it the part of *Verdon*. On Saturday, November 20, 1852, first performance at the Haymarket of 'Masks and Faces,' he sustained the part of *Triplet*. (See STIRLING, MRS.) Saturday, February 12, 1853, the late Lord Lytton's comedy, 'Not so Bad as we Seem' (originally written for and played by members of the Guild of Literature) was produced; *Sir Geoffrey Thornsides*, Mr. B. Webster.

"On Saturday night the production of 'Not so Bad as we seem,' judging from the loud applause which followed its conclusion, was eminently successful; and this we must attribute in a great measure to the merits and exertions of the manager and some of his company. . . . Mr. Webster threw a great deal of intensity into the character of *Thornsides*, but it is a character that defies all attempts to raise it into significance. . . . The scenery and dresses are exceedingly beautiful; and certainly everything that could be done for a comedy has been done in this case by Mr. Webster."—*Times*, Feb. 14, 1853.

"It is to be regretted that the distinguished author was unable to be present at the performance of Saturday evening, as he must have been delighted at the manner in which not only his general design was realised, but every light and shade of his picture brought out with artistic discrimination. The character of *Sir Geoffrey Thornsides*, mind-shattered by supposed wrong, and suspicious of everything and everybody, required

all Mr. Webster's delicacy of appreciation and experienced judgment to preserve it from the appearance of exaggeration. In his hands it was a reality, drawing largely on the interest and sympathies of the audience."—*Daily News*, Feb. 14, 1853.

"The purpose of the author, that of bringing out vivid excellencies inherent in his persons, but unsuspected by ordinary observers, is accomplished beyond our expectation by the principal actors. To Mr. Leigh Murray, in Lord Wilmot, this species of moral alchemy can scarcely be ascribed, because, as his part now appears, there is nothing but what is bright, gay, graceful, and noble. . . . If this performance was all 'in the sun,' Mr. Webster executed a more difficult task with success in bringing out the deep affection which beats beneath the stern and captious manner of *Sir Geoffrey Thornsides*, in the fond looks, the quivering tones, and restless hands of the father who 'doats yet doubts,' not the virtue, but the relation to himself, of the girl whom he strongly loves."—*Examiner*, Feb. 19, 1853.

"Never was the full force of professional acting more cordially exhibited, as contrasted with the best efforts of amateur histrionism, than on this occasion. Excellent as the latter was in the case of this play, it is hopelessly distanced by the former."—*Athenæum*, Feb. 19, 1853.

On Monday, March 14, 1853, Mr. Benjamin Webster's management of the Haymarket Theatre was brought to a close with the performance of 'The Roused Lion,' 'A Novel Expedient,' and 'The Pretty Girls of Stilberg.' In a review of the period of his management, delivered from the stage on the closing night of the season, Mr. Webster told his audience that without the assistance of a single farthing beyond what he had saved by rigid economy out of a very small income, he had maintained the

longest lesseeship on record—one of sixteen years. During that period he had secured theatrical seasons varying from ten to twelve months. He had paid £30,000, if not more, to authors; expended at least £12,000 in improving the theatre, and disbursed more than £60,000 for rent. His most successful ventures had been 'The Bridal' and 'Love Chase' of Sheridan Knowles, 'Money' of Lord Lytton, 'Used Up,' illustrated by the vivacity of Mr. Charles Mathews as *Sir Charles Coldstream*; a revival of 'The Taming of the Shrew,' with the simple appointments of the ancient stage; and 'The Wife's Secret,' with the Keans. He had relied almost wholly on a succession of 'star' actors for attracting the public to his theatre—Mr. Macready, Mr. Charles Kean, Miss Ellen Tree, Mrs. Warner, Mrs. Nisbett, Mrs. Glover, Miss Helen Faucit, Miss Charlotte Cushman, Mr. and Mrs. Keeley.

Easter Monday, 1853, Mr. Benjamin Webster inaugurated his new management of the Adelphi Theatre with 'A Novel Expedient,' 'To Parents and Guardians,' 'The Pretty Girls of Stilberg,' and 'Pepine, the Dumb Boy.' On June 8 the same year he produced at the Adelphi Mr. Boucicault's drama 'Généviève; or, the Reign of Terror,' playing in it the part of *Lorin*. Monday, March 20, 1854, was performed for the first time Tom Taylor and Charles Reade's play, 'Two Loves and a Life,' in which Mr. Webster acted the part of *Father Radcliffe*.

"Still more pains have been taken with the development of another personage, namely, a Jesuit, who, having been disappointed in a love affair in early youth, is now wholly devoted to

the interests of the Church and his order. The sacrifice of an individuality to an idea, which is implied in a thorough devotion to a large principle, is most eloquently illustrated in the more solemn passages uttered by *Father Radcliffe*, who is most carefully and impressively personated by Mr. Webster."—*Spectator*, March 25, 1854.

The same year, Monday, May 22, he produced 'The Marble Heart,' adapted by Mr. C. Selby from MM. Barrière's and Theboust's drama, 'Les Filles de Marbre.' Mr. Webster performed the dual parts of *Diogenes* and *Ferdinand Volage*. In 1855, Monday, February 5, 'Janet Pride' (D. Boucicault) was first performed at the Adelphi Theatre, Mr. Webster sustaining the part of *Richard Pride*. On Wednesday, June 20, 1855, 'Helping Hands,' by Tom Taylor, was produced, Mr. Webster acting the part of *Lorentz Hartmann*. In 1858, Monday, January 18, first performance of Mr. Watts Phillips's drama, 'The Poor Strollers,' Mr. Webster played the part of *Pierre Leroux*. On Wednesday, June 2, 1858, the last performance took place at the old Adelphi Theatre, which was pulled down in the same year, and the present edifice erected in its place. The new Adelphi Theatre was opened at the Christmas season of 1858, for the performance of that class of drama for which the older house had been so long famous. In 1859, Saturday, August 6, Mr. Benjamin Webster played the part of *Penn Holder*, first performance of a piece adapted from the French by himself, entitled, 'One Touch of Nature.' "*Penn Holder* is one of Mr. Webster's best assumptions, and shows more favourably than any other character, except

Triplet and Luke Fielding, the eminently artistic gifts he possesses. No living English actor can elicit more completely the pathos of such scenes as those in the play between the daughter, who is counterfeiting love for a father she does not know, and the father who, while speaking, apparently, the words of a written part, is, in reality, claiming his child in anxious and sorrowful earnest. Nor does any actor attain his ends by means more simple, direct, and free from exaggeration."

"The scene is laid in the chambers of Mr. Beaumont Fletcher, a dramatic author, the elegance of whose furniture, and whose command over an exceedingly smart footman, must have excited the surprise, not to say the envy, of any member of the London Dramatic Author's Society who happened to be present. This fortunate Mr. Fletcher is so much dissatisfied with the manner in which Miss Constance Belmour, an actress, has represented the principal French character in a new drama during rehearsal, that he is resolved to give the part to some other artiste. However, his copyist, *Mr. Holder* (Mr. B. Webster), a poverty-stricken creature of the 'Triplet' aspect, who has flattered his vanity by praising his work, pleads so strongly in Miss Belmour's favour that he abandons his intention, and resolves to give her a rehearsal in his own room. In the meanwhile the excessive interest with which the young actress inspires the old copyist becomes more and more apparent. He has laid out his scanty earnings in the purchase of bouquets, and he is detected by Fletcher in the act of kissing her shawl. At last he confesses that Constance, though herself unacquainted with the fact, is his own daughter. The mother abandoned him, with a paramour, after a short term of domestic happiness, and took with her the child, who was but three

years old ; but he has since been able to identify his offspring with the rising actress, and has watched over her, unseen, with the tenderest anxiety. Now the scene which is to be rehearsed in Mr. Fletcher's room embodies the recognition of a father by a daughter, who has not seen him since childhood, and Miss Belmour's chief fault is the coldness which she displays on this important occasion. Mr. Fletcher, who has heard *Holder's* story, gladly avails himself of the offer of the copyist to the place in the critical scene, and the rehearsal commences in due form. The father is impassioned in his fondness, and though he cannot follow the words set down by the author, he substitutes others so much more natural that he causes an emendation of the text. Miss Belmour, on the other hand, listens with her wonted coldness to the attempts of the father to raise before her images of a rustic childhood, and Fletcher is almost in despair at the want of animation, when *Holder* suggests a temporary alteration in the words. He was a working tailor when his wife deserted him, and therefore, in repeating the situation, he abandons the description of the rural scene, and depicts instead the interior of a poor work-room in Long Acre. The attention of Constance is fixed ; her awakened memory bears witness to the fidelity of *Holder's* descriptions, and the real and feigned recognition takes place at the same instant, with wonderful effect. There is this fault about the piece, that in transferring the scene of action from Paris to London, Mr. Webster, who has avowedly adapted it from the French, has not sufficiently removed the tones of its native soil. Mr. Fletcher is manifestly a Parisian despot of the stage, exercising a power far beyond that of the English dramatist ; and the position of Mr. Belgrave, a ridiculous fop and a jealous admirer of Constance, belongs rather to Gallic than to British life. But these defects, conspicuous in the early part of the piece, are forgotten when the grand

situation towards which the whole action is directed, occupies the attention of the audience. Never, did Mr. Webster play more finely than in this difficult position. While hurried along by a storm of passionate affection, *Holder* is constantly forced to think of his merely artificial character, and his most violent out-breaks are checked by a prosaic attention to business. This complexity is represented with marvellous truth and power by Mr. Webster, who works at the character as if he liked it, and who, by the great applause he received, will doubtless abandon his intention of performing the piece for 'one night only.'—*Times*, Aug. 8, 1859.

In November 1859 Mr. Watts Phillips's drama, 'The Dead Heart,' was performed for the first time at the Adelphi. Mr. Webster acting the part of *Robert Landry*.

"Such a part as this, embracing many phases, and presenting the memorabilia of a life, gives to Mr. Webster that variety of expression of which he ever takes such advantage. As an artistic delineation his *Robert Landry* stands in the present day alone. There is no London actor who can compete with it in its rough strength and its intense feeling."—*Athenæum*, Nov. 19, 1859.

In 1867, Thursday, December 26, first performance of Messrs. Charles Dickens and Wilkie Collins's drama of 'No Thoroughfare,' Mr. Webster played the part of *Joey Ludle*. Subsequent to this date he seldom appeared on the London boards in any but revivals of those plays in which he had already secured reputation. In February 1874 Mr. Benjamin Webster finally retired from the stage ; and in the following month a farewell benefit performance—in which all the principal living actors took part—was given to him at Drury Lane Theatre.

The amount realised was 2000 guineas, the largest probably ever obtained on a like occasion.

WESTLAND, HENRY.

Born in London, September 14, 1838. Entered the dramatic profession at the Theatre Royal, Leamington, Easter Monday, 1861. In the winter of the same year joined the company of the Theatre Royal, Dublin, and played there during the "starring" engagements of Mr. Charles Mathews, the late Mr. G. V. Brooke, Mr. Charles Kean, and Mr. John Drew, in the various plays in which those actors played the leading rôle. For the season 1862-3, was re-engaged for the same theatre. Was at the Theatre Royal, Brighton, under the late H. Nye Chart's management, for the seasons 1863-4-5. In the Autumn of 1865 joined the company of the Lyceum Theatre, under Mr. Fechter's management. August and September, 1866, at the Haymarket, during an engagement of Miss Amy Sedgwick, played the following parts, viz., *The Baron* ('The Stranger'), *Glavis* ('The Lady of Lyons'), *Truworth* ('The Love Chase'). Winter season 1866-7, was engaged by Mr. Sefton Parry for the New Holborn Theatre, and at the same theatre, in the following season, played *Captain Grindly Goodge*, in 'Flying Scud.' Remained at the Holborn Theatre during part of Miss Fanny Joseph's management; and in 1869-70 fulfilled an engagement at the Globe Theatre, under Mr. Sefton Parry. Subsequently was engaged on various tours, viz., in 1870, with Mr. Boucicault; in 1871, with Mr. Arthur Garner's so-called 'Royalty Company.' For the winter season 1872-3, was engaged for

"leading business" at the Amphitheatre, Liverpool. November 4, 1872, at that theatre played the part of *Macduff*, to Mr. Barry Sullivan's *Macbeth*.

"Mr. H. Westland took the part of *Macduff*, and gave a very careful and well-studied impersonation." Liverpool *Daily Post*, Nov. 5, 1872.

In 1874 was engaged by Mr. John Hollingshead for tour with Mr. Lionel Brough and Miss E. Farren; and in 1875 went to the United States with Mr. J. L. Toole, to play with him during his American engagement. Mr. Westland's engagement with that comedian has continued up to the present date (June 1878).

WIGAN, ALFRED. Born at Blackheath, Kent, March 24, 1818. His education was classical, and his early training scholastic. For a time he was a tutor in a public school. He began his dramatic career as assistant-secretary to the Dramatic Authors' Society in 1834, and in the year following appeared on the stage at the Lyceum Theatre. On November, 4, 1839, he appeared at Covent Garden Theatre as *Sir Otto of Steinberg* in 'Love.' It was not, however, till the year 1842 that Mr. A. Wigan excited special notice by his acting. On February 12 of that year, in the first performance of Dion Boucicault's play of 'The Irish Heiress,' at the Theatre Royal, Covent Garden, he acted the part of the French valet in the piece, with much taste, and corresponding success. On September 10 of the same year, at the same theatre, he played the character of *Alcibiades Blague*—"captain of the ragged regiment of guides and relic venders on the field,"—on the occasion of the first performance

of an after-piece of Douglas Jerrold's, entitled 'Gertrude's Cherries; or, Waterloo in 1835.'

"This character (*Alcibiades Blague*) is personated by Mr. A. Wigan with a closeness to the original, both in appearance and manner, that is evidently the result of observation and study; the mixture of politesse and effrontery, of sentiment and scoundrelism, and the fine French accent of broken English, are traits that mark the race of *chevaliers d'industrie*. Frenchmen have been so grossly caricatured on the English stage, that a true and finished portrait embodied from life, even to the bronze of the cheek, and the cut of the hair, is the more to be appreciated."—*Athenæum*, Sept. 17, 1842.

Mr. Wigan remained a member of the company of Covent Garden Theatre from 1842 to 1844, mostly engaged in playing English-French characters. In the season 1843-4 he acted the part of *Lawyer Meiddle*, in 'London Assurance' (revival). In the latter year he joined Mr. and Mrs. Keeley's company at the Lyceum Theatre, where he attracted attention by his peculiar aptitude for the delineation of foreign manners in such parts as—*Pygmalion Bonnefoi*, in 'A Model of a Wife'; *Chevalier du Guet*, in 'Watch and Ward'; *Balthazar*, in 'Taking Possession,' &c. In 1845, May 12, at the same theatre, in a burlesque piece by Messrs. Albert Smith and Tom Taylor, entitled 'Cindrella,' Mr. A. Wigan sustained the part of the *Prince*, as to which a contemporary journal remarked that, the intellectual attraction of the performance rested with Mr. Wigan, who in the course of it indicated "some powers as an actor of which he is, perhaps, not generally suspected." At the same theatre, during 1845, 6, and 7, Mr.

Wigan produced various farces from his own pen—'Luck's All,' 'A Model of a Wife,' '£500 Reward,' &c., in which he also acted. In the latter year he accepted an engagement at the Haymarket Theatre, under Mr. Benjamin Webster's management. "opening" there Saturday, October 4, as *Sir Benjamin Backbite*, in a revival of 'The School for Scandal.' During the time he was at the Haymarket he played the following among other important characters, viz., *Osborne*, first performance of Westland Marston's drama, 'The Heart and the World' (October 20, 1847); *Hector Maulleon*, first performance of 'The Roused Lion' (November 15, 1847); *Dudley Smooth*, in 'Money' (revival); *Goldfinch*, in 'The Road to Ruin' (revival); and *Tattle*, in 'Love for Love' (revival). On Wednesday, July 12, 1848, at the Olympic Theatre, in a musical drama entitled 'Monsieur Jacques,' he played the hero. His presentation of the character "was touching, true, characteristic, minutely finished in its specialties, and in its more general qualities appealing to those sources of sympathy which make the whole world kin." The same month he produced one of his own farces, 'Law for Ladies,' at the same theatre. The same and following year (1848-9) he acted with Mr. and Mrs. Charles Kean, in Shakespearian and other revivals at the Haymarket Theatre, viz., *The Clown*, in 'Twelfth Night'; *Bassanio*, in 'The Merchant of Venice'; *Tom Purple*, in Douglas Jerrold's play of 'The Housekeeper'; one of the *Witches* in conjunction with Mr. Buckstone and Mr. Tilbury, in 'Macbeth.' In October, 1849, at the Princess's Theatre, he acted *Dufard*, in 'The First Night,' adapted from

the French piece, 'Le Père de la Débutante.'

"Mr. Wigan's personation has sufficient originality, refinement, and heartiness to challenge any version of this character, past, present, or to come. It is highly finished without finicality, instinct with feeling (as every humorous personation should be) without sickliness, conversational without meagreness or frivolity, and excellently droll without grimace. He gives us, in short, a character, not an actor: and this performance, with all who think as we do of stage personation, will establish the claim of the artist who presents it to a place in the foremost rank of comedians."—*Athenæum*, Nov 3, 1849.

In 1850 Mr. A. Wigan produced at the Olympic Theatre a farce from his pen, entitled 'A Dead Take-in.' The same year he became a member of the Princess's Theatre company, under the Kean-Keeley management, and "opened" there on Saturday, September 28, as *Tom Rawlings*, in 'Platonic Attachments,' with Mr. and Mrs. Keeley in the cast. On the following Monday he appeared as *Osríc*, in 'Hamlet,' with Mr. Charles Kean as the Prince of Denmark. In 1851 (February) he acted the part of *Orlando*, in 'As You Like It,' with remarkable success. On June 4 of the same year, he played the *Duc de Richelieu*, first performance of Mr. Slous's drama, 'The Duke's Wager,' founded on M. Dumas' piece, 'Madlle. De Belle Isle.' On Monday, February 9, 1852, Mr. Wigan sustained the character of *Faulconbridge*, in Mr. Charles Kean's grand revival of Shakespeare's 'King John.'

"*Faulconbridge*, the bluff, straightforward, 'physical-force' man, not over scrupulous as to peccadilloes, but endowed with a native horror of crime, and faithful to the death when

he has once given his allegiance, was played in the best spirit by Mr. Alfred Wigan, who readily entered into the humour of the part, and most aptly caught up that tone of sudden defiance which bespeaks the readiness to follow up a word with a blow."—*Times*, Feb. 10, 1852.

On Tuesday, February 24, 1852, 'The Corsican Brothers' (adapted from the French 'Les Frères Corses') was first performed at the Princess's Theatre—Mr. Charles Kean was *Louis dei Franchi*, and Mr. A. Wigan sustained the part of *De Chateau-Renaud*. On Saturday, March 6, of the same year, he played *Richard Hazard*, first performance of Tom Taylor's comedy, 'Our Clerks'; and in May, *Paul Rainbaut*, on the occasion of the first performance of 'A Lucky Friday.' This last-named character was afterwards performed 'by command,' at Windsor Castle, and was considered one of the most perfect of Mr. A. Wigan's earlier assumptions. In a revival of 'The Merry Wives of Windsor,' at the Adelphi Theatre, on Wednesday, May 18, 1853, Mr. Wigan undertook the part of *Dr. Caius*; and in June of the same year, at the same theatre, he acted the character of *M. Dixiner*, first performance of Mr. Boucicault's play, 'Généviève; or, the Reign of Terror.' In the autumn of 1853, Mr. Wigan entered upon the management of the Olympic Theatre.

On Monday, October 17, 1853, he opened the Olympic with an extravaganza by Mr. J. R. Planché, entitled 'The Camp,' and a play written by Mr. Tom Taylor, in conjunction with Mr. John Lang, entitled 'Plot and Passion,' in which Mr. Wigan acted the leading rôle. On Monday, May 14, 1855, 'Still Waters Run Deep'

was first performed at the same theatre, Mr. Wigan taking the part of *John Mildmay*.

“Mr. Tom Taylor is not to be disturbed in his monopoly of supplying the London stage with original pieces. While others translate or adapt, he still invents, and his new comedy, ‘Still Waters Run Deep,’ is likely to equal in popularity any of his previous productions. . . . The acting of Mr. Wigan as *John Mildmay* exactly corresponds to Mr. Tom Taylor’s dialogue, in which everything like common-place exaggeration is shunned, and the language is made to approximate as much as possible to that of real life. He does not aim at a violent contrast between the supposed dolt and the man of proved intellect, but he allows the impression of superiority to be gradually conveyed, and makes his audience feel that he has a right to the position he acquires at the end. Seldom do we see acting so rigidly truthful.”—*Times*, May 16, 1855.

“At the Olympic Theatre a new drama, ‘Still Waters Run Deep,’ has been produced. Its author, Mr. Tom Taylor, has obtained his plot from a French novel. The writing, which is easy and natural, and the dramatic construction of the piece, which has a somewhat lame conclusion, are his own. The still waters run deep in the person of a quiet husband, Mr. Wigan, who is taken for a fool by his wife and by others, but who contrives quietly to put down a swindling, rakish captain, to protect his family from wrong and loss, and to assert his authority at home. The husband, *Mr. Mildmay*, affords Mr. Wigan an opportunity for his talent in a new character which will rank with his most complete successes.”—*Evamner*, May 19, 1855.

In 1857, in the very midst of popularity and prosperity, Mr. A. Wigan announced his intention of taking leave of the public on account of the delicate state of his health. It was stated in the

journals of the day that he had realised a fortune of £10,000 by his management of the Olympic. Mr. Wigan retired for some time from any active part in theatrical matters; but on Monday, February 13, 1860, reappeared on the London boards at the new Adelphi Theatre, as *Horace Chetwynd*, in a play by Tom Taylor, entitled ‘The House or the Home.’ He continued to appear at the Adelphi in various pieces—‘Paper Wings,’ ‘It’s an ill Wind that blows Nobody Good,’ &c., until 1861, when he undertook the management of the St. James’s Theatre for a brief season, producing there, in April, ‘A Scrap of Paper,’ adapted from the French ‘Les Pattes de Mouche.’ In 1863 (May 16), at the Haymarket Theatre, he sustained the part of *Dr. Bertrand*, in a play by Lady Dufferin, entitled ‘Finesse; or, Spy and Counterspy.’ In 1864, in conjunction with his wife, Mr. A. Wigan gave a series of dramatic readings in London. In 1867, at the opening of the new Queen’s Theatre, Long Acre, on Thursday, October 24, he acted the part of *Captain Reynal*, in Charles Reade’s drama, entitled ‘The Double Marriage.’ The following year (1868), on the occasion of the opening of the Gaiety Theatre, Monday, December 21, he played *Adolphe Charvillard*, in a piece entitled ‘On the Cards.’

“‘On the Cards’ is an adaptation of MM. D’Ennery and Bréot’s five-act *drame*, entitled ‘L. Bouamateur,’ brought out in 1860, and of which a version was presented at the Adelphi soon afterwards, bearing the appellation of ‘M. Moore, the Providence Actor.’ The present adapter, whose obligation is honestly acknowledged, has transferred the scene to England, without, however, being able thoroughly to naturalise the story; and in order to

give a local colouring to the incidents, he has been compelled to make some considerable changes in the conduct of the plot. The prominent merit of the piece, as it is now submitted to the public, will be found in the opportunity it affords that accomplished actor, Mr. Alfred Wigan, of delineating one of those delightful old Frenchmen who stir our sympathies sometimes by the depth of their emotion, and sometimes by the grotesque form of its expression. Those who have cherished pleasant memories of *Achille Talma Dufard*, the fond father who forces his daughter on to the stage in spite of obstacles that seemed insurmountable, will give a cordial welcome to *Adolphe Chavillard*, professor of legerdemain, who, at first simulating parental affection, afterwards feels it as a reality. The foundation of this drama, as of so many others, is the circumstance of a wealthy baronet having brought up as his own child the offspring of a poor woman who died soon after giving birth to a girl. The particulars of the story, related on the stage with sufficient minuteness of detail, we need here only refer to as being associated with the most kindly motives on the part of the baronet. An unscrupulous cousin, who seeks to repair his damaged fortune by a marriage with the supposed wealthy heiress, possesses himself of the secret by the somewhat clumsy mode of overhearing the baronet reveal this mysterious passage of the family history. The young lady, who for the last eighteen years has passed as Florence Ethelward, Sir Gilbert's daughter, is thus known to have a father named Sir Charles Marjolaine; and the crafty Guy Chilstone, whose attentions are far from being favourably received, takes advantage of the pecuniary needs of a conjurer, who is engaged at the baronet's mansion for an hour's entertainment, to bribe him to personate the long-lost parent.

"The temptation of the money is too strong to be resisted; and *Adolphe Chavillard* consents, receiving for his

assistance a cheque for fifty pounds, altered by Guy Chilstone so as to represent one hundred and fifty, and hurriedly endorsed by the conjurer with a signature which makes him amenable to a charge of forgery. The sinister cousin thus believes he has the conjurer in his power, and with this advantage proceeds to renew his persecution of Florence, when she has been taken to a new home; but in a box, conveyed to her from Sir Gilbert's apartment, she finds a letter from her mother which explains her assumed name, and reveals the identity of *Adolphe* with her real father. In the last act the cunning Mr. Chilstone discovers that he has overreached himself; Sir Gilbert, by a private mark upon the cheque, is enabled to trace the falsification of the amount to the baffled rogue; *Adolphe* is cleared of all suspicion; and Florence, now made happy with a lover worthy of her, is left to retain the affection of the old Frenchman, her father, with the addition, as we are left to suppose, of the large fortune she would have inherited as the supposed daughter of the baronet. The strength of the drama lies in the second act, where a powerful situation occurs. The old conjurer has been proprietor of a travelling circus in his better days, and has only turned to legerdemain as a means of livelihood when no longer able to pursue his profession as an equestrian. When he finds the intentions of Chilstone are dishonourable, and that he has unconsciously been called upon to aid in the abduction of his own daughter, he contrives to foil the scheme of the villain by bringing into requisition some of his early experiences. A dexterous twist of the arm prevents Chilstone from moving, whilst Florence makes her escape at the door, which is then locked on the outside; and *Adolphe*, darting through the open window on to a scaffold, in the fashion of a trapezist, drops safely to the ground, whilst the baffled scoundrel is left in the conjurer's lodgings to liberate himself as he best may.

"When the act-drop falls on this distribution of the characters, it need scarcely be added that the enthusiasm of the audience is not suffered to subside until Mr. Alfred Wigan, accompanied by Miss Madge Robertson as the representative of Florence, appear before the curtain to receive hearty congratulations. Throughout the drama Mr. Wigan, indeed, displays that perfect mastery of his art which always renders his acting so wonderfully real and so thoroughly enjoyable. The most powerful effects are produced without any visible effort, and whether the tribute to his talent be a laugh or a tear, it is always yielded as spontaneously as it seems to be exacted unconsciously. To see Mr. Wigan in an impersonation of this kind is to be made aware of the resources at the command of a performer who has taken nature for his model, and acquired the skill of faithfully reproducing every shade of expression."—*Daily Telegraph*, Dec. 24, 1868.

In 1869 (October), at the same theatre, Mr. Wigan sustained the part of *Bertrand Alvimar*, first performance of 'A Life Chase.'

"A new drama in five acts, produced at this theatre last evening, with the title of 'A Life Chase,' is, as honourably avowed in the playbill, an adaptation from the French play by M. Belot, entitled 'Le Drame de la Rue de la Paix,' which was produced at the Odéon Theatre, Paris, in November last. . . . The story of the 'Drame de la Rue de la Paix' turns on the efforts made to discover the assassin of one Maurice Bonval, who has been discovered in his chamber before the commencement of the drama dead from a wound by a dagger. Bonval has found strength, after receiving the fatal blow, to write a few lines calling on his wife to avenge his death. His hand has failed him before he has had time to write the name of his assassin; but suspicion lights on a young man called in the English version *Bertrand Alvimar*.

Interrogated before the Juge d'Instruction, in French fashion, *Alvimar* displays a frankness and self-possession which remove suspicion. He is accordingly discharged, but the examination, which has been overheard by Madame Bonval and by Vaubert in the French play, a police spy; in the English version, a friend of the deceased), leaves on the minds of the two latter a different impression. Vaubert has sworn to detect the murderer, and Madame Bonval is equally eager for justice; the result is that Vaubert induces her reluctantly to promise to carry out a scheme which he has devised for testing *Alvimar's* innocence. For the accomplishment of this it is indispensable that both he and Madame Bonval should assume false names. In short, the mission of the beautiful widow is to captivate the assumed murderer, and in an unguarded moment to extort from him his secret.

"The interest thenceforth centres in the relations between Madame Bonval and *Bertrand*, who meet at various places; but the result is altogether different from that which Vaubert had expected. Madame Bonval, in short, falls into her own trap. The frankness of *Bertrand*, and certain noble qualities which she perceives in him not only convince her that he is entirely innocent, but awaken in her a genuine passion to return for that which she has wronged in him. A situation full of dramatic force ensues. *Bertrand* has withstood all tests—even the production of the fatal dagger, which has been handed to him by Vaubert as a curiosity. Finally, Madame Bonval makes a confession to her lover of the shameful part which she has played, and of the terrible suspicions she had entertained; to which *Bertrand*, in his turn, replies by a confession of his crime. He tells her how, in a moment of passion, after a dispute arising out of a debt at a gaming-table, his own hand had struck him a blow, which he had returned by the fatal stroke which had caused his death. Finally,

Bertrand falls by a blow self-inflicted by the very dagger by which the crime of the Rue de la Paix had been consummated, and the curtain falls upon the relentless Vaubert, who points to the body, and calls on his unhappy accomplice to confess that his suspicions were well-founded. . . . The part of Madame Bonval was performed by Miss Neilson with a great deal of earnestness and real intensity of feeling; but her tones were at times unfortunately so low as scarcely to be audible, even in the stalls. Mr. Alfred Wigan played the part of *Bertrand* with powerful effect, succeeding, however, better in the scenes in which he baffles the curiosity of his accusers than in the more tragic situations of the climax." — *Daily News*, October 12, 1869.

In 1872, Mr. Alfred Wigan finally retired from the stage. A farewell performance for the benefit of himself and his wife, in which both took part, was given at Drury Lane Theatre on July 6 of that year.

WIGAN, HORACE. Made his first appearance on the London stage at the Olympic Theatre, May 1, 1854, in the character of *Paddy Murphy*, in a piece entitled 'The Happy Man.' First attracted notice as an actor there in 1858. Was the original *Mr. Smoothly Smirk* of John Oxenford's play, 'The Porter's Knot,' first performed at that theatre Saturday, December 4, 1858. April 11, 1859, at the same theatre, in Tom Taylor's drama, 'Nine Points of the Law,' then first performed, acted the character of *Mr. Cunninghame*. In Madison Morton's play, 'A Husband to Order,' first performed at the Olympic, Monday, October 17, of the same year, played the *Baron de Beaupré*. Monday, April 23, 1860, at the same theatre, sustained the part

of *William Hogarth*, in a piece of pathos entitled 'The Christmas Dinner,' from the pen of Mr. Tom Taylor. In 1861 (February) acted the part of the elder *Probity*, first performance of H. T. Craven's play, 'Peter Probity,' and subsequently, during the serious illness of Mr. Robson, sustained the leading rôle in the piece. In 1863 (June), first performance of Tom Taylor's drama, 'The Ticket of Leave Man,' acted the part of *Hawkshaw*. In September 1864, Mr. Horace Wigan became sole lessee and manager of the Olympic Theatre, "opening" on November 2 with three new pieces, viz., 'The Girl I Left Behind me' (John Oxenford), 'The Hidden Hand' (Tom Taylor), and 'My Wife's Bonnet' (J. M. Morton). Saturday, March 4, 1865, 'The Settling Day,' by Tom Taylor, was produced, Mr. H. Wigan sustaining the part of *Meiklan*. The same year, in a revival at the Olympic Theatre of Shakespeare's 'Twelfth Night,' he acted the character of *Sir Andrew Aguecheek*. In July of the same year, Mr. Wigan produced Tom Taylor's drama of 'The Serf; or, Love Levels All.' In May 1866, he produced a play by Leicester Buckingham, entitled 'Love's Martyrdom,' and acted in it the part of *Trevelyan*. In 1868, November 7, first performance of Mr. Henry Neville's drama, 'The Yellow Passport,' Mr. H. Wigan played the character of *Fouvert*. In 1869 he joined the company of the Gaiety Theatre, and enacted the leading rôle in a play written by himself in collaboration with Mr. John Oxenford, entitled 'A Life Chase.' Since 1870, Mr. Horace Wigan has appeared at various London Theatres—the Olympic, Vaudeville, and Strand—in parts of more

or less importance in the line of comedy. He is the author of several farces, some of which have attained fair success on the stage. A piece of his, adapted from the French of M. Sardou ('Nos Intimes,') entitled 'Our Friends,' produced at the Olympic Theatre, March 8, 1862, was of more than usual merit, very cleverly constructed, and completely successful.

WILLES, LOUISE. Born in Cleveland, Ohio, U.S. Left America when quite a child, and was educated in England for the musical profession. Forsook it for the stage, and made her *début* at the Prince of Wales's Theatre, Liverpool, February 10, 1868. Studied the various grades of theatrical work until September, 1870, when Miss Willes accepted an engagement at the New Theatre Royal, Bristol, as "leading lady." Since that time has played that business in all the principal towns of the United Kingdom. Miss Willes's greatest provincial successes have been in the parts of *Edith Dombey*, *Rosalind*, and *Lady Clancarty*:

"Miss Willes's acting as *Rosalind* evidences most careful study, and is characterised, not only by a fair amount of freshness, but here and there by originality. Her elocution is perfect, she dresses most admirably."—*North British Daily Mail*, Sept. 8, 1875.

First appearance in London at the Olympic Theatre, July 13, 1875, in the part of *Camille*, in a play entitled 'One Hundred Years Ago.' Subsequently this actress has fulfilled engagements at the Criterion, Globe, Adelphi, and Drury Lane Theatres, in the following principal parts: *Lady Dedlock*, *Mary Leigh* ('Hunted

Down'), *Mrs. Royal*, in 'The Golden Plough,' *Fenella*, in 'England,' *Amy Robsart*, and *Lady Clancarty*.

"The revival ('Hunted Down') is made interesting by the admirable acting of Miss Louise Willes as *Mary Leigh*, in which part this lady exhibits an earnestness and pathos as rare as they are valuable. The parting from her children, when she tears that she must leave them, and the home she loves so dearly, is a singularly affecting and skilful piece of acting."—*Standard*, Nov. 30, 1876.

"Miss Louise Willes is certainly the finest *Amy Robsart* we have had since the *rôle* was created by Miss Neilson. Gentle and tender in the love scenes with *Leicester*, in the first act she rose to the situation in the great scene of the discovery of her marriage at the pageant at *Kensworth*, and the denial of her pretended alliance with *Varney* was enounced with all the force of a true dramatic artist."—*Figure*, Oct. 27, 1877.

WILTON, MARIE. See BANCROFT, MARIE EFFIE.

WOOD, MRS. JOHN. Born in Liverpool. Daughter of Mrs. Henry Vining, for some years a well-known actress in domestic drama at the Surrey Theatre. First appearance on any stage at the Southampton Theatre. Was an actress of considerable repute in the United States (whether she had gone after a slight experience in the provinces), prior to her *début* in London, which took place at the Princess's Theatre, Monday, November 12, 1866. The character in which Mrs. John Wood appeared on the occasion was that of *Mrs. MARY* in a dramatic version by Watts Phillips of 'Barnaby Rudge.' In 1868, in October, Mrs. John Wood entered upon the management of the St. James's Theatre, and "opened" with 'She

Stoops to Conquer,' and an operetta entitled 'Treasure Trove.' Subsequently she appeared at the Princess's Theatre with great success as *Pocahontas* in a burlesque entitled 'La Belle Sauvage.' On Monday, June 20, 1870, at the St. James's Theatre, she played *Phæbe* in a revival of 'Paul Pry,' and in the following month of the same year fulfilled an engagement at the Standard Theatre, appearing in her original character in the burlesque before mentioned. Saturday, October 15, 1870, at the St. James's Theatre, she played the part of *Georgette* in 'Fernande,' an adaptation by Mr. Sutherland Edwards of M. Sardou's play of that title.

"Few actresses have risen as rapidly in the public favour as Mrs. John Wood; only twelve months since, when this theatre was first opened under her management, her name was practically unknown to English audiences. In the United States she had long enjoyed a high reputation in the field of burlesque; but her appearances here had been confined to the performances of a character in an adaptation to the stage of Mr. Dickens's 'Barnaby Rudge,' produced a few years ago at the Princess's Theatre, and in this she could hardly be said to have been successful. Discouraged apparently by her reception, Mrs. Wood shortly afterwards returned to America. Even favourites of the public are quickly forgotten; but an actress who had made so little impression could hardly be remembered by any but those whose duty it is to chronicle dramatic events. It cannot, therefore, be said that she came among us last year under any very favourable circumstances. Yet a very few weeks sufficed to show that the London theatre had gained the services of a lady of decidedly original powers. People of delicate constitution whispered that her style was 'coarse'; aristocratic loungers

in the stalls fancied that they detected an objectionable flavour of Republican freedom in her tone and manner; but the indisputable cleverness of the lady, her strong sense of humour, her versatility, quaint drollery, and, above all, her never-flagging vivacity, soon reduced her objectors to an unpopular minority. Added to this, Mrs. Wood has exhibited a talent scarcely less rare as a theatrical manager. She has not only amused the public, but has studied the comfort and conveniences of her visitors, until the St. James's, so long regarded as hopelessly out of favour with playgoers, has become one of the most successful of London houses. . . . The theme of 'Fernande' is the old one of a woman raised from a position of shame, who finds the secret of her past career still haunting her, and marring her enjoyment of a purer life. In the original, Fernande is the young mistress of a low gambling-house keeper, who, after an attempt to commit suicide in disgust at the degraded condition to which early neglect has reduced her, is rescued by Clotilde, a wealthy lady of generous sentiments. Clotilde herself, however, is not a person of immaculate propriety. She is, in fact, the mistress of a young marquis, who, by an unfortunate coincidence, has seen and fallen in love with her *protégée*, in ignorance of her antecedents. Having reason to suspect her lover's infidelity, Clotilde feigns to have lost her affection for him, by which he is induced to confess to her the facts with heartless coolness. Thenceforth, Clotilde's feeling toward Fernande is changed; and she resolves on a revenge which bears some resemblance to that of the rejected suitors of the Lady of Lyons. She encourages the match with Fernande; waylays a letter in which the latter had made full disclosures of her past life to her lover; and when the union is complete and the honeymoon over, appears on the scene with the astounding proofs that the Marquis has married a woman of antecedents of the vilest kind.

Both in the English version, and in the original, the Marquis finally takes the penitent wife to his arms, on the discovery that she had not after all attempted to deceive him; but it will be easily conceived that the plot we have sketched has undergone, in preparation for our stage, considerable changes. It is, in fact, the old story of taking away an objectionable foundation, while the edifice it supported is expected to stand. In brief, not only is Clotilde at the St. James's a respectable lady to whom the fickle Marquis has been paying his addresses, but Fernande is, from the first, a model of purity; her only association with the low gaming-house being the fact that her mother's second husband is its proprietor. Decency is thus strictly observed, but the point of the plot is obviously gone; the only fault of poor Fernande having been that she had happened to have a very cruel and wicked stepfather. . . . The success of the play was in no small degree due to the acting. Mrs. John Wood's part, though merely incidental, is amusing. Her suspicion of her husband, and habit of discovering love letters deposited in his hands as the legal adviser of a lady suing for a divorce, and of regarding them as damnatory proofs of marital infidelity, were depicted with a sprightliness which gave a decidedly new touch to the typical jealous wife of the stage."—*Daily News*, October 17, 1870.

"Mrs. John Wood plays with much archness and spirit the part of *Georgette*, the jealous young wife of M. Pomerol. This part has little to do with the plot, but serves to keep the audience well amused between the more serious scenes. Fun never flags for a moment while Mrs. Wood is on the stage."—*Examiner*, November 12, 1870.

In January 1871, at the same theatre, in a revival of 'Jenny Lind at Last,' Mrs. John Wood played *Jenny Leatherlungs*; and, in April following, *Anne Bracegirdle*, in an English version of

M. Fournier's play, 'Tiridate; ou Comédie et Tragédie,' entitled 'An Actress by Daylight.' After a visit to the United States, Mrs. John Wood reappeared on the London stage in November 1873 at the Queen's Theatre as *Philippa Chester* in Charles Reade's drama, 'The Wandering Heir.'

"But the representation of the personages, on whom the piece mainly depends, are by two ladies well known to the public—Mrs. Seymour, the directress of the theatre, and Mrs. John Wood. The former as *Betty Purcell*, the faithful Irishwoman of a well known stamp, displays all the hearty out-spoken zeal proper to the part; the latter perfectly realises a new creation. Ladies wearing male attire are nearly as common on the stage as ladies in petticoats, but *Philippa* is not a person of an ordinary kind. She is not a masculine woman, in the usual sense of the word, or a timid being who, under the pressure of circumstances, adopts the garb of another sex, or a smart dandy rejoicing to display with unwonted audacity her feminine sauciness; but she is a woman with a manly mind and with manly aspirations. This view of the character is steadily preserved by Mrs. Wood, who, while attired as Philip, is completely a light companion of the male sex, though feminine and ladylike as *Philippa* in the witness box."—*Times*, November 17, 1873.

On Saturday, March 21, 1874, on the occasion of the opening of the Criterion Theatre, she played the leading rôle in Byron's comedy, 'An American Lady.' On December 19 of the same year she appeared at the Gaiety Theatre as *Mrs. Page*, in a revival of 'The Merry Wives of Windsor.' In 1876 Mrs. John Wood again became lessee of St. James's Theatre. Among pieces produced there during this later

period of her management, 'The Danischeffs,' first performed on Saturday, January 6, 1877, and in which she played *Princess Lydia*, is entitled to special mention.

WOOLGAR, SARAH JANE.
See MELLON, MRS. ALFRED.

WYNDHAM, CHARLES (a *nom de théâtre*). First appeared on the stage, in New York, at Mrs. John Wood's Olympic Theatre, in 1861, as "walking gentleman." Afterwards did duty in the Southern States as a surgeon during the Civil War. In May 21, 1866, made his *début* on the London stage at the Royalty Theatre as *Sir Arthur Lascelles* in 'All that glitters is not Gold.' Subsequently (April 1867) appeared at the St. James's Theatre, during Miss Herbert's manage-

ment, as *Hugh Stoneleigh*, in a play entitled 'Idalia.' Returned to New York in 1869, and on September 15 of that year made his *début* at Wallack's Theatre as *Charles Surface* in 'The School for Scandal.' Mr. Wyndham has appeared at various theatres in London since that date in pieces which have attained more or less success. During his management of the Criterion Theatre he produced, on Saturday, March 31, 1877, 'The Pink Dominos' (adapted by J. Albery from 'Les Dominos Roses' of MM. Hennequin and Delacour) in which he played the part of *Charles Greythorne*. The English version attained much popularity.

YOUNG, MRS. CHARLES.
See VEZIN, JANE ELIZABETH.

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